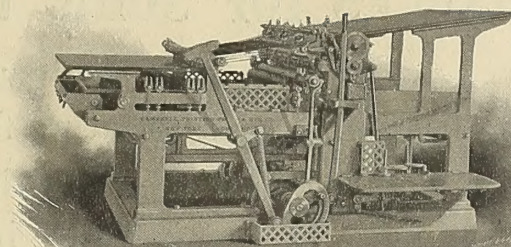


More Work of a Better Kind with Less Labor and Less Waste.



Our aim in the development of the "CENTURY" has been to increase the product of the Pressroom.

When you install a "CENTURY" insist that it be run up to our guaranteed speed.

Dimensions, Speeds and Weights.

No.	Rollers.	Bed.	Form.	Practicable Working Speed.	Weights	
					Boxed.	Unboxed.
OO	4	45 x 62	40 x 58	1,800	24,665	20,309
0	4	43 x 56	38 x 52	2,000	23,257	19,100
1	4	39 x 52	34 x 48	2,200	19,700	16,539
2	4	36 x 48	31 x 44	2,400		
3	4	30 x 42	26 x 38	2,600	13,702	10,917
4	4	26 x 36	22 x 33	2,700	10,250	7,970
4	2	26 x 35	22 x 32	3,000	8,644	6,744
5	2	25 x 31	21 x 28	3,200	8,350	6,500

NOTE.—All rollers clear the largest form.

Records made in printing offices on regular work:

No. 0 "CENTURY"—Bed, 43 x 56 in.; Letterpress Form; Sheet, 37 x 56 in. 425,371 impressions printed in 307 hours; average per hour, **1,385, or 13,850** per day.

Franklin Printing Co., Philadelphia, Pa.

No. 00 "CENTURY"—Bed, 45 x 62 in.; Label Form; Sheet, 23 x 54 in. 87,700 impressions printed in 58 hours; average per hour, **1,512, or 15,120** per day.

C. J. Krehbiel & Co., Cincinnati, Ohio.

No. 00 "CENTURY"—Bed, 45 x 62 in.; Letterpress Type Form; Sheet, 37½ x 54 in. 41,260 impressions printed in 24 hours and 15 minutes; average per hour, **1,701, or 17,010** per day.

Murdoch, Kerr & Co., Pittsburg, Pa.

No. 1 "CENTURY"—Bed, 39 x 52 in.; Color Form; Sheet, 33 x 48 in. 52,000 impressions printed in 30 hours and 15 minutes; average per hour, **1,719, or 17,190** per day.

The American Label Co., Baltimore, Md.

NOTE.—Full report of the work produced on a No. 0 "CENTURY" Press in the office of the Review and Herald Co., Battle Creek, Michigan, which won the Grand Final Contest in the Tournament of the "CENTURY," will be found in the September number.

THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago.

5 Bridewell Place, E. C., London.

5 Madison Avenue, New York.

73 St. James Street, Montreal.

Publishers for some time have seen

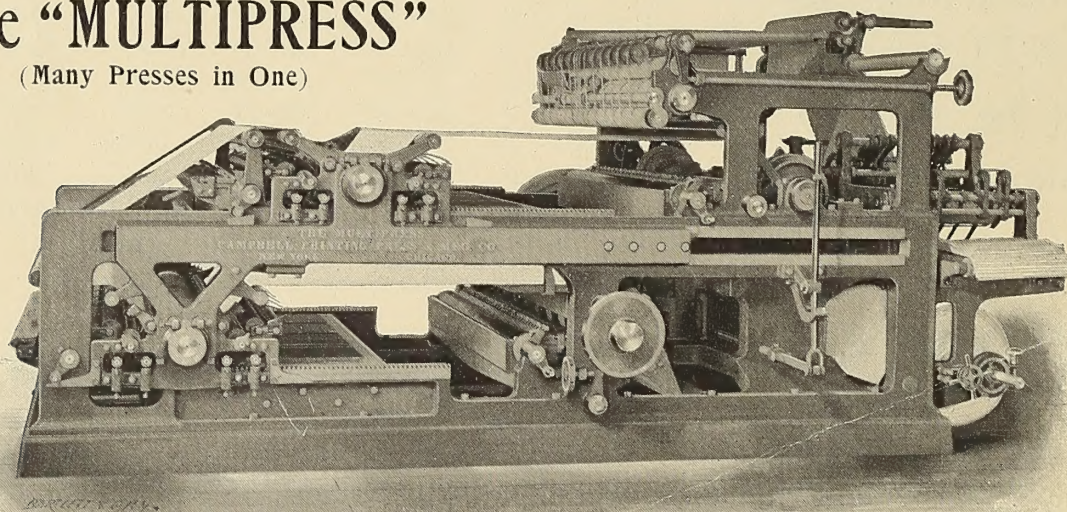
that the ideal equipment for a small but growing daily paper is a Web Perfecting press printing from **flat forms of type**.

Up to the advent of the "**Multipress**," however, all presses of this type had proven more or less defective in at least four vital points, viz.: Speed, handling of the web, impression and distribution.

Practical experience had demonstrated, for instance, that the speed guaranteed of 5,000 an hour could not be maintained; that unless a high-grade and expensive paper was employed, annoying and frequent breakage of the web would occur; that type wore out rapidly and that the ink distribution was not good, one page being gray, another black. In

The "MULTIPRESS"

(Many Presses in One)



these defects do not exist. From 5,000 to 6,000 4, 6 or 8 page papers can be printed day in and day out. An expensive grade of paper is not necessary to prevent the breakage of webs. The impression cylinders will not grind the type, and the ink distribution aids in making the product handsome and attractive.

It will pay those publishers who have hesitated between a stereotype web and other **flat-bed web** machines to examine the "**Multipress**." It fills a long-felt want. Run it with a man and a boy.

THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago.
5 Bridewell Place, E. C., London.

5 Madison Avenue, New York.
73 St. James Street, Montreal.

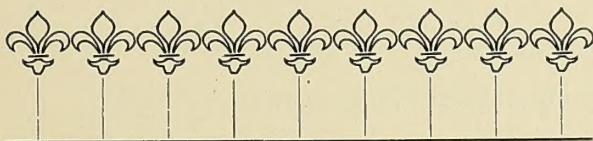
THE HARRIS AUTOMATIC PRESS

To Intending Purchasers

The summer demand for our presses has been unprecedented, and notwithstanding the recent 50 per cent increase in our facilities, we have so far been unable to accumulate any stock whatever for the fall trade. It would therefore be well for those who intend putting in our presses in the near future to send in their orders at once, as it is a case of first come, first served, and presses go out as fast as they are finished and tested.



WE wish again to call attention to the fact that our envelope, card, tag, blotter, box blank and hand sheet feed devices are all parts of one press, and are not separate and distinct presses, as many still mistakenly suppose. All of these feeds except the hand sheet feed are guaranteed to run 5,000 per hour, and commonly make ten, twelve and even fourteen thousand impressions per hour. The hand sheet feed is capable of 4,000 impressions per hour, but as it depends upon the expertness of the operator, the speed is not guaranteed.

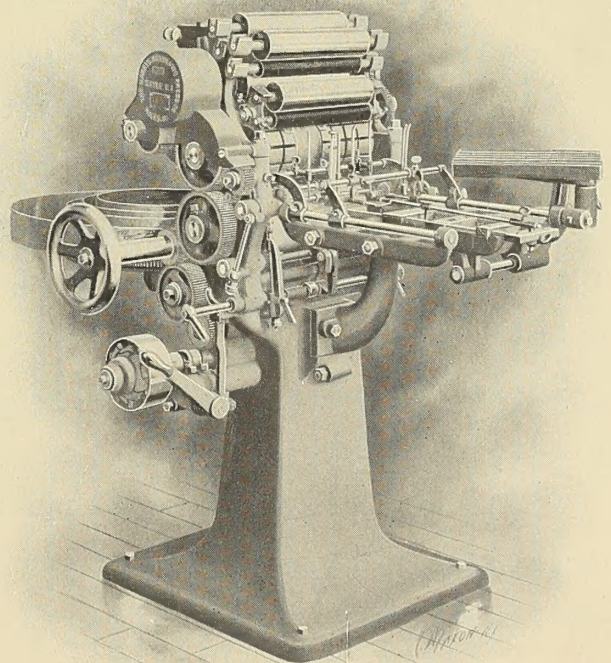


We also make a Numbering Press

which is indispensable to those who have large amounts of numbering work, and we make automatic bag presses on which our guaranty is 5,000 per hour. For full particulars, address

The Harris Automatic Press Co.

NILES, OHIO, U. S. A.



ESTABLISHED 1850.

INCORPORATED 1861

REINCORPORATED 1891.

Capital Stock.
\$250,000.00.

FOREIGN OFFICES:
59 Paternoster Row,
London, E. C., Eng.
Grindelberg 15a, Hamburg, Germany.
Akersgaden 74, Christiania,
Norway
Weihenweg 48 Basel
Switzerland.

W. C. SISLEY,
PRES. AND MANAGER

I. H. EVANS,
VICE-PRES.

C. D. RHODES,
TREASURER.

J. I. GIBSON,
SECY. AND Supt.



Review & Herald Publishing Company

BRANCH OFFICES:
CHICAGO, ILL., 324 DEARBORN ST.
ATLANTA, GA., 243 SOUTH BOULEVARD.

LONG DISTANCE TELEPHONE.

Battle Creek, Mich., August 25, 1898.

Miehle Printing Press & Mfg. Co.,

Cor. Clinton & Fulton Sts., Chicago, Ill.

Gentlemen:

It affords us pleasure to state, in response to your letter of the 18th inst., that the two Miehle presses, one No. 00, and one No. 4, which we bought from you over a year ago, have been a boon and a blessing to us; and, in compliance with your request, we will try to enumerate briefly a few of their points of superiority, that we have found in using them, as follows;

We have demonstrated, to our entire satisfaction, that the registering qualities of the Miehle, even at the highest rate of speed, is as nearly perfect as possible. The impression is uniform and rigid, and the bed motion, is, in our opinion, the only one that is based on sound mechanical principles.

We have found that the Miehle can be operated with less absorption of power than any other printing press with which we are acquainted. The positive and continuous motion given to the angle rollers, not only increases their power of distribution, but also makes the rollers last as long and do as much work at a high rate of speed as a low one. This has meant to us great saving in expense for rollers, and we have had no trouble with waste composition on our forms.

The two deliveries, enabling the operator to deliver the work right or wrong side up at will, without smutting, is a valuable feature; and so also is the second lift motion given to the cylinder, by which the guide rests can

M. P. P. & M. Co.

-2-

be run close to the packing when the sheet is taken, thus giving plenty of open space for delivery without marring the print. This does away with all slackness in the sheet, which is the cause of blurring on the front edge of the impression.

Besides giving rigidity to the press, the four roller bearing tracks, underneath the bed, obviate the necessity for readjusting the large rollers, in order to preserve a level impression.

Yours very truly,

REVIEW & HERALD PUB. CO.,

J. W. S. Gibson Supt.

Among our sales for the last month were:

TWO large presses to

The Review & Herald Publishing Company, Battle Creek, Mich.

Making FOUR Miehles in their office.

TWO presses to

The Armour Printing Works, Chicago.

Making in all TWELVE Miehles in their office.

TWO presses to

R. R. Donnelley & Sons Company, Chicago.

Making a total of FOURTEEN Miehles in their office.

FOUR presses to

Photo Colortype Company, Chicago.

Which increases their press capacity to SIXTEEN Miehles.

**THE MIEHLE PRINTING PRESS & MFG. CO.
CHICAGO.**

Calendar Plates

...for...

1899

- 1899 -						
January	S	M	T	W	T	F
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				
February	S	M	T	W	T	F
1	2	3	4			
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				
March	S	M	T	W	T	F
1	2	3	4			
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	
April	S	M	T	W	T	F
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					
May	S	M	T	W	T	F
1	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			
June	S	M	T	W	T	F
1	2	3				
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	
July	S	M	T	W	T	F
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				
August	S	M	T	W	T	F
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				
September	S	M	T	W	T	F
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					
October	S	M	T	W	T	F
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				
November	S	M	T	W	T	F
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					
December	S	M	T	W	T	F
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

JULY						
S	M	T	W	T	F	S
183	184	185	186	187	188	189
2	3	4	5	6	7	8
190	191	192	193	194	195	196
9	10	11	12	13	14	15
197	198	199	200	201	202	203
16	17	18	19	20	21	22
204	205	206	207	208	209	210
23	24	25	26	27	28	29
211	212					
30	31					

1899

OCTOBER

1899

Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
1 274	2 275	3 276	4 277	5 278	6 279	7 280
8 281	9 282	10 283	11 284	12 285	13 286	14 287
15 288	16 289	17 290	18 291	19 292	20 293	21 294
22 295	23 296	24 297	25 298	26 299	27 300	28 301
29 302	30 303	31 304	New Moon 4th	First Quar. 12th	Full Moon 18th	Last Quar. 26th

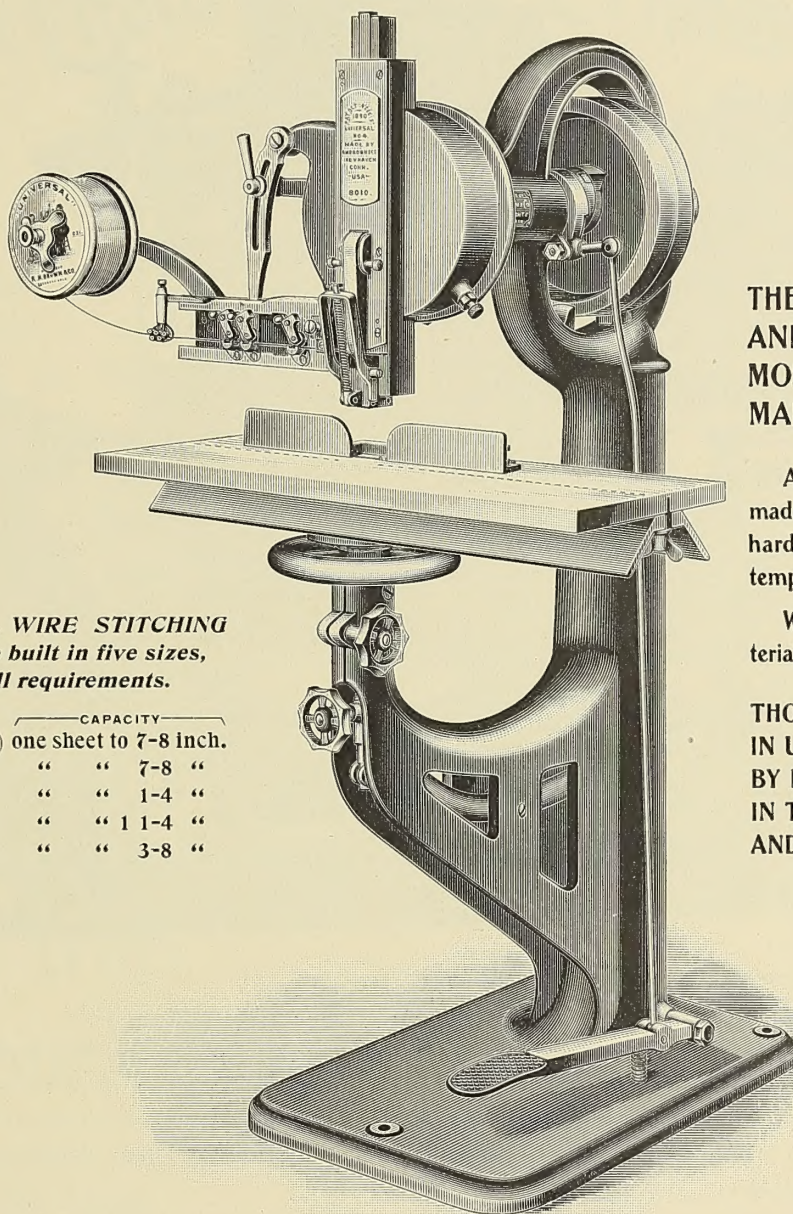
Complete Assortment. } PERFECT PLATES.
MODERATE PRICES.

FOR SPECIMENS, ADDRESS

FRANKLIN ENGRAVING & ELECTROTYPING CO.

341-351 Dearborn Street, CHICAGO.

The UNIVERSAL Wire Stitching Machines.



*The UNIVERSAL WIRE STITCHING
MACHINES are built in five sizes,
adapted to all requirements.*

	CAPACITY	
No. 1 (Double Head)	one sheet to 7-8 inch.	
2	"	" 7-8 "
3	"	" 1-4 "
4	"	" 1 1-4 "
5	"	" 3-8 "

THE SIMPLEST
AND
MOST PERFECT
MADE.

All working parts are
made of best quality steel,
hardened and carefully
tempered.

Workmanship and ma-
terial guaranteed.

THOUSANDS
IN USE
BY BEST HOUSES
IN THIS COUNTRY
AND ABROAD.

*Number 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables.
Capacity, one sheet to 1 1/4 inches.*

E. C. FULLER & CO.

SOLE SELLING AGENTS,

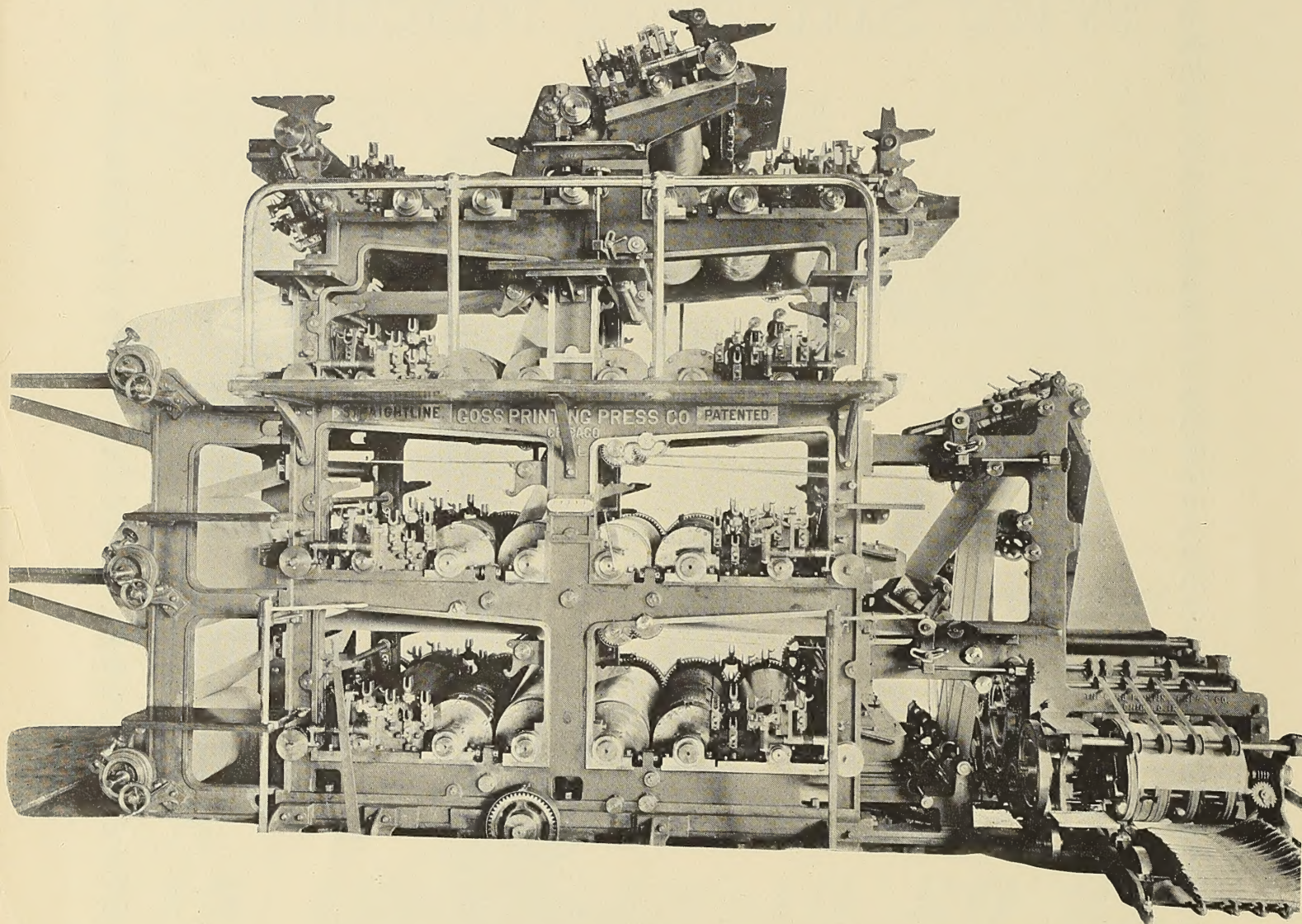
279 Dearborn St., Chicago.



28 Reade Street, New York.

The GOSS Patented Straightline

Combination Black and Color Press for Newspapers.



THE above is an illustration of our Straightline Combination Newspaper and Color Press, for printing black and three colors at the same time and at a speed of 25,000 of either 4, 6, 8, 10 or 12, or 12,500 16, 20 or 24 page papers, from stereotype plates cast in the same stereotype machinery as the body of the paper, and producing first-class printing; and from the fact that there are no angle bars, tapes or switches, the product is delivered free from smudge or mill marks of any kind.

We guarantee our presses to come up to contract speed.

This combination press does what has heretofore required several machines. We save the extra floor space, power, time, etc.

The press can be operated to print at one operation the regular black and three extra colors, or can be used for the regular edition with all black only, or can be used to print colors separate, without any changes or alterations. On application, will be pleased to send samples of work done on our combination presses.

Patented and manufactured by

THE GOSS PRINTING PRESS CO.

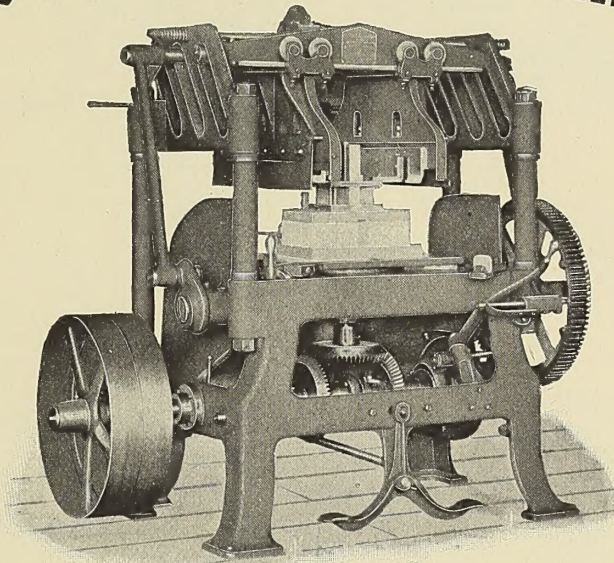
NEW YORK OFFICE, 312 Temple Court.
BOSTON OFFICE, 12 Pearl Street.

Sixteenth St. and Ashland Ave., CHICAGO, ILL.

Cable Address—Goswal, Chicago.

Seybold Duplex Trimmer

Why not
let your
operator
double his
output in
trimming?



Do you
realize
what
trimming
two edges
at once
means?

Patented Nov. 30, 1897. Other patents pending.

It means
Two Cuts
to trim
Four Sides

WITH ONLY ONE TURN
OF THE TABLE.

A Few of our Recent Orders:

Public Printer,	Washington, D. C.
E. Ives & Sons,	New York.
Manhattan Press,	New York.
Street & Smith (2 machines),	New York.
Blumenberg Press,	New York.
J. F. Tapley Co.,	New York.
American Book Co.,	New York.
P. F. Collier,	New York.
Wells & Richardson Co.,	Burlington, Vt.
McLoughlin Bros.,	Brooklyn, N. Y.
Tuttle, Morehouse & Taylor Co.,	New Haven.
E. Fleming & Co.,	Boston.
A. Nielsen,	Cincinnati.
United Brethren Publishing House,	Dayton.
Woodward & Tiernan Printing Co.,	St. Louis.
The Peruna Drug Mfg. Co.	Columbus.
Dr. Shoop Family Medicine Co.	Racine, Wis.
Springfield Ptg. and Bdg. Co.,	Springfield, Mass.
P. F. Pettibone & Co.,	Chicago.

THE SEYBOLD MACHINE CO.
DAYTON, OHIO.

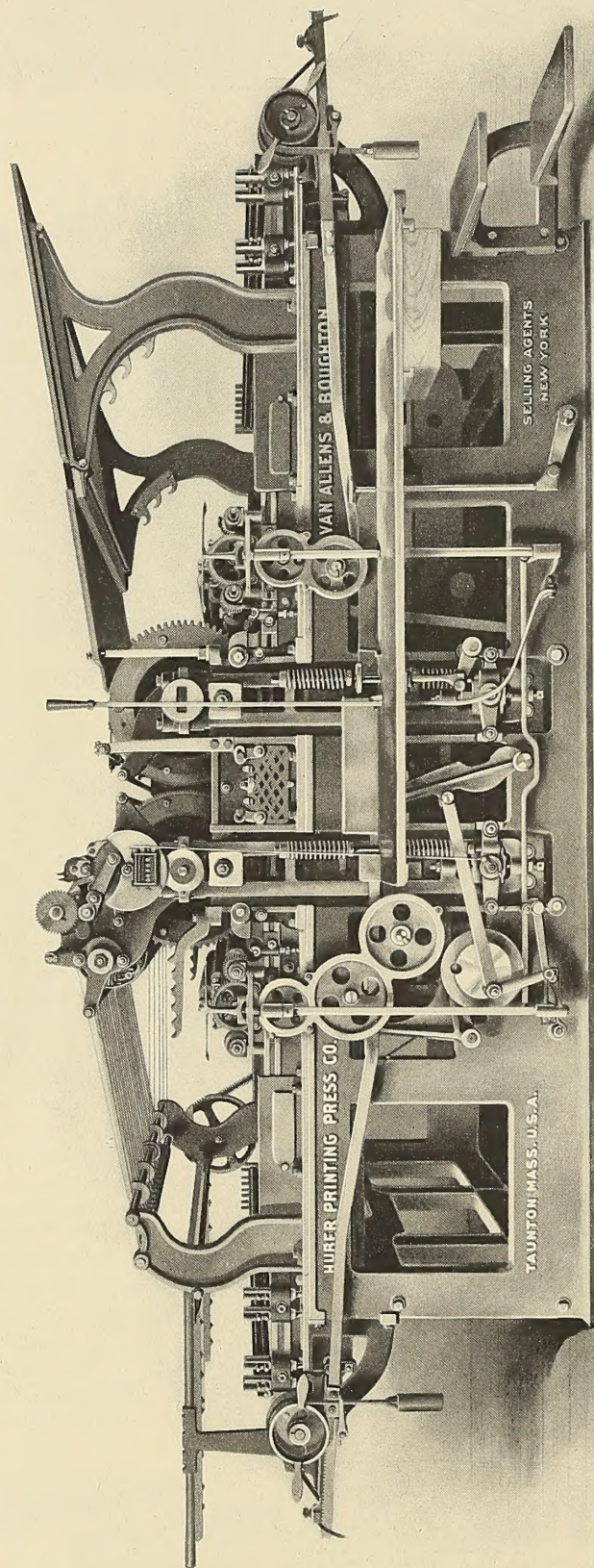
NEW YORK, CHICAGO, ST. LOUIS, LONDON.

Makers of Machinery for Bookbinders Printers Lithographers Paper-
Box Makers Etc

Ghosts

No scientist believes in ghosts. Only the tired worker has hallucinations and sees ghosts. The ghosts disturbing the printers are low prices, shorter hours and costs.

THE HUBER PERFECTOR will make you a scientist so far as the ghosts of trade are concerned.



1st. Because it does the work of two presses. 2d. In half the number of hours you get the same product. 3d. It reduces the cost; it saves labor, floor space, power, handling the sheets; does its work without offset; is simple, strong and durable. Let us explain to you the value of the new Perfector.

Van Allens & Boughton

19 TO 23 ROSE STREET, 59 ANN STREET, NEW YORK.

Western Office—277 Dearborn Street, Chicago
Telephone, 801 Harrison.

H. W. THORNTON, Manager.

Agents Pacific Coast:

HADWEN SWAIN MFG. CO.

215 Spear St., San Francisco, Cal.



Drawing out the Profits

from any business is regulated not by the amount of goods sold so much as by the prices at which you sell them. You cannot sell goods right unless you buy them right, and the best way to buy blank books thus is to select a reliable, well-known line to handle exclusively—one that you can buy all the time and with confidence in the makers. We have been making

STANDARD BLANK BOOKS

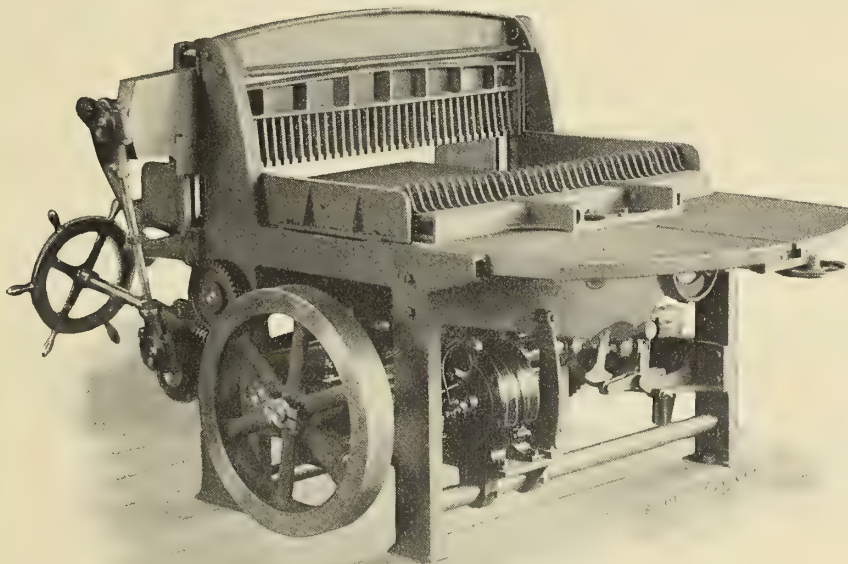
for fifty-five years, enlarging and improving the line all the time. Surely the goods must have merit, and they have. You can insure yourself a balance on the right side if you sell them, for they are now, as they always will be, HONEST GOODS—FULL COUNT—FAIR PRICES.

Standard Blank Books with Keith's Celebrated Papers in them are unsurpassed.

Made by **BOORUM & PEASE COMPANY**, Manfrs. for the Trade only,
101-103 DUANE STREET, NEW YORK CITY.

Oswego Machine Works Oswego, N.Y.

319 Dearborn St., Chicago, Ill.—J. M. IVES, Western Agent.



SHOWING compact arrangement for driving the . . .

BROWN & CARVER PAPER CUTTING MACHINES

with Electric Motor. No extra floor space required. The Brown & Carver Cutters cut square, clean and fast. Accuracy guaranteed.

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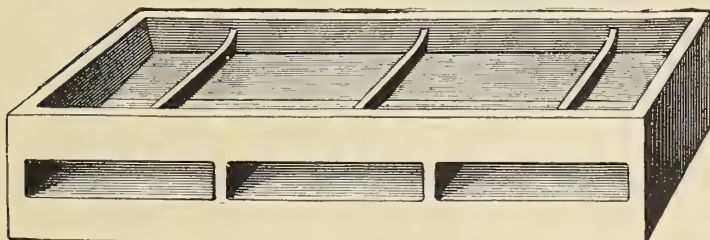
VAN ALLENS & BOUGHTON, - - 17 to 23 Rose St., New York.
C. R. CARVER, - - 25 North Seventh St., Philadelphia, Pa.
KENNEDY & MASON, - 414 East Pearl St., Cincinnati, Ohio.



MILLER & RICHARD, - - 7 Jordan St., Toronto, Can.
AMERICAN TYPEFOUNDERS' CO., 405 Sansome St., San Francisco.
THE WILL R. KNOX MACH'Y CO., 207 N. Second St., St. Louis, Mo.

New Lightweight Metal Furniture **33 1/3%** lighter than any other.

It is the only furniture built on strictly scientific principles. The greatest resistance is directly against the squeeze.
(See the cut.) Guaranteed to be accurate.



SEE WHAT YOU SAVE:

15-lb. Font,	\$ 3.75,	equal to 20 lbs. of any other costing	\$5.00
20 " "	5.00,	" 26 2/3 " " " "	6.66
25 " "	6.25,	" 33 1/3 " " " "	8.33
50 " "	12.50,	" 66 2/3 " " " "	16.66
75 " "	18.75,	" 100 " " " "	25.00
100 " "	25.00,	" 133 1/3 " " " "	33.33

Our prices are subject to the prevailing discounts.
Thousands of pounds now in use.

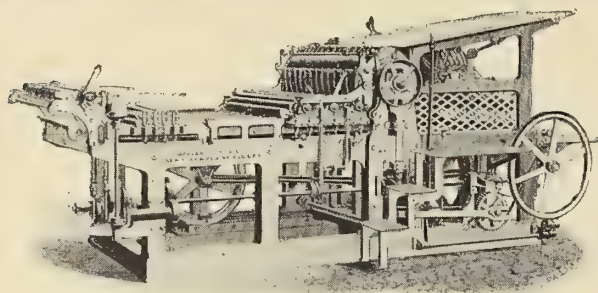
Complete Printing, Electrotyping and
Stereotyping Outfits our Specialty.
Send for Catalogue.

Manufactured and
for sale by

F. WESEL MFG. CO.

82-84 Fulton St., NEW YORK CITY.

SCOTT TWO-REVOLUTION AND STOP-CYLINDER PRESS



CLASS I. Stop-Cylinder Printing Machine.

The machine shown in illustration above is our Stop-Cylinder Press with back delivery.

Class of Work.

This machine is designed for the finest cut and color work.

Perfect Register.

The sheets being fed to the gauges, and seized by the grippers while the cylinder is at rest, together with the positive action of the cylinder and register racks, insure a perfect register at all times.

Cylinder Starting and Stopping Device

Is positive in its action, having large steel-faced cams with easy curves, operating direct connections with the cylinder. It is capable of working at great speed without jar or noise. On large sizes the impression cylinder is geared to the bed on both sides.

The Side Frames

Are of the box pattern and are securely fastened to the bed-plate by bolts and wedges.

The Type Bed

Is made sufficiently heavy to prevent the leads, quads or reglets from working up, and is supported by four steel-shod tracks.

Ink Distribution.

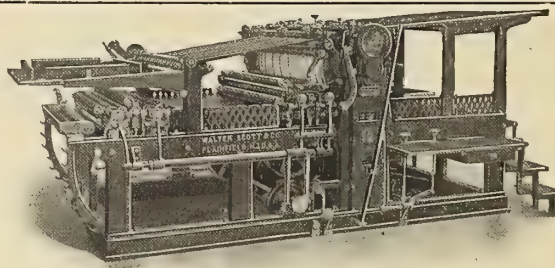
It has cylinder, table, cam and roller inking distributions. There are six form rollers covering the form. The inking rollers are large, and by means of one lever, the top distributing rollers can be raised from the vibrating rollers, the vibrators from the form rollers and the form rollers from the form.

By pulling one lever

The form rollers, riders and vibrators are separated from each other and raised off the form.

Double Rolling.

The machine can easily be made to roll the form once, twice, or any number of times, or trip at will.



CLASS H.N.

Two-Revolution Four-Roller Press. Front Fly Delivery.

The machine shown here has the following points of merit:

The New Continuous Bed Motion

Is so simple that you can instantly understand why the press runs so fast without jar.

The New System of Ink Distribution

Is the best yet devised and excels that used on stop-cylinders. The ink is first ducted to the distributing rollers, which run continuously, and is thoroughly distributed before being transferred to the ink table.

Interchangeable Rollers.

All composition rollers are interchangeable. When the form rollers are worn they may be used for distribution; a changeable marking means is provided to show their position when in use.

The Sheet Cutter

Is driven by gearing, and cuts the sheets evenly and clean.

Rigid, Even Impression

Is insured by the special construction of the bed and cylinder, reducing labor of make-ready to a minimum.

The Type Bed

Is made sufficiently heavy to prevent the leads, quads or reglets from working up, and is supported by four steel-shod tracks.

Continuous Register Rack.

The cylinder and bed register racks are the full length of the bed, full depth tooth, and positive in their operation.

The Air Cushions,

Four in number, are placed on the tracks to assist in reversing the bed; by turning a handle they can be adjusted to suit the speed while the machine is running. There is no resistance while turning slowly.

Gripper Motion

Is accurate and is provided with a safety self-righting attachment to prevent breakage should the grippers be left in the wrong position.

Back-up Motion

Is provided, which is effective and noiseless in operation.

Sheet Jogger.

The delivery board is fitted with a Sheet Jogger, and many other improvements not on other machines.

Distributing Rollers

Can be taken out over the fountain without moving the delivery board.

Movable Delivery Board.

The delivery board can be slid towards the impression cylinder when cleaning the ink table and distributing rollers.

SCOTT PRESSES SATISFY.

NEW YORK OFFICE, TIMES BUILDING.
CHICAGO OFFICE, MONADNOCK BLOCK.
ST. LOUIS OFFICE, SECURITY BUILDING.
BOSTON OFFICE, WINTHROP BUILDING.
CINCINNATI OFFICE, NEAVE BUILDING.

Walter Scott & Co.

Cable Address—WALTSCOTT, NEW YORK.

Plainfield, N. J., U. S. A.

AT OUR EXTENSIVE WORKS IN
NEWARK, N. J., AND
HANOVER, GERMANY

from choice materials and by processes
peculiarly our own

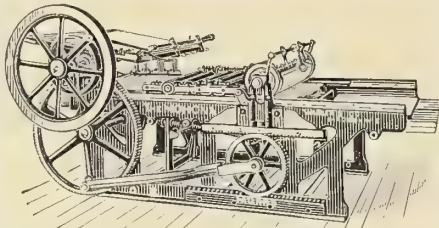
We make
the lampblacks, dry colors and varnishes
forming the components of our
**Inimitable
Printing
Inks**

JAENECKE BROS. & FR. SCHNEEMANN.

(ESTABLISHED 1843.)

*Offices—NEWARK, N. J., and
No. 536 Pearl St., NEW YORK.*

WESTERN BRANCH:
188 MONROE STREET,
CHICAGO, ILL.



THE NEW LEVERLESS MONONA.
The Printer's Delight.

We keep the Best INK on Earth for Prouty and Monona Presses.
Rubber Blankets, Type, etc.

The Best Press on Earth.

Never before did a press win such immediate enthusiastic public favor.

A big Printing Supply House says: "We are amazed at the ease with which it runs."

Dewey's Fleet and the LEVERLESS MONONA will sink all opposition.

All sizes from 7-col. Folio to 7-col. Quarto.

W. G. Walker & Co.

Proprietors,

...Madison, Wis.

WHY SANDERS CUTS ARE THE BEST

FIRST-OUR HALF-TONE ENGRAVINGS ARE MADE READY ON THE BLOCK BEFORE MOUNTING SAVING THE PRESSMAN THIS WORK

SECOND-ALL CUTS FOR ONE COLUMN ARE TRIMMED TO 13 EMS EXACT TWO COLUMNS 26½ EMS

THIRD-A SPECIAL MOUNTING WOOD IS USED FOR HALF-TONES ABSOLUTELY PROOF AGAINST WARPING

FOURTH EVERY HALF-TONE CUT IS RE-ETCHED AND CLOSELY INSPECTED BEFORE LEAVING OUR ESTABLISHMENT OUR SPECIMENS WILL SHOW YOU A NUMBER OF OTHER SUPERIOR POINTS

THE GROWTH OF SANDERS' PLANT

OUR PLANT TO-DAY RANKS AMONG THE LARGEST IN AMERICA

SANDERS

ENGRAVING CO.

ST. LOUIS U.S.A.

PRINTERS APPRECIATE OUR PROFIT-MAKING

Trade Helps

I. E.,

Stock Certificate,
Litho-Typo Stationery,
Diploma,
Certificate of Deposit,
Bond,
Check and Draft Blanks.

Prices and Samples to the Trade for the asking.

1899

Calendars and Plads

"THE MOST FOR THE MONEY."

PRICE LISTS AND SAMPLES ON APPLICATION.

GOES LITHOGRAPHING CO.

160-174 ADAMS ST.
CHICAGO.

Lithographing

IN ALL ITS BRANCHES

...for the Trade....

Our facilities are unexcelled.

Price and quality unequaled

WRITE FOR SAMPLES AND PRICES.

This is a Specimen of our

40c. Cut Ink

IT IS BLACK
AND
CLEAN
WORKING



REGARDING ITS OTHER QUALITIES:

*It is dense, soft and free-flowing.
Dries rapidly when printed. Some of
our customers claim that they can
send work to the bindery in three
hours after printing* ❀ ❀ ❀ ❀

You can see that at a glance

No Off-Setting
No Slip-Sheeting



It is sold at...

40c. IN POUND LOTS

40c. IN 100 LB. LOTS

40c. IN 1000 LB. LOTS

No Discounts—40 Cts. net

**J. E.
Okie Co.**

MANUFACTURERS OF

High Grade Printing Inks

Kenton Place
PHILADELPHIA

Three Grades of Softness of
this Ink always kept in stock



This is a very fine color ♪ ♪ ♪ Give it a trial

Permanent Label Red

It is a Fine Worker ♪ ♪ ♪ Price, 75c. list



F. E. Okie Company

Manufacturers of High Grade Printing Inks

Kenton Place ♪ ♪ ♪ Philadelphia, Penna.

Philadelphia, Feb. 18th, 1898.

Messrs. F. E. Okie Company, Philadelphia,

Gentlemen:—For many months past we have been using your 40c. Cut Ink in large quantities and we have never had an ink that gave us as much satisfaction in its use. It has proven all you claimed for it, and more, as we can show you better results than you have in the specimen pages you have been using in the "Inland Printer," and with this identical ink. You may duplicate our order of January 27th, 1898, for two hundred pounds in ten pound cans. Yours truly,

CHAMBERS PRINTING HOUSE.

F. V. CHAMBERS.

RIVERSIDE
PAPER
COMPANY
HOLYOKE, MASS.

TRIED
AND
TRUE



T. R. HENRI



THIS Cut is made from a photograph of a car-load of type and printers' supplies shipped September 8th, by the INLAND TYPE FOUNDRY to the DORSEY PRINTING COMPANY, at Dallas, Texas. Their plant, recently destroyed by fire, was the most complete in northern Texas. Before purchasing a new outfit, Mr. Henry Dorsey made an eight weeks' trip through the country, visiting different type foundries and printers' supply houses and thoroughly examining into the merits of every article offered. Only the best was selected in each case, without regard to price, and in equipment the new establishment is not surpassed by any in the country.

Particular attention was given by Mr. Dorsey to the type question, and after a most thorough examination he decided that *not* a type should enter the office which was not cast on *STANDARD LINE AND UNIT SET*, as made only by the Inland Type Foundry, of Saint Louis. The order was given with instructions to get out everything of the best quality without regard to price.

Printers who are looking for a greater profit and at the same time desire to improve the quality of their work should make a similar investigation. They will find that the lack-o'-system type they use is the most expensive article they can buy and a source of constant annoyance, and that *TYPE WHICH IS NOT STANDARD LINE IS DEAR AT ANY PRICE*. Just as soon as printers make that discovery they will have greater profits in their composing rooms and their orders for type will go to the

INLAND TYPE FOUNDRY

217-219 Pine Street, SAINT LOUIS



**HIGHEST
GRADE AT LOWEST
HALF TONES PRICES**

Wood
Wax
Zinc

Engraving

Electric City Engraving Co.

507-515 WASHINGTON ST. BUFFALO N.Y.

Linotype Italics



THE addition of italics and small caps to Linotype capacity completes the perfect performance of the machine as an adjunct to the up-to-date book office. By means of a shift-key attached to the regular keyboard the operator may set italics or small caps at will, each matrix being provided with two characters, one above the other, the lower character being brought into use by means of the shift-key. This improvement has been perfected by months of use and by exhaustive tests, and is being placed as rapidly as possible in the leading book offices of the country. A booklet telling about it will be sent free. ❀ ❀ ❀ ❀ ❀ ❀



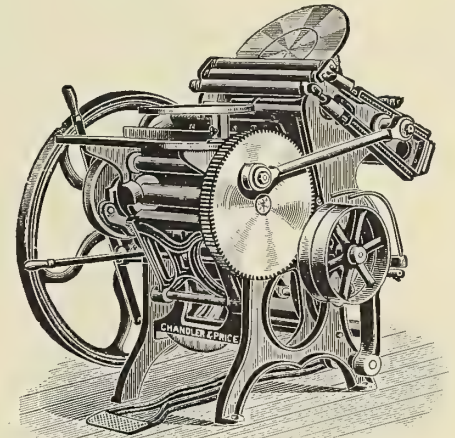
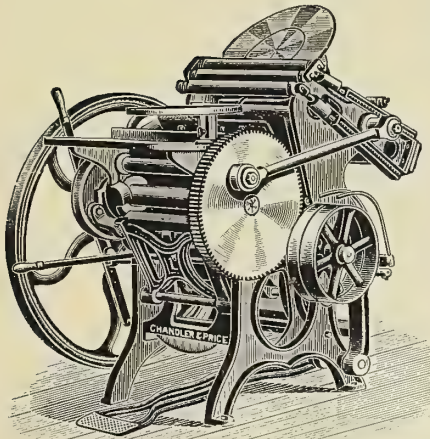
Mergenthaler Linotype Company

PHILIP T. DODGE,
PRESIDENT.

Tribune Building, New York

The Chandler & Price Press Pyramid

SHOWING ACTUAL SALES AND DELIVERIES OF THIS RENOWNED PRESS
FROM DATE OF THE BEGINNING OF BUSINESS UP TO JULY 30, 1898.



FOR
YEAR
ENDING
JULY 30:

1887-311 GORDONS.

1888-367 GORDONS.

1889-413 GORDONS.

1890-610 GORDONS.

1891-652 GORDONS.

1892-657 GORDONS.

1893-732 GORDONS.

1894-743 GORDONS.

1895-1,143 GORDONS.

1896-1,375 GORDONS.

1897-1,086 GORDONS.

1898-1,589 GORDONS.

TOTAL NUMBER CHANDLER & PRICE GORDONS
 SOLD AND DELIVERED IN TWELVE YEARS.....

9,678

THINK OF IT! 9,678 MACHINES MADE, SOLD AND DELIVERED IN TWELVE YEARS. SUCH
 IS THE RESULT OF MANUFACTURING GOODS OF REAL MERIT. THE CHANDLER & PRICE
 PRESSES LEAD! ASK YOUR DEALER FOR THEM AND ACCEPT NO SUBSTITUTE. ***

THE CHANDLER & PRICE CO., MAKERS, CLEVELAND. OHIO, U. S. A.



Singing the Praises

of Inks is what we wish to do in this advertisement. And the Inks we talk are the **QUEEN CITY**. They have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties which you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

Queen City Printing Ink Company,

Home Office, Cincinnati, Ohio.

*Branch, 347 Dearborn Street,
Chicago, Ill.*

CALENDARS



The largest, finest and most diversified line of Calendars ever offered to the trade.

**Copper Etchings,
Domestic Lithography and
Imported Art Souvenirs.**

Complete Sample lines furnished practically FREE to responsible jobbers and printers. Write at once for Price List.

THE NOVELTY ADVERTISING CO.

Manufacturers, Publishers, Importers,

WALNUT AND HICKORY STREETS,
COSHOCKTON, OHIO.

BLOTTERS

are the best advertising medium in use today, and those with beautiful illustrations by the

THREE-COLOR PROCESS
are the best of the best.

We print them on the best 120-lb. stock, size $4\frac{1}{2} \times 9\frac{1}{2}$, and sell them to printers

**CHEAPER THAN YOU CAN
PRINT THEM.**

10 designs now ready.

Send 10 cents for set of samples.

JOHN T. PALMER,

406 Race St.,

PHILADELPHIA.

Buy your Flat Writings direct

from the manufacturer, and get uniform stock at all times.

We carry in Chicago the largest stock of Loft Dried and Tub Sized Papers in the West. All Papers are of our own manufacture and lines that you can duplicate at any time.



... IN STOCK ...

Ledgers	Linens	Bristols
Superfines	Colored Flats	Wedding Papers
Fines	Ruled Stock	Fancy Papers
Bonds	Envelopes	Embossed Boards

Wedding Note, Quarter Ream
Goods and Papeteries.

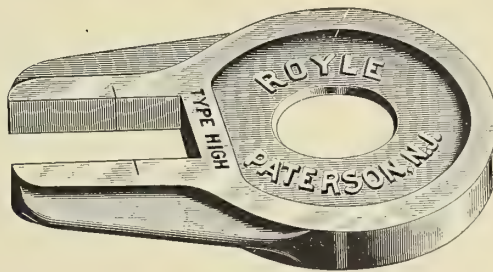
Capacity 35 Tons Daily.

Write for
Samples and
Catalogue.

WHITING PAPER COMPANY,

238-240 Adams Street, CHICAGO.

PHOTO-ENGRAVERS' MACHINERY



ECONOMY in the production of engravings is materially furthered by the use of suitable machinery, in all operations to which machinery can be applied. The Royle machines are admirably calculated to save money, while at the same time they improve the character and appearance of the work. They are built on correct mechanical principles, the work is not "slouched," and hence they can be depended upon to do what is claimed for them.

LONDON AGENT:

P. LAWRENCE, 63 Farringdon Road, E. C.

MONTREAL AGENT:

C. J. ROBERTSON, 588 Craig St.

JOHN ROYLE & SONS,

PATERSON, N. J., U. S. A.

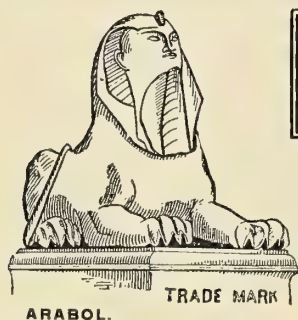
F.A. Ringler & Co.

Electrotype Works

ELECTROTYPING AND STEREOTYPING
of every description
FOR LETTER PRESS PRINTING.

26 & 28 PARK PLACE TO 21 & 23 BARCLAY ST.
New York.

THE
LARGEST
PRINTING PLATE
MANUFACTURING
ESTABLISHMENT
IN THE
WORLD.



ARABOL
MFG. CO.

MANUFACTURERS OF

Prepared Gums, Glues,
Sizes and Finishes.....
Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant — red, green, blue and white.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

EMBOSSING LIQUID For leather, cloth and silk.

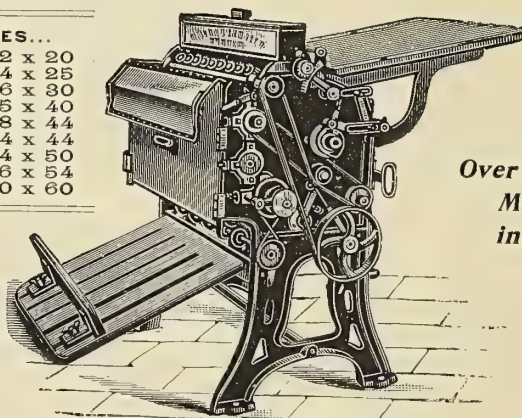
ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.

THE EMMERICH Improved Bronzing and Dusting Machine

SIZES...

12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 44
34 x 50
36 x 54
40 x 60



Over 1,500
Machines
in use.

SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

We also manufacture an excellent Roughing Machine, for embossing tablet covers, etc.

EMMERICH & VONDERLEHR,
191-193 Worth St., New York.

Write for Prices and Particulars.

Parsons Paper Company's

No. 1

Colored Writings

WOVE AND LAID.

Large Variety
always
in stock...



Parsons Paper Company
Holyoke, Mass.

Juergens Bros. Co.

ELECTROTYPERS & STEREOTYPERS

HALF-
TONE
ZINC
AND
WOOD

Engravers

TEL. MAIN
1576



148-154 MONROE ST. CHICAGO

Send 50 Cents for the
Finest Art Catalogue
ever produced.

You will
receive credit
for same on first order.

Grand Rapids
Engraving Co.
GRD. RAPIDS, MICH.

TELEPHONE MAIN 548



DESIGNING
AND
ILLUSTRATING
A
SPECIALTY

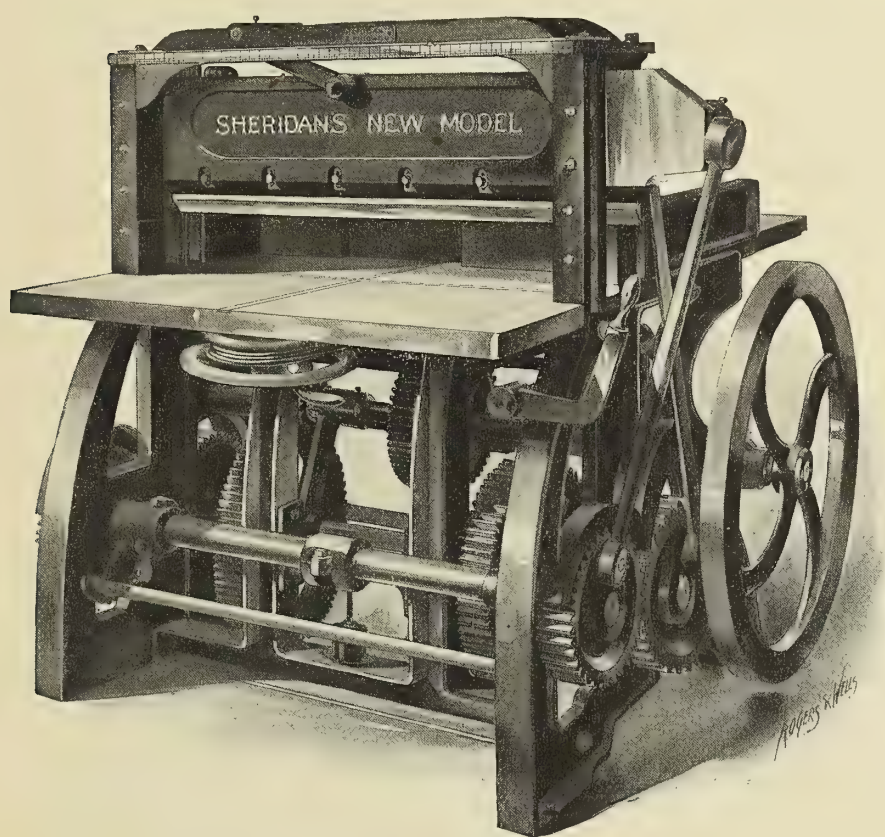


**BLOMGREN
DROS & CO**
HALF-TONE ZINC AND WOOD
ENGRAVERS
AND ELECTROTYPERS
175 MONROE ST.
CHICAGO

Sheridan's New Model.

THE ACME
OF
PERFECTION IN
PAPER
CUTTERS.

AUTOMATIC CLAMP, with great clamping power, and special **false bottom** brought down by the foot.
FALSE BOTTOM shows where knife will strike paper. Gives quick adjustment for line or label cutting.
 No shifting of piles.
INDICATOR at top of machine—a new device. Shows position of back gauge. Mathematically correct.



Noiseless.
Rigid.
Even Cut.
Power.
Speed.
Accuracy.

BUILT IN ALL SIZES,
36 to 70 Inches.

KNIFE STOCK AND CLAMP drawn down from both ends. **Result**—Uniformly even cut.
SMOOTH, ROTARY MOTION—gives the highest speed without jar, and is absolutely noiseless.
HEAVY AND ACCURATE WORK is its forte. Will respond to the most exacting demands.
THE QUICK RETURN OF KNIFE is a great feature.

T. W. & C. B. SHERIDAN,

Paper Cutters and
Bookbinders' Machinery,

Ask for Prices and Terms.

NEW YORK—CHICAGO—LONDON.

What they say when they know ==

We are glad to be able to testify to the merits of the Wetter Numbering Machines. We started using them about ten years ago; some of the machines bear numbers 14, 15, 16, 45, 46, 47, etc., and have been in constant use since they were purchased. We have now seventy-three in daily use.

For work which cannot be produced on our special machinery, we find the Wetter more reliable than any other which we have ever used; and our large experience in numbered work enables us to speak with confidence in their favor. You cannot put it too strongly.

Wishing you future success, we are, Very truly yours,

GLOBE TICKET CO., PHILADELPHIA.

It is a pleasure for us to recommend your Wetter Typographic Numbering Machines. We have used them for a number of years and find they are built stronger and wear better than any other machines that we have ever had.

With best wishes for your future success, we are, Yours truly,

THE REYNOLDS & REYNOLDS CO., DAYTON, OHIO.

We have tried all the various makes of numbering machines and have found none to give us so much satisfaction as the Wetter. For the purpose for which it is intended, it is undoubtedly the best machine on the market.

Yours truly, PHILIP HANO & CO., NEW YORK CITY.

Some time ago, I should judge about six months, I ordered ten numbering machines from a Philadelphia printing supply house; these were called "Numbering Machines," and on account of one discrepancy and another in them, they were practically worthless as numbering machines to us.

I saw the Golding Co., and asked them if they could not supply your numbering machines with a style of figure that we desired, to take the place of ours, which they consented to do. They therefore placed an order with you

for ten numbering machines, and this order was placed with you at our suggestion, because we knew the value of your machines through some business dealings with Messrs. Dunlap & Clark, in the numbering of postal notes.

Since we have had these machines made by you we have not had one error in the numbering of several million tickets. We consider your numbers or numerals elegant in shape and the machines perfect in their working, and also take this opportunity of thanking you for your kindness in getting us fixed up so quickly in connection with the changes in the machines in numbering from one to ten.

Thanking you for your prompt attention in connection with the matter, I am, Very truly yours,

T. A. BRADLEY, PHILADELPHIA.

A short time ago we purchased twelve typographic numbering machines from another numbering machine manufacturer, because they were offered to us for less money than you quoted us.

We put them on fast and slow running presses, but could not make them work correctly. All of the many attempts of the manufacturer to make them work failed. We then purchased through a dealer thirty-eight of your Wetter Machines, twenty-two regulars and sixteen specials, and they have never made a single miss or skip.

On the strength of the other manufacturer's guarantee we paid for their machines upon delivery. We were then obliged to institute legal proceedings to get our money back.

It cost us a great many dollars "monkeying" with the machines, and it was not until the manufacturer became discouraged in the many attempts to make them work right that we decided to buy the "Wetter."

The thirty-eight Wetter Machines have paid for themselves many times over in the short time that we have been using them.

When we are again in the market for more numbering machines we shall certainly consider no other machine but the "Wetter."

Wishing you continued success, I remain, Yours very truly,

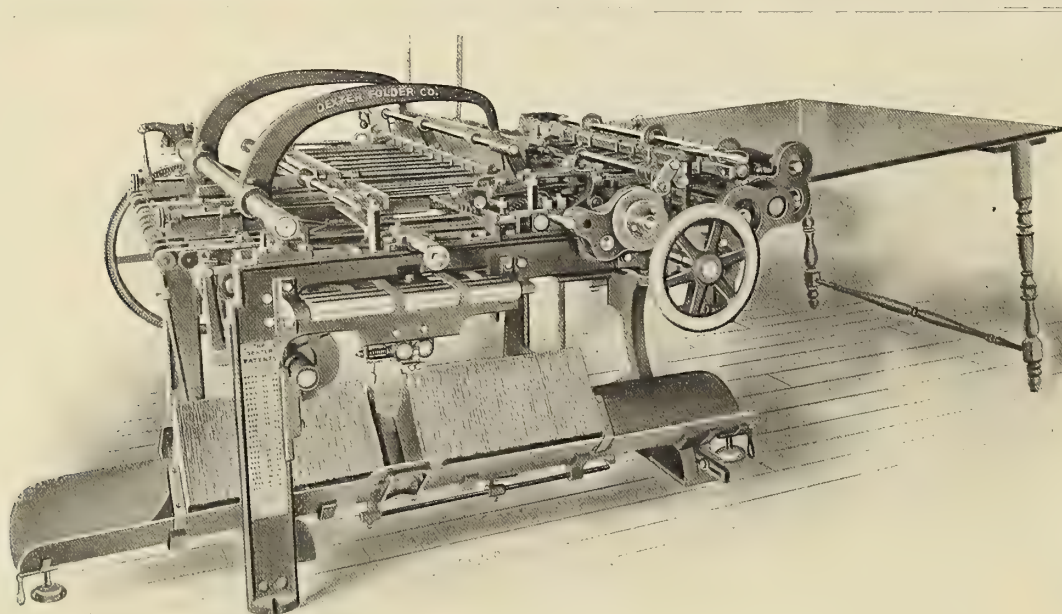
EDWARD MCKENNA, NEW YORK CITY.

These are only a few of the many who have recently come out strong and frankly in favor of the "Wetter." If you desire to consult the highest authority on Numbering Machines, address

JOSEPH WETTER & CO.

515 to 521 Kent Ave., BROOKLYN, N. Y.

THE DEXTER RAPID DROP ROLL DOUBLE-SIXTEEN FOLDER



DEXTER FOLDER COMPANY,

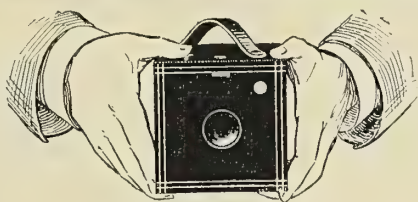
NEW YORK, 97 Reade Street.

CHICAGO, 315 Dearborn Street.

BOSTON, 149 Congress Street.

MAIN OFFICE AND FACTORY—PEARL RIVER, N. Y. (One hour from New York City.)

There IS no Kodak but the Eastman Kodak.



"Kodak Quality"

Means highest quality; means better lenses, shutters, finish and workmanship than can be found in other cameras. That's why Kodaks have for ten years been the standard. That's why the clerk says: "As good as a Kodak" when he is trying to sell some other instrument.

All 1898 Kodaks use our light-proof film cartridges and can be loaded in daylight. Several styles use either films or glass plates interchangeably.

Kodaks, . . \$5 to \$35

Part payment taken in Advertising in first-class publications.

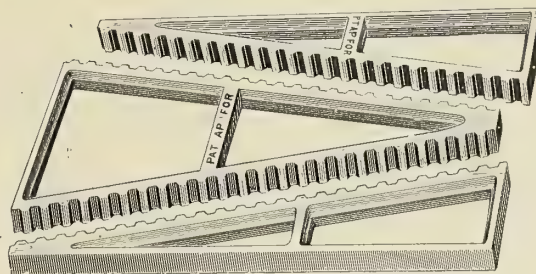
EASTMAN KODAK CO.

Rochester, N. Y.

Catalogues free, by mail.

FOR THE PRESSROOM.

No Slipping or Springing of Forms.



Adjustable Iron Furniture

MADE ON PRACTICAL PRINCIPLES.

WILL SPREAD FROM 3¼ to 26 INCHES.

Can be adjusted down to a Nonpareil.

MADE IN TWO SIZES—PLAIN AND NICKELED.

12-inch, plain, \$3.00; nickeled, \$4.50 24-inch, plain, \$4.00; nickeled, \$6.00
One set of 12 and 24 inch, plain, \$6.75

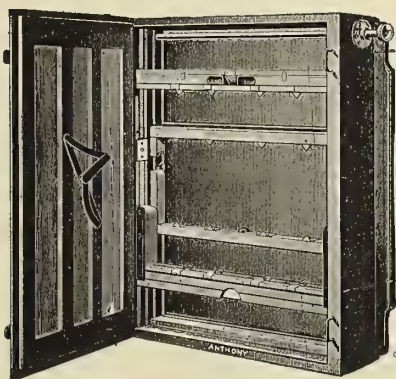
Weight of 12-inch set, 6 lbs.; weight of 24-inch set, 13 lbs.

W. H. O'BRIEN,

The Trade Supplied.
Reasonable Discount.

Box 57, AKRON, OHIO.

ANTHONY'S PATENT LINE SCREEN HOLDER



No Kits.

No Trouble.

Holds any size of
Plate and
Screen.

Distance between
Plate and
Screen
adjustable.

Send for Descrip-
tive List.

CROSS-LINE SCREENS....

Unsurpassed for opacity and sharpness of lines and transparency of spaces.
Send for Free Catalogue of Photo-Engravers' Supplies.

The International Annual and American Process Year Book.

Articles by Beeles, Bogardus, Duchochois, Hough, Kupper, Talbot, Walmsley, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York.
or 45, 47 and 49 East Randolph Street, Chicago.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price \$5. For sale by

E. & H. T. ANTHONY & CO., 591 Broadway, New York.
or 45, 47 and 49 East Randolph Street, Chicago.

AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.

BUFFALO INK

IS AN INK
THAT IS

ALL INK!

AND "IT WORKS"

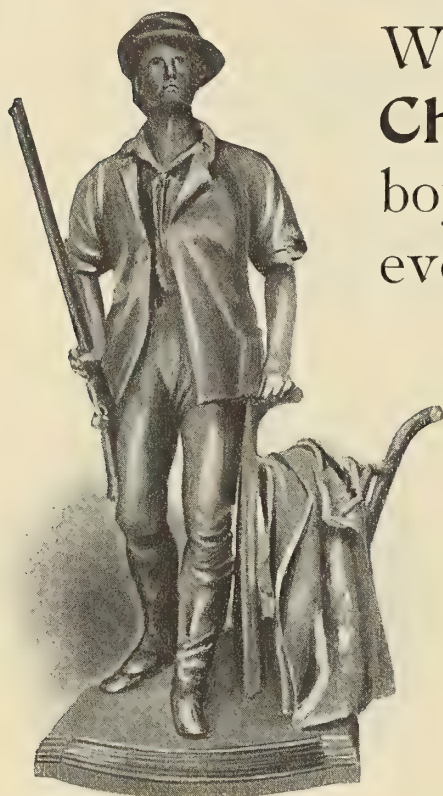
BUFFALO INKS ALWAYS DO



**BUFFALO
PRINTING INK WORKS**

BUFFALO, N. Y.

The Minuteman of 1775



The Minuteman of 1775. By D. C. French.

Was a power in his day, but the **Challenge-Gordon Press** and the boy who feeds it sixty a minute—one every second—are in front just now!

One every second! Pretty fast, isn't it? The 8 x 12 Challenge-Gordon does it, and faster if you can feed it. When in the market for a new press, remember the **Challenge-Gordon** is the **only job press** with the following recent patents and improvements: **New Impression Throw-off, new Noiseless Disk Motion, new Depressible Grippers, Counterbalanced Platen**, etc.

Seven sizes: 8 x 12 up to 14 1/4 x 22. Prices no higher than O. S. Gordons without these improvements. Write your dealer for new descriptive circular.

THE CHALLENGE MACHINERY CO.

2529 TO 2555 LEO STREET, CHICAGO.

The Aluminum Plate and Press Company

Office, No. 87 Nassau Street,

Borough of Manhattan, NEW YORK CITY.

ALUMINUM PLATES for Surface Printing, and Printing Machinery adapted to the same.

AGENTS for the owners of the original Basic Patent for Printing from an Aluminum Surface.

Factory and Laboratory at Plainfield, N. J.

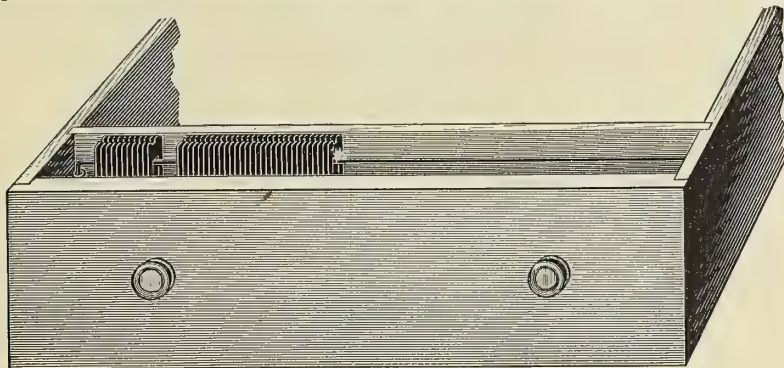
The mechanical department of our business is under the charge and direction of Mr. John Brooks, for over thirty years superintendent of the Potter Printing Press Works, and Mr. W. S. Huson, for twenty-five years with R. Hoe & Co. and the Campbell Company.

The United States Aluminum Printing Plate Company is the sole owner of the Mullaly and Bullock patent (No. 459,239), the first and basic patent for printing from a surface of aluminum, and The Aluminum Plate and Press Company is its business agent. Any and all infringers of said patent will be vigorously prosecuted.

Worth Saving

ARE YOUR LINOTYPE MATRICES AND SPACEBANDS WORTH SAVING? IF THEY ARE, YOU SHOULD PROVIDE A CONVENIENT AND SAFE RECEPTACLE FOR THE STORAGE OF THESE VALUABLE ADJUNCTS OF THE LINOTYPE MACHINE:::

No suitable cabinet for this purpose has heretofore been offered. After a careful study of the requirements and with the assistance and advice of several linotype experts we have constructed the cabinet illustrated herewith, and we have full confidence in its excellence and practicability. This cabinet is made in four sizes, holding six, eight, ten

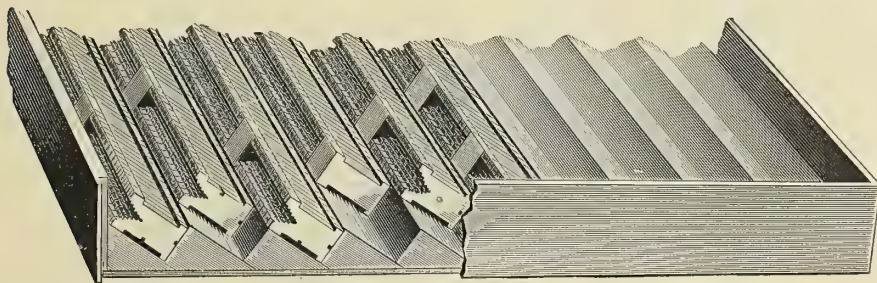


Sectional View of Lower Drawer, showing Spacebands.

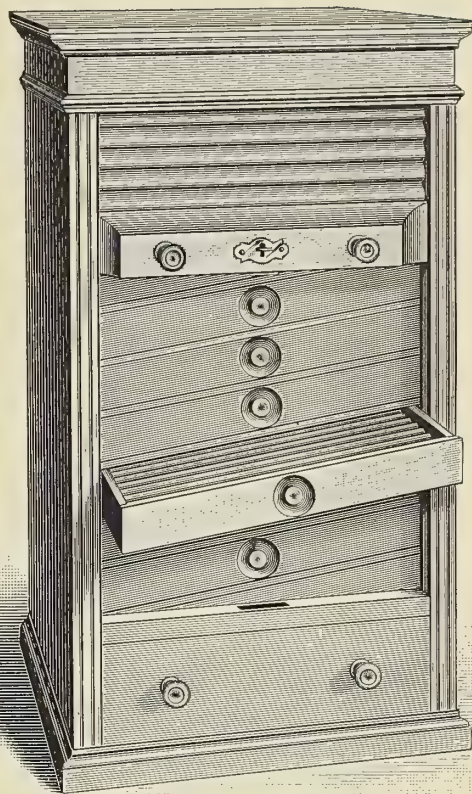
and twelve matrix drawers. There is also a deeper drawer at the bottom of each cabinet, as the illustration shows, for the accommodation of the small tools and the spacebands, which are strung on a brass rod. The six-drawer cabinets will answer the requirements of an office running one or two machines; the eight-drawer is for offices running two to four machines; the ten-drawer is for offices running four to six machines, and for larger plants one or more of the twelve-drawer cabinets will answer.

Each drawer is $14\frac{1}{4} \times 15$ inches inside measure. There are ten grooves in each drawer, upon which the matrices are placed edgewise. The capacity, therefore, of each drawer is 142 running inches of matrices set on edge. The drawers are placed in the cabinet on an incline. This position of the drawers prevents the ends of the lines of matrices from falling down and becoming disarranged.

These cabinets are strongly constructed and made of hardwood. Aside from their practicability and usefulness they will be an ornament in any office.



Sectional View of Matrix Drawer, showing Matrices in place.

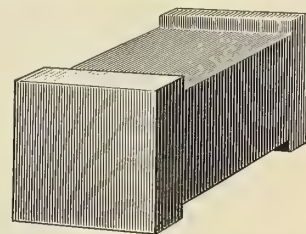


Eight-drawer Linotype Matrix Cabinet.

THE ROLL-CURTAIN FRONT is provided with a first-class lock, and when the cabinet is closed the contents are in dust-proof compartments where they are perfectly safe.

With each drawer we furnish six metal slugs, as shown in the illustration.

*The
Metal Slug
(full size).*



These slugs can be used at the ends of matrix lines or for dividing special characters which are not always required.

Full descriptive circular and price list of these cabinets furnished on application. Write for particulars.

Remember us when you want anything in the line of

Wood Type or Wood Goods.

Our line was never so complete and the quality never so high. For sale by all supply houses and dealers.

THE HAMILTON MFG. CO.

Main Office and Factory, TWO RIVERS, WIS.

Eastern Factory and Warehouse, Middletown, N. Y.

ASK FOR HAMILTON GOODS. LOOK FOR OUR STAMP; IT IS A GUARANTY OF EXCELLENCE.

Roller Moulds. Roller-Making Machinery.



Job Roller Casting Machine.

Send for estimate for large or small outfit. Everything up to date.

Moulds are guaranteed to be true and free from flaws.



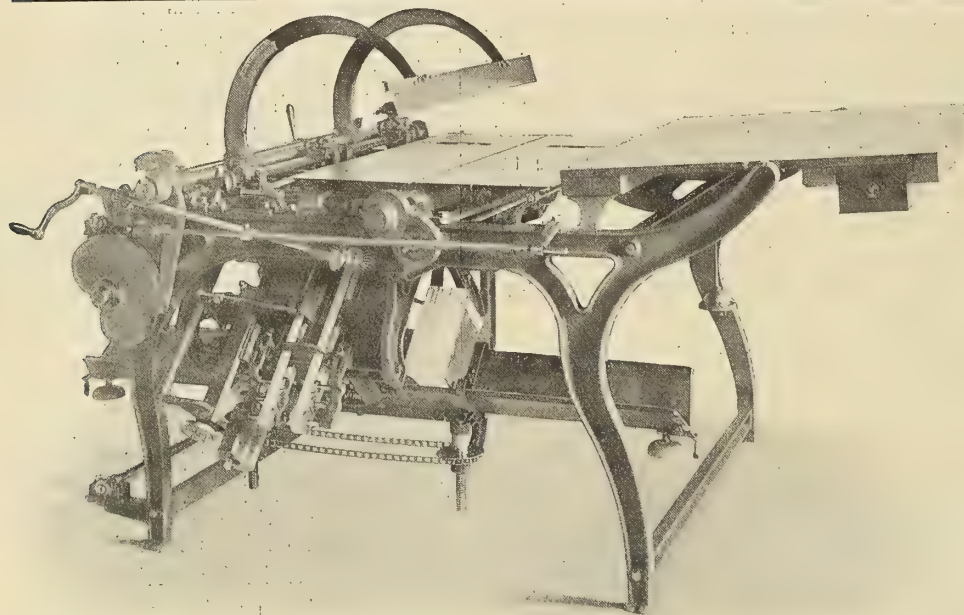
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Chinese manuscript about two thousand years before Christ. The Chinese then wrote manuscript with Black Pigment without any illumination. The ornamentation in this design was taken from a very ancient work in the British Museum.

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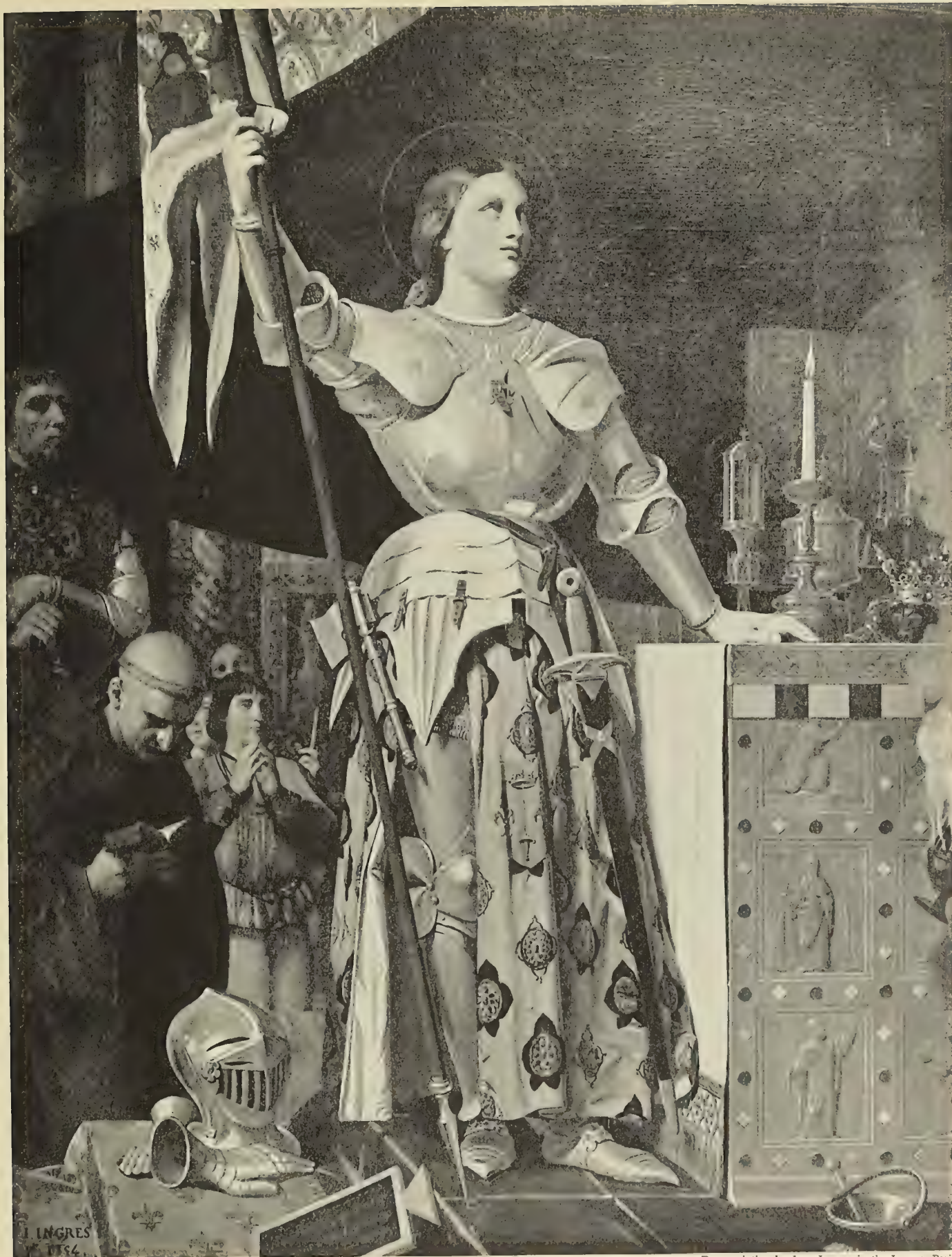


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From painting by Jean Ingres, in the Louvre, Paris.

JOAN OF ARC, THE MAID OF ORLEANS.

At the Paris Exposition of 1855 a salon was devoted to the works of Ingres, the pupil of David, and the greatest painter of his time. Ingres was born about 1780, and died in 1867. The original of the picture hangs in the Supplementary Halls of the Louvre, on the third floor from the ground, in the second room, where may also be seen the same artist's ceiling-painting for the Museum of Antiquities (on a lower floor), a work which is called "The Apotheosis of Homer," and ranked as his masterpiece. Joan of Arc was painted in 1854, and doubtless moved Napoleon III to offer to the famous artist the honor of a separate salon at the Exposition, for Ingres resented the neglect with which Frenchmen viewed his works, and had steadfastly refused for twenty years to publicly exhibit. As a result of the exposition, Ingres was made a Senator and Grand Officer of the Legion of Honor. The reader will note an angularity or harshness in this picture, the reverse of Raphael's style, but the sudden and dramatic stroke on the eye will not be forgotten. Lady Dilke has written an interesting article on the life of Ingres in the *Encyclopædia Britannica*.



Photo by J. H. Farbell, Asheville, N. C.

"'GAINST WINTER WINDS."

Overlay made by Beck's Perfection Process.

The INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXII—No. 1.

CHICAGO, OCTOBER, 1898.

ALUMINUM IN THE GRAPHIC ARTS.*

NO. II.—BY PROF. W. E. WOODBURY, F.R.P.S.

THE general technical manipulation of aluminum plates, as regards the different direct and transfer drawing and copyings, is practically the same as that of the stone or zinc. The following will give a short explanation of the preparation of the plates, and the manner of working on them during drawing, printing, etc. It should be borne in mind, however, that this technical working, if good results should be obtained, must be accompanied by still more accuracy and cleanliness, and the strictest adherence to the following instructions is necessary:

I. THE PREPARATION OF THE PLATES.—New as well as used aluminum plates must first of all be cleaned with turpentine, and immersed from six to ten hours in a bath consisting of three parts water and one part nitric acid; then the plates have to be well scrubbed with water and a piece of felt, on both sides, rinsed and put away to dry. This bath removes all fatty and acid substances from the surface of the metal—that is, cleans it thoroughly without affecting it. As soon as the surface of the plate assumes a whitish appearance it is in proper condition for any drawing or transfer, and the grinding that has to follow is only necessary in order to roughen the surface somewhat so as to adapt same to the ready acceptance of the grease of the drawing or transfer, and so that moisture distributes itself uniformly in the free spots. All plates, smooth as well as grained, have to be ground after the bath, and new ones more carefully at that. The grinding is done with powdered pumice stone and a block of wood covered with felt. The plate is fastened properly, moistened, covered with powdered pumice and then energetically polished with a rotary motion with the felt-covered block, the latter also moistened. It is needless to say that the pumice stone, as soon as ground out and becoming dirty, will have to

be renewed. It should take about an hour's time to properly grind a plate of one square meter.

II. DRAWING AND RETOUCHING.—Outside of engraving, all lithographic drawing can be done on aluminum plates in the very same manner and with the very same materials as used on stones. In the same way, copies made in a photographic way—that is, faulty parts of same—can easily be corrected with fatty sepia or crayon. Erasures with a pointed or sharp instrument (scraping) are not permissible. Important corrections will therefore have to be made after the first print, when they can be made with little effort and without injuring the grain of the plate. The plates must be kept free from all fatty substances, just the same as the stone. Pencil outlines accept color, and will be seen in the print—a preparation with leadpencil is therefore not permissible, but a transfer can be made with gelatin carbon tissue paper.

III. ETCHING AND DRAWING.—The etching fluid used in the preparation of these plates is composed of seven to ten parts of thick gum solution, and one part—two per cent—phosphoric acid. This solution should be concocted a few days before use, in order to have the proper effect on the plate. To apply this etching fluid a clean, soft sponge should be used, with which same should be distributed quickly in both directions; then the sponge should be squeezed out and all superfluous fluid removed with it. After this the plate is coated with a thick gum solution and fanned till dry. The etching and gumming should be done as rapidly as possible, otherwise there will be danger of blurring the drawing. This danger is lessened by previously applying alkali, and by the performance of the whole proceeding in a warm temperature.

IV. THE PRINTING.—In all stages of the printing it must be observed that the temperature of the room is at least 55° Fahr., or warm water has to be used for moistening. To apply colors, rubber rollers are

* Translated from *Das Atelier des Photographen*.

generally used, and for the printing of crayon drawings leather rollers are preferable. For large plates proportionately large rollers should be used, inasmuch as with small rollers the colors become dull and dirty through the frequent application of them. For this reason it is



FROM A PENCIL DRAWING ON ALUMINUM.

necessary to cover the rollers frequently with fresh paint in the laying on of light shades. In printing by the hand process from the aluminum plate, polished and level lithograph stones can be used to support the plate. Between the plate and stone, however, the strictest cleanliness must be exercised; as even the smallest particle of foreign matter between them will make a slight impression in the metal, producing corresponding raised spots in the surface, which will readily accept color and afterward show in the print. The washing is done the same as on stone. The gum must be thoroughly removed and the drawing washed out to the same degree. With crayon plates due care must be exercised so that the crayon will not be dissolved by the application of water. After printing is finished, the plate has to be covered with wax paint and gummed the same as a stone. The plates should be covered with alkali over the gum, hard loose paper placed between them, and put away in a dry closet.

V. CORRECTING.—When corrections or additions are to be made, transfer color should be applied, the plate covered with powdered resin and slightly heated. On those parts which should be removed entirely, a solution of four parts nitric acid and one part gum should be applied, and after two or three minutes removed with running water. If the first application of the above solution is not effective, the acid has not acted sufficiently, in which case another application of the

same solution will be necessary. After a thorough cleaning and drying, the following solution must be freely put on the plate:

Water.....	1400 parts
Acetic acid.....	40 parts
Nitric acid.....	20 parts
Silicic fluor acid	5 parts

This must be applied very freely, so that all parts of the drawing are correspondingly covered with the fluid. After a minute or so the plate is cleaned with running water and rapidly dried, after which drawing can continue in the places where previous drawing has been removed, as well as everywhere else. Of course, corrected plates must again be etched, the same as the stones, for which reëtching of corrected spots sulphuric acid is effective. With sulphuric acid the slightest details can be removed with a pen or brush, and spots manipulated in this manner are at once put in proper condition for a new drawing.

VI. OFFSETS.—Offsetting on aluminum is done indirectly, that is, with powdered coloring matter, as the slightest traces of grease will show in the print. Such prints must, for that reason, be made on exceedingly smooth paper, so that the color does not stick to the surface of the paper, or the clearness of outlines will be lost. The best powdered coloring matter is terra di Siena, black or bronze-blue, which must be shaken uniformly over the paper. Before the transfer is put on the plate, it must be washed with benzine. Offsets that are too strong can be made a little lighter by being wiped off with clear water.

VII. TRANSFERS AND ADDITIONS.—For transferring also, every method of the lithographic technic



FROM A PEN-AND-INK SKETCH ON ALUMINUM.

and every material used for stones is available for aluminum. Transfers that are not absolutely perfect should never be used for additions, because it is very hard to correct imperfections on aluminum. The simplest way to make transfers is with damp transfer paper, by which method the plate can remain dry. When using trans-

parent transfer papers, a slight dampening of the latter is necessary. Too profuse dampening makes the transfer blind, and prevents acceptance of grease. Through this the transfer seems badly covered, and disappears gradually. As soon as the transfer is finished, apply warm water to the plate, soak the paper off, rinse until the plate is thoroughly cleaned, and dry rapidly. In this state, the plate is in the best condition for corrections with fatty chalk and sepia. After the plate is gummed it will not accept any more coloring matter, and in this condition it can remain for days without harm. After the gum coating is dry the transfer should be washed out with lithophine, not water, and after the color has been loosened and the washing tincture is dried up a bit, water should be applied and the picture developed with a greasy black cloth. But care must be taken as to the right proportion of water and grease, so that no foreign outlines are created, which would show in the print. Dirt spots should be removed with powdered charcoal or pumice stone, or through the application of sulphuric acid.

For rapid printing presses, rubber rollers are preferable to leather rollers. For printing with aluminum, all colors, varnishes and siccatives used for stones can be taken. The dampening with rapid printing presses must be done with little water and absolute uniformity. The water used for this purpose should be renewed several times daily, and same should be pure, without admixture of salts, glycerin, etc. A plate prepared in this manner will yield from ten to thirty thousand copies.

Numerous ineffectual attempts have been made to procure a suitable substitute for the frail glass plates for collotypes, and trials with aluminum in this connection have given the best results and opened up a bright future for this metal in this direction also. Even the

copying with aluminum plates, coated with collotype preparation, has great advantages, because the progress of the printing may easily be watched, through the bending up of one corner of the plate, and failure resulting from too long exposure is thereby minimized.

The application of coloring matter is much easier on aluminum plates, because the picture will show a good deal clearer on the light-gray ground of the metal than on a glass plate. In some cases the glass plates often require fifteen to twenty trial prints before a good print can be obtained. With an aluminum plate good results will show after two or three trials.

August Albert, a teacher in the K. K. Lehr und Versuchsaostalt, fur Photographie und Reproductions verfahren, in Vienna, one of the most eminent experts in collotypes, has made a thorough test of the aluminum plate for this purpose during the past year or so, and in relation to his impressions and to the changes necessary he mentions the following:

I. THE CLEANING OF THE PLATES.—New plates are to be scrubbed with a mixture of ammonium and water (1 to 3) and dried with a cloth. From plates that have been used, the gelatin coating is removed by

the application of a very thin solution of sulphuric acid (about 1 to 30) and the further manipulation is the same as with a new plate. Alkali solutions must not be used, as they destroy the aluminum.

2. PRELIMINARY PREPARATION.—This is done the same way as on glass, and a thin gelatin coating should be used, inasmuch as gelatin coated thickly peels off in the print.

3. THE PREPARATION WITH CHROME GELATIN.—This preparing is done with a mirror plate supporting the aluminum plate, and during the drying in the oven the metal plate must be held level. Bent or warped



FROM A CHALK DRAWING ON ALUMINUM.

plates are useless, as an unequal surface results therefrom.

4. **COPYING.**—The copying with aluminum plates is easier for the reason mentioned before. The printing can be controlled through the bending up of parts of the plates, same as paper copies.

5. **DAMPENING AND PRINTING.**—Aluminum colotype plates must be dampened with glycerin and water only, without any admixtures of ammonia, fixing soda, etc. If the latter be applied, they affect the plate more or less, and even strong copies will then print shadeless. Now and then the plate may be wiped with a moisture containing a little ammonia so as to clear up the picture. For this purpose, a moisture containing acids will no doubt prove very effectual. These plates can be adjusted in the press by the very same clamps that are to hold glass plates.

Although the use of aluminum does not exactly revolutionize lithographic and photo-mechanical reproduction methods, and the use of the lithographic stone for certain purposes can hardly be excelled, the discovery of this new metal must, nevertheless, be hailed with joy, in view of the many advantages it affords in certain lines of the lithographic art, especially for the direct copying process. Only the future will show whether the bright hopes created by the many successful trials in the use of this metal will be realized. The many successful tests made heretofore by Scholz and others, which in every respect show improvement over the use of zinc, would indicate that these expectations have a sound basis.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XIII.—BY F. HORACE TEALL.

IN a lecture on "Corruptions of Language," G. P. Marsh says: "I have spoken of the ignorance of grammarians as a frequent cause of the corruption of language. An instance of this is the clumsy and unidiomatic continuing present of the passive voice, which, originating not in the sound common sense of the people, but in the brain of some grammatical pretender, has widely spread, and threatens to establish itself as another solecism in addition to the many which our language already presents. The phrase 'the house is being built,' for 'the house is building,' is an awkward neologism, which neither convenience, intelligibility, nor syntactical congruity demands, and the use of which ought therefore to be discountenanced, as an attempt at the artificial improvement of the language in a point which needed no amendment." He says that if the phrase "is being built" is used, we must also reject "is missing," and say "the paper is being missed," and also that such expression would logically justify "would have been being built," etc.

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The historical facts are that originally the form for such expression was "the house is a building" or "on building," etc.; that by omission of particles these became "is building," etc.; and that, because of ambiguity in many cases, "is being built," etc., were adopted by many writers. Some grammarians say that the last form was never used until about 1815, but it has been in the language more than four hundred years.



FROM A NEGATIVE ETCHING ON ALUMINUM.

While we cannot aver that there is error in expressions like "Dinner is preparing," "The house is building," many of our best writers prefer "Dinner is being prepared," etc. A heading in a newspaper is the most convenient example for use in justification of the latter form, in some instances at least. It is, "Immunes Being Distributed in the Province," and refers to soldiers. Certainly it would not do to say "Immunes distributing."

Prominent among those who strongly condemn "is being built," etc., are Gould Brown, Peter Bullions, G. P. Marsh, and Richard Grant White. Fitzedward Hall wrote the best argument known to the writer in favor of the locution, and it is given as an appendix in his book, "Modern English."

"Jeopardize" is said to be a modern word which we could easily do without, yet many careful writers are not willing to do without it, and it has been found convenient by poets. There seems to be no good reason for objecting to it, though Richard Grant White did so in these terms: "Among the monsters in this form, none is more frequently met with than 'jeopardize,' a foolish and intolerable word, which has no rightful place in the language." The shorter form "jeopard" is not so much used now as it formerly was, "jeopardize" having nearly superseded it.

Bardeen's "Verbal Pitfalls," one of our most recent books on word-uses, says that "jewelry (for particular jewels)" is indefensible. This is worthy of mention

here mainly because the book is written and published by the conductor of a large educational publishing business and also of a teachers' agency, so that its unreasonable dictum is likely to gain wide acceptance among teachers. In support of the absurd assertion, part of a paragraph from Richard Grant White's "Words and their Uses" is quoted, of which paragraph Fitzedward Hall says: "A larger variety of superficial philology than is here exhibited could not easily be condensed within the space which it occupies." One sentence in the matter thus criticised seems as silly as anything written about language could possibly be. It is this: "'Jewelry' is, properly, the name of the place in which jewels are kept." The word never had such a meaning.

A curious example of infectious carping is found, arising probably from some writer's liking for an old word, in recent assertions that "kinsman" is to be preferred to either "relative," "relation," or "connection." But no one does prefer the old word nowadays, and it is comparatively little used. Fitzedward Hall says that a writer "having occasion, in 1754, to use the word 'kinswoman,' remarks on it as being old-fashioned." These words are old-fashioned, yet they may serve a good purpose, on occasion, as being more definite than the other and commoner ones. They are certainly not always to be preferred.

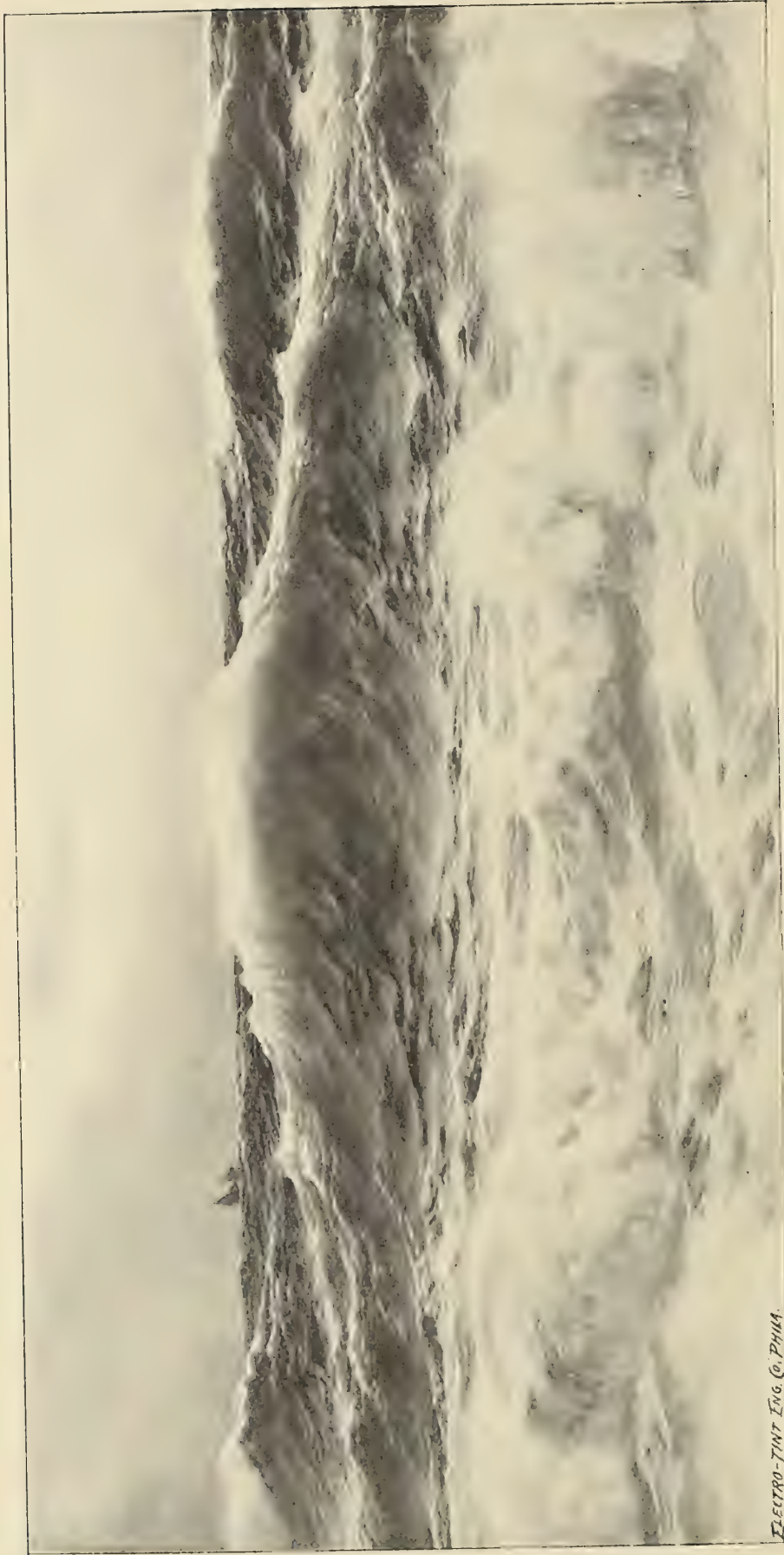
Many grammarians insist that "last" should never be used of two only, and that "latter" should never be used of more than two. The Standard Dictionary says in its "Faulty Diction" appendix: "In strict sense, 'last' is not properly used of only two, since it is a superlative; 'latter,' not properly of more than two, since it is a comparative. But while the use of 'last' for 'latter' and of 'latter' for 'last' has had wide sanction in literature, the present tendency, under the impulse of grammatical criticism, is toward strict construction." Generally, this is true; but a reading of Gould Brown's "Grammar of English Grammars," page 282, should convince any one of the truth of his first sentence on the subject: "The common assertion of the grammarians that the superlative degree is not applicable to two objects is not only unsupported by any reason in the nature of things, but it is contradicted in practice by almost every man who affirms it." Under some circumstances the uses objected to are not only permissible, but preferable. Of the circumstances writers must be the judges. The words should seldom be changed by proofreaders without the writer's permission. Other comparatives and superlatives should be treated similarly.

It is not easy to ascertain why any one ever used either "lengthened" or "lengthy" when meaning simply long. *Blackwood's Magazine*, in October, 1867, is quoted as saying: "This daring interloper [lengthened] has made good its way in the language. Expressive of a new meaning, the word must be accepted." Why the word is called a daring interloper is beyond our

ken. It does not seem, when properly used, deserving of any such stigmatization. With the verb "lengthen" in good repute, in the sense "to make long," why should it be objected that its participle is not good for "made long"? This is clearly something more than merely being long, and one word for such a sense is better than a number of words. Proper use of "lengthened" is made in the following sentence, quoted in "The Verbalist," by Alfred Ayres, as showing a misuse instead of "long": "For a lengthened period the means which I could with propriety devote to the purchase of books was very limited." No critic is justifiable in assuming that a writer does not mean what he says in such a sentence. What it says is that the time was made long, probably meaning that the period was longer than might have been expected. "Lengthening" also is misconstrued by this critic in the following: "Beguile the heavy hour with studying the faces of the congregation below, or watching for the last leaf of the lengthening sermon." This does not mean long sermon, but sermon that is becoming or showing itself to be tediously long. Again, this critic says of "lengthy" that "it is of comparatively recent origin, and, though it is said to be an Americanism, it is a good deal used in England." He asserts that the most careful writers prefer the word "long." They certainly do, and should, when that is the only meaning, and probably in almost every instance "a long sermon" or "a long discourse," or whatever might be the thing spoken of, is preferable to "a lengthy sermon," etc. "Lengthy" is perfectly legitimate for a meaning such as "unduly or tediously long," but not for mere length. The date of the earliest acceptance of "lengthy" as a good word is uncertain, but Fitzedward Hall says it was used in England in the time of the American colonists; the Century Dictionary says that the earliest uses of the word found by readers for the dictionary are British, and the Standard quotes J. R. Lowell as saying that "we have given back to England the excellent adjective 'lengthy,'" which seems to imply that it had dropped from English use for a time.

It has been said that "it is a well-settled rule among good writers that 'few,' 'fewer,' 'fewest' shall be used in describing objects the aggregate of which is expressed in numbers, while 'little,' 'less,' and 'least' are applied to objects which are spoken of in bulk." A better expression of the rule is that "few," etc., relate to number, and "little," etc., to quantity or measure. We should not say "less than twenty persons," but "fewer than," etc. Edward S. Gould, in his book "Good English," said that the well-settled rule might be unsettled by a few simple illustrations, such as "John is fewer than six feet high," "I gave fewer than a hundred dollars for that picture." He means that "less" is right in these uses, and it is; but that does not unsettle the rule, for "six feet," "a hundred dollars," etc., are expressions of measure and quantity, and not of number.

(To be continued.)



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NEW YORK OFFICE: No. 34 Park Row, corner of Beekman street.
GEORGE E. LINCOLN, MANAGER.

VOL. XXII.

OCTOBER, 1898.

No. 1.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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THE INLAND PRINTER reserves the right to reject any advertisement for cause.

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Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
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EDITORIAL NOTES.

A TEST case has been instituted against the Manhattan Railroad Company to annul its charter, on the ground that it has violated its rights and duties as a corporation by engaging in a business not permitted by its charter, in allowing its property to be let for hire for advertising purposes. The art of advertising is widening its boundaries in no uncertain way.

NOTHING tells more against a bindery than permitting the work to go out with soiled edges. Of course this is obvious to anyone, and yet a great many books are delivered in just this condition. Edge gilding on the tops seems to offer special opportunities for soiling, as the gilder's size and red chalk are apt to splash on the unprotected fronts. A little severity all along the line is the only remedy. In the extra shop it is possible to cover the edges with a wrapper after rounding and backing, but on ordinary work this is not practical.

THE policy of THE INLAND PRINTER in presenting both sides of the industrial question, in a thoroughly impartial manner, is meeting with gratifying approval from all fair-minded employers and employees. As stated by THE INLAND PRINTER when this policy was inaugurated, the one-sided journal, advocating the rights of one or the other controversialist at all hazards, is losing caste. Within a few weeks the *American Craftsman*, of New York, one of the oldest industrial papers in America, has succumbed to the inevitable, while lesser lights in Chicago and Cleveland have also gone out of existence. The average reader, no matter which side he is on, is willing and anxious to hear both sides of the argument.

LITHOGRAPHERS working with the old-style flat-bed presses are confronted with the problem of competition of an overwhelming character by the houses using modern machinery. If, with less capital invested, and with other advantages, an establishment can turn out double the number of printed sheets of the largest size that is possible by the old method, what will the trade do when such houses propose to draw trade by cutting the price of printing in half? Aluminum plates and the new rotary presses are a success, and are factors without which no one can figure on lithography in the future. Their use will require the full capacity of all hands, and many new ones, and as the output is increased the price of lithographic printing will be diminished.

A WISE MOVE.

IF the recent convention of the United Typothetae had done nothing else than provide for a thorough test of the right of municipal councils and other governmental bodies to require the placing of the union label upon their printing, it would still have done enough to justify the meeting, and to recompense its members for

their long journeyings from home. It has long been a moot question as to just how far any branch of the government can take cognizance of the labor organizations, and to say that in work for which all classes of the community, union or non-union, are taxed, any portion of the taxpayers shall be debarred from participating therein. It is easy to understand how common councils and boards of aldermen, with the fear of the opposition of the labor vote constantly before their eyes, pass such partial laws. It is also not difficult to account for the sustaining of these laws by local judges in the lower courts, who are also susceptible to the potent influence of the organized workingman's ballot. It will be a good thing, therefore, to get a ruling from the highest court and the least prejudiced tribunal in the land. Both employer and employe should welcome it. The Typothetæ committee having this matter in charge is given an opportunity to perform a valuable service for the printing trade of the entire country.

THE PHOTO-ENGRAVERS' CONVENTION.

WE publish elsewhere expressions received from a number of the gentlemen present at the convention of the National Association of Photo-Engravers, held at Brighton Beach in August. A careful reading of these letters indicates that members of the association are taking a very lively interest in the doings of that body, and a glance at the names of those who have favored THE INLAND PRINTER with these letters shows that the best men in the trade are represented in the organization. The bringing of the organization to a point where it can be of great benefit has been accomplished, and those who were backward in joining at the start should now feel justified in handing in their names for membership and becoming identified with the association which is now in a position to do them much good. Many new names have been added to the list since the first meeting was held, and there will no doubt be others ready to take part in the good work before the next annual convention at Put-in-Bay. The gentlemen who have so freely given their time, their money and their experience in forming the association, and in doing the work necessary to put the body on its feet, are to be congratulated upon the work accomplished; and they will have the pleasure of not only seeing the trade all over the country greatly benefited, but have the satisfaction of feeling that their names will be associated with having accomplished something which at one time seemed impossible to many people in the trade.

AN ENCOURAGING OUTLOOK.

THE INLAND PRINTER is particularly gratified by the action of the Milwaukee convention of the United Typothetæ in giving a hearing to representatives of the International Typographical and Printing Pressmen's unions. For years this journal has advocated just such a policy for the employers, believing that naught but good could come from a closer and more

harmonious relationship between the organizations of employers and employes. It is true that the employers were a long time in accepting this view, holding aloof from the unions in spite of numerous efforts on the part of the latter to secure a conference, but at last they have seen the unwisdom of this policy and by an overwhelming vote offered the privilege of their convention floor to the representatives of the unions mentioned.

It may be said that no tangible results have thus far grown out of the meeting, but this need not discourage anyone. The new policy has been inaugurated, the ice has been broken, and THE INLAND PRINTER will be very much surprised if good does not come of it. If this first step is followed up as it should be and as it undoubtedly will be, it will lead to greater toleration on both sides. The employer will learn that the unions are not necessarily built on a stand-and-deliver policy; the employe will discover that there are good legitimate business reasons why the employer cannot at a moment's notice grant an increase in wages or a reduction of hours whenever the union demands it.

In fact, THE INLAND PRINTER hopes to see the day arrive when all differences of opinion between employing printers and their employes will be adjusted by conference and conciliations without resort to strikes and other violent means which are now so often used with disastrous results to all concerned. We believe the Milwaukee convention took the initial step toward bringing about this desirable result.

THE WAGES OF COMPOSITORS.

PESSIMISM among workmen in the printing trades would seem to be excusable enough, judging from the views expressed by Mr. Silas W. Read, of Montreal, Canada, who, referring to a tabulated statement recently published in the *Typographical Journal*, giving the wages of compositors in the United States and Canada, points out that, with the exception of a few cities, operators are employed for as low as \$18 per week on morning papers and \$15 on evening papers. Why this should be so, Mr. Read says, is hard to understand: "One hundred and eighty thousand ems constitute a week's work. Nearly everywhere in Canada, and many places in the United States, operators are practically on piecework. If I am employed on a paper paying \$18, and I cannot set 180,000 ems a week, my services will be dispensed with; but 10 cents per thousand for all matter over that amount is paid as a bonus in many instances. Operators should be compensated much better than they are. Before the introduction of the Mergenthaler, newspaper printers were seldom, if ever, displaced on account of age. The old man may have grown slow, but that was not a sufficient reason for an employer to dispense with the services of a faithful employe. There was, to the employer, no material loss attached to the old man's slowness, and why should he be removed? But with the operator it is different. The machines have cost the publisher \$3,000 each, and if the operator is slow it is at his employer's expense. The publisher desires to earn

as much money as he can, and to make the machine a profitable investment the operator must be fast. Thus it is that, although the old-style compositor may not be more than forty, he is turned down. He is told that younger men possess better eyesight, more speed and endurance than those who have spent their youth in the old-fashioned composing room. It is not the employer's intention to lose money, consequently he engages compositors who are naturally the best fitted to be operators, and the young man is in demand; but he will not always be young. At forty years of age he, too, will be on the ragged edge. At one time he may have been a record-breaker, but a 'has been' is not wanted on machines. Already there are many operators who know nothing about setting type, and in a short time our newspaper printers will be made up of young men who have never learned the case, and when through natural weakness they lose their employment, their condition, unless they have provided against destitution, will be even worse than that of the old stick-handlers. The working life of the operator is short, and that fact should cause him to demand a proper value for his services. If he is a cheap worker, when his time comes to make room for a younger expert, and he has not been able to provide for a retirement, he will discover to his sorrow what a fool he has been."

DEPARTMENT EXPANSION AND COMPETITION.

RETURNING activity in business is coming slowly but surely, and the printer is casting about him in the effort to neglect nothing that will bring him profit in all the departments of each job of finished work. His danger lies in the spirit of enterprise prevalent today. The engraver wants to be his own printer and binder. The binder wants to be his own engraver and printer, and the printer wants to stop at nothing short of making his own pulp to make his own paper. While the age tends to make specialists, the spirit of the department stores is in all industries, and the paradox is perhaps more pronounced in the printing trade than most others.

In this connection we append a letter received from a successful printer, Mr. W. N. Grubb, of Norfolk, Virginia, which should prove suggestive to the printer who aims to do all classes of work embraced in the printing trades, and who is weak enough to meet the prices of all competitors. Mr. Grubb says: "I have not a large office — no cylinder presses and no bindery, and there is no electrotype foundry in the town. Of course, I have to pay for my ruling, etc., and whoever does the work makes his profit on it. If this was done in my office, I would not add as much profit as the one who would do it outside, so in my case it would be necessary for a larger margin to be had on any job of that kind to yield me a fair profit on my work. I know that, for some reasons, a small office without a bindery, etc., is at a disadvantage, but, take it in the long run, I feel that I have a better chance of making money than my competitors who have all the 'side shows' to their

plant, and who *must* keep the 'old thing' on the rush all the time, or *bust*.

"I have come to the conclusion that it is an *impossibility* for any office to figure, in advance, the exact cost on any job. At the end of any given period one can find out how much he has made or lost, and from that experience he should be able to continue business on a paying basis.

"Now, many years ago I adopted a very simple method of estimating, and what I thought a very fair price for doing the work, and with very few exceptions have adhered to the same. Occasionally a friend will say, 'Mr. So-and-So will do the work 25 cents or 50 cents lower than your price, but if you want it at that you can have it.' Well, it would be folly for me to reject such an offer, but where the difference is large, and after going over my figures and finding them what I think is right, I never fall to the other man. I would rather he should lose than that I should.

"On all composition, plain, whether solid or otherwise, except on rule and figure work, I charge 50 cents per 1,000 for the composition, and take the body type used as my basis for calculating. Jobwork I use pica as my measure. I find that that rate will put the form on my press *at a profit*. Presswork I rate at \$1 per 1,000 on 8 by 12 press, and \$2 per 1,000 on 12 by 18 press, which includes ink, etc., unless it is of a very expensive kind, and then I put it at cost. Stock is put at exact cost.

"Now, what is the result? I have had an even run of work, about all that I could turn out. I do not owe any bills, except for the current month, and can pay them any day. I am the only proprietor of a printing office in business today who was in business the year I started, 1872. The conclusions come to, many years ago — that the best work I could do would command fair prices — have been fully realized up to the present time."

Written for THE INLAND PRINTER.

MUSIC PRINTING.*

NO. I.—BY W. H. DRIFFIELD.
HISTORICAL.

IT has been well said that "He who would most profit in any trade must first understand somewhat of its history and growth," and before entering upon the practical and technical aspect of this very important subject it is our intention to glance briefly at its history.

Music printing may be divided into three great sections: lithography, plates, and type; and though these do not by any means exhaust the methods of reproduction, still they are the chief methods, and those of more recent date, not having taken a hold upon the market which would warrant their inclusion in this series of articles, will be passed over.

These articles being written more particularly for those who intend adopting this profession, and who, it may be presumed, have already acquainted themselves

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with the main features of the work, there is no necessity for explaining the etymology of the titles already named.

MOVABLE TYPES.

The first method of reproducing music was by movable types, and this will, therefore, be considered first.

Ottaviano dei Petrucci, the pioneer in this branch of the trade, was born at Fossombrone, in Italy, in the year 1466, and commenced business at Venice, as a printer, at the age of thirty-two years, at which time he obtained from the Senate the privilege of printing *music* for a period of twenty years. When forty-five years of age, he left his business at Venice in other hands, and returned to his native town, where, in 1513, he secured a patent from Pope Leo X. for the sole right to print music in the Roman States for fifteen years; from which fact it may be inferred that even at this early period in its history the printing of music was rigorously guarded.

The method which Petrucci invented was, however, a very slow and tedious one, he having to take two impressions where one now suffices, namely, one for the stave and another for the characters placed thereon. The want of system, and many peculiar characters, restricted its use to the printing of church chants and ordinary music. Petrucci died in the year 1539, and though all honor is due to him as the pioneer of this important industry, he cannot be said to have given anything like a perfect system to his successors, or rendered much assistance to its advancement.

It was evident that Petrucci's invention was capable of great improvement, and in 1507 a German printer named Oeglin came forward with another style, the basis of which was formed on entirely different principles. He printed both the staff and characters at one impression, thus considerably reducing the cost of production, and introducing, as it were, the keynote to a new era in the art.

The shape of the note-heads used up to this period were the old-fashioned square ones (used in some places up to the present day) and known as Gregorian music—so-called after the inventor of this kind of music, Pope Gregory the first. In 1525, however, Briard, of Avignon, France, introduced the now familiar oval-shaped note-head, and though by this he greatly improved the appearance, the style of setting up the type was still unaltered.

Thirty-one years later, Robert Ballard secured, by special permission of the King of France, the *sole right* to print music in all parts of the country, thus preventing all other printers in France from music printing, engraving, or founding, under penalty of a heavy fine.

The perfecting of the art had so far been accomplished by representatives of three different countries, and more than another century elapsed before any important advancement was made; but in 1660 we are told that John Playford, a London printer, introduced a new way of representing eighth and sixteenth notes. These notes had previously been printed separately, and Playford's improvement consisted in tying them together by

means of horizontal lines drawn through their stems, in groups of fours or sixes, thus facilitating quicker reading, and enabling the compositor to do his work with acceleration.

Other methods of music printing were now being introduced, and it was obvious that if type-music printing was to retain its position some advancement must be made in its methods of working, as its appearance was of a very stiff nature, and no graceful "ties" or intricate pieces of composition could be accomplished by its use, as with other systems which were being pushed forward, particularly engraving. The improvement, however, came at last, for in 1755, Breitkopf, of Leipsic, perfected a system which, with a number of small characters, enabled the compositor to set up almost any composition given to him. These characters all being cast to a uniform measurement (or, as we should now term it, on the point system) caused the art of music composing to be based upon mathematical calculations, but at the same time rendered this the most intricate and difficult of any branch of a compositor's work. With Breitkopf's method almost every character in music was cast on either one or more bodies. This remarkable improvement (which may be designated as the invention of music types as we have them today) caused many others of a similar style to spring up in opposition, but they were only of short duration, and soon disappeared. No change of any importance has been made since the time of Breitkopf, the only alterations requiring notice being in the design and cut of the characters, the manner of combining them, and the addition of many useful sorts.

Every character in music is now represented in type in one or more pieces, and, in addition, there are many sorts essential for correct justification, making, in all, between three and four hundred characters in a complete music font. The setting up of music type requires peculiar skill and judgment, and will be dealt with at some length in succeeding numbers of THE INLAND PRINTER.

ENGRAVED MUSIC.

The charge of being "made in Germany" cannot be laid against engraved music, as is the case with movable types and lithography; for it was in Rome that the trial of engraving music on metal plates was first made, when, in 1586, a collection of canzonets were executed by Martin van Buyten, and published by Verovio; and this method, soon proving popular, was adopted in France, Germany, the Netherlands, and England.

It is a very interesting fact that the first music printing done in America, in the year 1690, was from engraved plates; and a historical American publication is a collection of church music published by Josiah Flagg, of Boston, in 1764, which is of additional importance because of the fact that the engraving was executed by Paul Revere, of revolutionary fame.

Engraving as first practiced was slow and tedious, each character having to be scratched in with a crude graver. Toward the close of the seventeenth century a

way of softening copper was invented by the Dutch, which enabled them to use punches for the production of characters on the plates. These punches, in the time of their early introduction, were necessarily limited in number, and were restricted to the larger characters, as clefs, note-heads, tails, etc. The minor characters, with the stave lines, being scratched in as formerly with the graver. The punches were sunk into the plate by a slight stroke from a hammer. A more uniform appearance was thereby imparted to the work, and the cost of production considerably reduced. From 1586 to 1710, copper was the only metal used for this purpose, but in the latter year pewter was introduced, the first efforts on which, however, were a complete failure; but toward the end of the eighteenth century a London engraver greatly improved the method, and, with slight alterations, such as improved punches and gravers, this is the one mostly in use at the present day, this metal being much cheaper and more easily worked upon than copper.

LITHOGRAPHED MUSIC.

The adaptation of lithography to music printing came about in a rather singular manner. C. M. von Weber, the eminent composer of the eighteenth century, was intimately acquainted with Aloys Senefelder, of Munich, the inventor of lithography and himself a musician. Weber, as might have been expected, was anxious to know if the discovery could be utilized in the production of numerous compositions which he, from time to time, desired publishing. He was, in fact, so interested in the invention that for awhile he entirely forsook his musical studies and devoted most of his time to the adapting of lithography to music printing, and it is supposed that to Weber must be granted the honor of its first application to music. Another reason for arriving at this decision is that Weber's Opus No. 2, a set of variations for the piano, printed in 1799, is the oldest example extant of lithographed music.

The leading publishing houses of Germany and France commenced immediately after this to employ lithography, but it was not used in other countries to any great extent until the present century was well advanced.

With the introduction of the lithographic cylinder press, about 1850, there came about a great revolution in music printing, and since that time the greater proportion of music published has been printed by this process.

It is out of the limits of a historical sketch of this style to unfold the many technical and other difficulties which were encountered and overcome in all the three methods briefly surveyed; but, with a little thought, the artisan of today can well imagine the patience, endurance and skill that were necessary in order to bring each process to its present state of perfection; and it behooves the present generation not to be satisfied with the accomplishments of bygone ages, but always strive

to still further improve and bring to a higher state of perfection the branch of the art preservative with which they are associated.

(To be continued.)

Written for THE INLAND PRINTER.

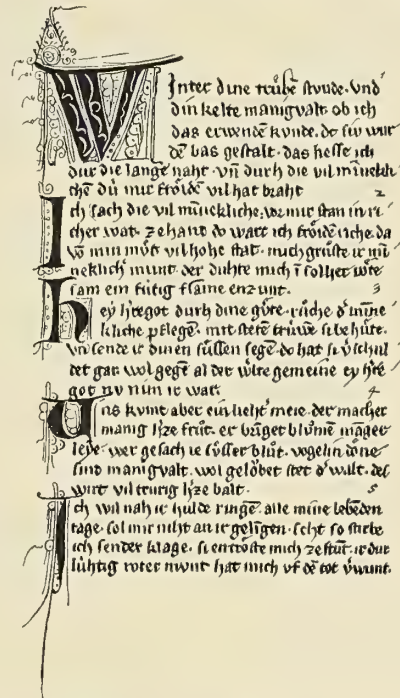
DRAWING FOR PRINTERS.*

PART II. NO. IV.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

This and the following chapters devoted to lettering give much practical information to the printer which may be enhanced in value if before reading them he will proceed as follows: Let him turn to the advertising pages of this magazine and copy, *as best he can*, three or four lines of ornamental lettering of three or four different fonts. After he has done this, then read this chapter and the next, and *follow the suggestions therein*. We think he will then get a fuller benefit from them than if he reads our suggestions first and then proceeds to letter according to our directions.

A GREAT deal of time is wasted by the beginner who attempts to letter because of his impression that he can do original lettering. Now, a critic sometimes speaks of "original lettering," meaning that the lettering shows individuality in treatment, and is not the



Page from a Minnesingers' song-book in the University library at Heidelberg. Example of Gothic letter. The initial letters were in black and terra cotta. The letter W was half black and half terra cotta; the U, E, and I were terra cotta; the ornamentation was black. In all probability the letters were half an inch or an inch high. If you examine them under a magnifying glass you can understand their construction better than as they now appear. The first verse reads as follows:

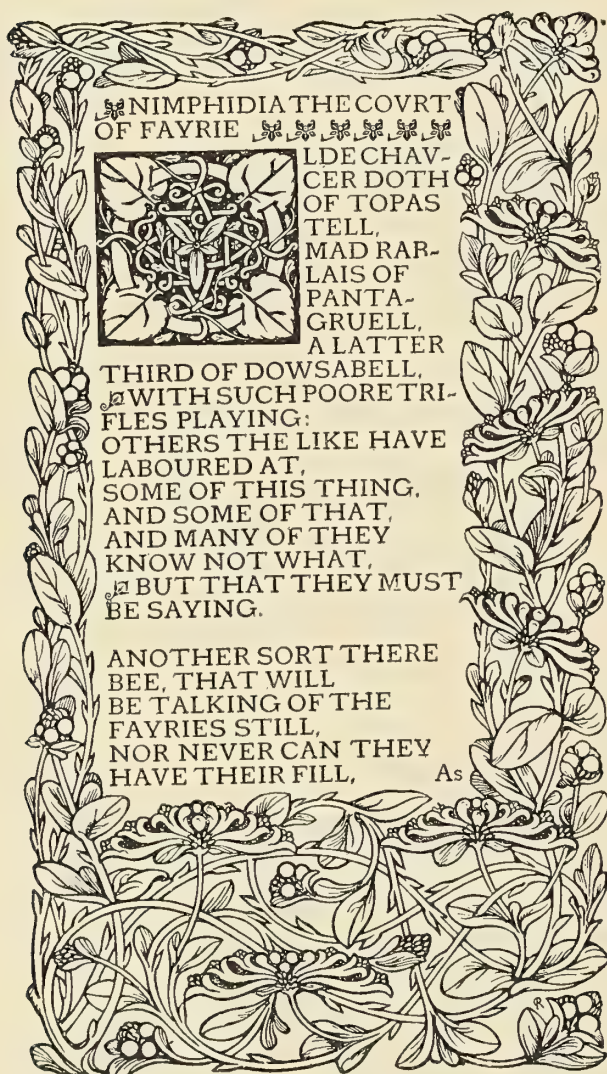
"Winter, dine trüben stunde
und din kelte magnivalt,
ob ich das erwenden kunde,
daz siu wurden bas gestalt,
das liesse ich dur die lange naht,
und durh die vil minneklichen
diu mir froeiden vil hat braht."

mere slavish copying of some conventional form. But in comparison to the other branches of art there is no such thing as originality in lettering. Your letter must be, broadly speaking, either Gothic (or blackletter, thus **A**) or Italian (or roman letter, thus **A**); that is,

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it must be built upon Gothic or Italian principles. The best thing for the beginner to do is to obtain some examples of good lettering and master two or three alphabets of Gothic or Italian style. After he has done this, he will see how all other alphabets he may come across in printed books will conform to the same general principles of the alphabets he has mastered. He will see how certain minor changes may be made, and if, in the end, he is anxious to be original he will by broadening a letter where it may be broadened, or bringing its cross-bar down a little lower than usual, give a suggestion of originality to his work. (The chances are, however, that he will prefer to prove himself a good workman, and be content to combine, place and execute conventional letters.)

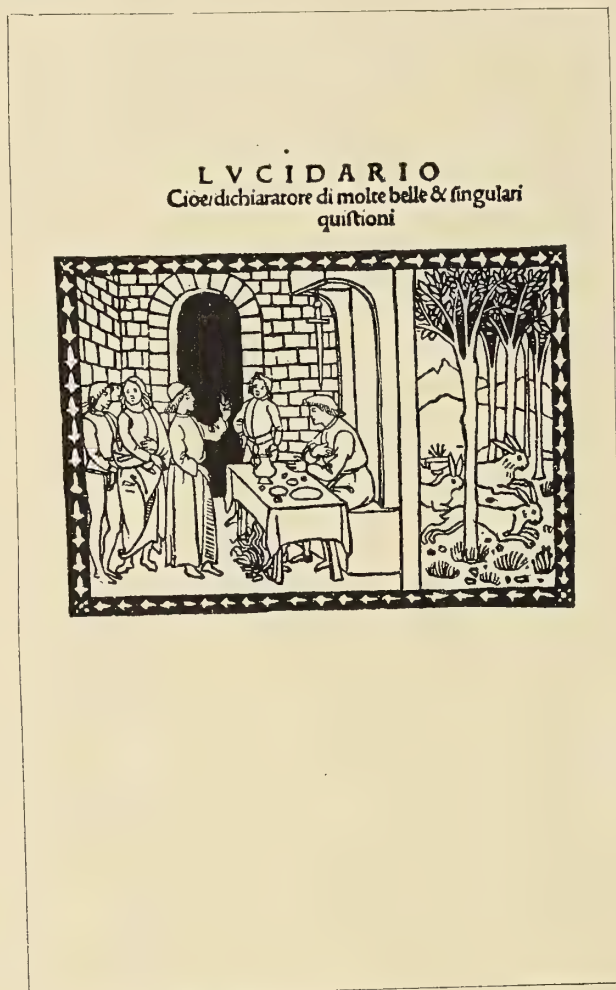
Strange's "Alphabets," recently published, is an excellent book to study, and we shall give several alpha-



Reduced page from "Nymphidia," by Michael Drayton; design and lettering by Charles Ricketts. Lettering to be compared with the Italian "Lucidario."

bets from it. The old books on the subject are apt to be too ornamental for the printer, and the example we give from Niedling's "Book Ornaments" is of far less practical use than the Strange examples we shall give. But the Bauernseind alphabet is valuable for study. It shows

the construction of the capitals on a geometrical basis, giving an idea of how monumental letters are made. It is easy to see that with such a guide as this, made by an architect, the commonest workman, with the aid of the



Facsimile of the title-page of the "Lucidario" (A. Mischomini: Florence, 1494). Original size of rule, giving proportion of page, 4 $\frac{1}{2}$ by 7 $\frac{1}{2}$ inches. Showing early Italian type letter and wood-cut design in harmony with same.

square and compass, could cut in marble an immense dedication of a building or archway, though the letters might be two or three feet high. A little study of this alphabet will give you the ability to understand anything written upon the subject of roman letters, so that the following quotation from an article by Gleason White, taken from the *Magazine of Art*, will immediately become intelligible to you. Mr. White was writing of Charles Ricketts and the productions of the Vale Press. He said the Vale Press had its own type, its own paper with its own watermark, but the printing was done by Messrs. Ballantyne. The type designed by Mr. Ricketts was "based on the precedents of the best Italian alphabets."

Mr. Ricketts believes that the plan on which all letters should be based is that of the perfect circle or the perfect square; it matters not which geometrical form you choose, since a certain number of letters—M, L, H, and the like—demand a parallelogram, and others—C, G, Q, O—an ovate or circular plan. If to draw this distinction between types

based on the oval or the circle appear a mere quibble, we must remember that the difference between the Byzantine and the Pointed styles, which divide architecture into two great sections, is one of similar limit. There is all the difference in the world, to a specialist in types, between a small "b," "g" or "o" that follows the circle (O), and one that is planned upon an oval (O). I wish to emphasize this point, because I know that the designer regards it as vital; and I, for one, agree entirely with his estimate of its importance. The question of "ceriphs" and the angles of certain strokes; whether a W consists of interlaced V's, or of two connected only by the ceriph; whether the ceriphs of a capital T are vertical, or slant divers ways, or parallel—all these are secondary matters, but the plan of the letter is not secondary.

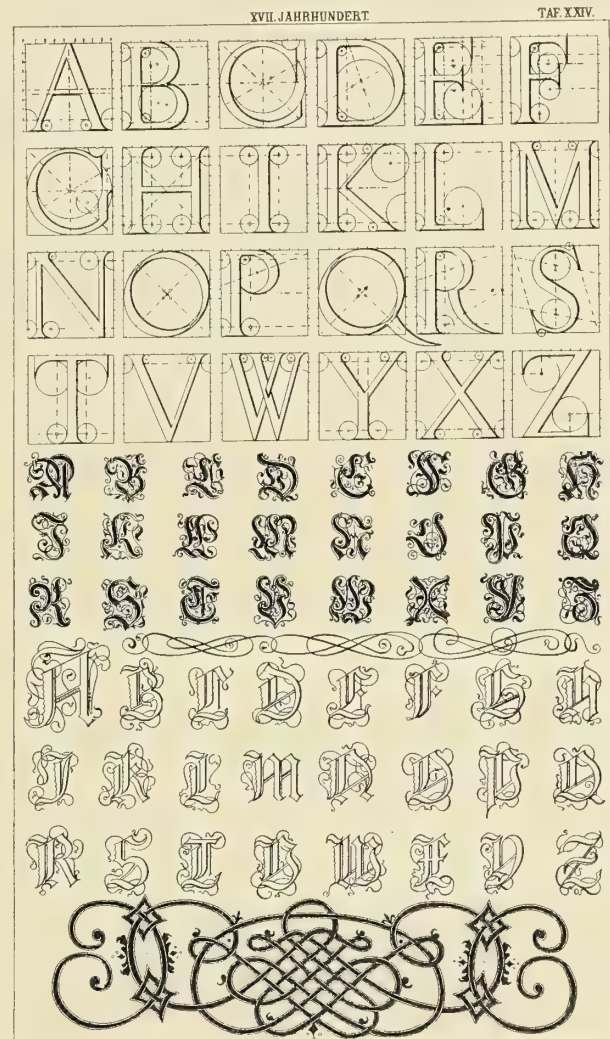
In the beautiful Kelmscott type, as in the famous Foulis fonts and other notable instances, the O is ovate, and all other letters agree with it. In Mr. Ricketts' "Vale" type, the square and the circle dominate every letter. If this distinction be passed over as unimportant, further contention is useless. But on this point no compromise can be entertained. If it be unimportant whether the arch is a semicircle, or planned, like Euclid's first problem, upon the intersection of circles, then it matters little. But so long as architecture is separated by such structural difference, it follows that an O based on a circle, or an H based on a perfect square, must be entirely unrelated to the ovate O or the oblong H. When taste is in question, one allows the adversary equal vantage; but when geometry comes in, axioms must be observed. Therefore, the ill-founded assertion that Mr. Rickett's type copies any modern font cannot be allowed. You may dislike his symbol for the ordinary "&," or dispute over the beauty of his ceriphs and the oblique strokes of certain letters; but if you maintain that a circle and an oval are practically alike, the question of these nicer points need not be raised.

We give a reproduction of a page from the Vale Press, and for comparison the Lucidario printed in Florence in 1494. The similarity in the style of lettering is evident.

An evening or two spent in copying the Bauernseind alphabet and then making up one upon the principle that most of the letters should be contained in a square will lead you to understand the monumental letter, or what you recognize as upper-case roman. You might then begin to collect pictures of mediæval and classical monuments, and you would at a glance be able to see the principles upon which their inscriptions are constructed, and you would see that though the letters of certain monuments differed in proportion from others, yet the letters themselves of all the classical monuments would be virtually the same, and most of the Italian mediæval inscriptions the same in character. An Albrecht Durer alphabet given by Strange (on page 174) is particularly interesting, being constructed in the same manner as the Bauernseind.

The Stimmer and Rogel Gothic alphabets are almost worthless for printers' designing, but it will not be without profit for you to realize that they are built upon the principle of the swell made with a quill pen, and this will lead you to the study of what you recognize as Gothic letters which grew out of the pen hand of the middle ages. Whether in solid black or white, any Gothic letter must have more or less the principles of the Stimmer and Rogel alphabets. Space will not permit of a full analyzation of the matter, so let us take the

letter L only. In its simplest form it consists of two lines (or "limbs") at right angles—one perpendicular, the other horizontal. Both lines may be the same length; but conventionality has ordered that if either be the shorter, the horizontal should be. The irregularity of the ends of the letter, as in the monumental letters, is not a necessary characteristic of an L (which may consist of two simple lines); but it is the most frequent form in the monuments and is associated with our idea of a capital letter. When made with a pen in the middle ages it became customary to give the two lines an undulatory character, and there is hardly any kind of



Examples of seventeenth century alphabets. From "Bücher Ornamentik," by A. Niedling, Weimar, 1895. B. F. Voigt. The first alphabet, after Michael Bauernseind, is a monumental letter based upon the square, the margins of the letters being obtained by segments of circles. With such a diagram a letter ten feet high could be made as easily as one an inch high, and by an ordinary workman. The printer would not advisedly map out his letter with such exactitude, but it would be well to copy several of the letters, if not the whole alphabet, that he may study the character of the monumental letter. The second alphabet is after Chr. Stimmer; the third from a book printed by Hans Rogel.

twist or curve that is not given to them. In making initial letters, in order to fill up the space it became the practice to make two lines of the upright shaft, and sometimes three lines were used. Cross-bars were also introduced, so that in Caxton's initial letters the L looks like the monogram P. E. L. Almost nothing restrained

the calligrapher; and if he chose to make a dozen or two upright shafts, each getting smaller than the other on either side of the letter, the whole ending in some such Celtic interlacing as the base of the Niedling plate, he could do so. But none of this is an organic form of the letter L; and additional curve is pure ornament. The distinction between the superficial ornament and the organic lines of a letter is easily understood by first practicing the Caroline hand and then the Gothic. In the next chapter we shall be more explicit as regards details.

(*To be continued.*)

Written for THE INLAND PRINTER.

ELECTROTYPING—DEPOSITING.

NO. XVII.—BY C. S. PARTRIDGE.

WHEN a mold has been metallized by the dry graphite method, and before proceeding to strike it (i. e., precipitate on its surface a preliminary coating of copper to render it more conductive), it is essential that the air shall be expelled from its surface by thoroughly wetting it, otherwise the mold when first immersed in the bath will be apt to repel the liquid, and the film of air retained on its surface will partially insulate the mold and cause holes in the shell. Wetting may be accomplished by pouring over the mold a small quantity of alcohol or wood spirits. A more economical method consists in placing the mold face up on a shelf in a tank partially filled with water in such a manner that it will rest an inch or two under the surface, and then by means of a rotary pump and a rose nozzle direct a stream of water upon it. In some foundries graphite is mixed with the water, in which case the apparatus becomes an auxiliary blackleader and aids in the metallization of the mold.

After wetting and striking the mold it should be immediately suspended in the bath from one of the rods connected with the negative pole of the dynamo or battery. It will be recalled that the current enters the bath through the positive electrode and leaves it through the negative. It is obvious, therefore, that were the mold suspended from the positive rod no action would result.

The anodes are solid plates of rolled copper of any convenient thickness, but they should have as nearly as possible the same area of exposure as the cathodes. If the anode be much smaller than the cathode the deposit will be brittle and the solution become impoverished. If the anode should be much larger than the cathodes copper will be dissolved faster than it is deposited, increasing the density of the solution and resulting in streaks on the back of the electrotypes and the formation of uneven deposits.

Holes in the shell are usually due to defective blackleading or failure to expel the air from the mold by thorough wetting. In some instances, however, they are caused by hydrogen bubbles. The remedy for the latter evil is to decrease the current strength or pass a camel's-hair brush lightly over the mold several times

during the time it is in the bath, or, better yet, agitate the solution.

The mold should be examined after it has been in the bath a few minutes, and if any dark spots are observed it should be at once removed and a solution of graphite and water, or, better yet, graphite and alcohol, should be thoroughly rubbed into the defective spots. The mold should then be rinsed under a strong head of water applied through a spray nozzle and returned to the bath. On no account should the mold be allowed to dry while out of the bath.

The anodes should, of course, be suspended from the positive pole of the dynamo, and it is evident that only one anode need be provided for each pair of cathodes, for, to maintain an equal area of exposure, a mold should be placed on each side of the anode.

If the baths are arranged in series, which is the most economical method of working, the total number of molds should be divided as evenly as possible between the vats to insure an equal rate of deposition.

The copper sulphate solution requires little attention as a rule, because the proportions of its ingredients may be quite widely varied without materially affecting the quality of the deposited copper, and, on the other hand, the current strength may also be varied and the quality of the production still remain satisfactory; but, notwithstanding these facts, it is possible to make the solution too rich or too poor in metal, or too weak or too strong with acid, and the current density may be too great to work in harmony with the solution. Very often a defective shell may result from one of two or three causes. It is, therefore, sometimes necessary to experiment a little in order to determine the exact cause of the trouble. For instance, a sandy, pulverulent deposit may be caused by an excess of current, or it may be caused by an excess of metal in the solution, or both. A brittle deposit will be caused by a weak current, or a solution poor in metal, or both. But if the electrotyper be provided with an accurate voltmeter it is a comparatively easy matter to locate the cause of the trouble, for if the instrument indicates a current of suitable tension for a properly proportioned solution, it may be assumed that the cause of the defective deposits will be found in the bath and may be removed by enriching or diluting the solution as may be indicated by the character of the deposited copper.

Under ordinary conditions of current and solution, the molds should be separated from the anodes by a distance of about two inches; but if it is found that the deposit is very dark in color or granulated in texture, this distance may be increased, thereby increasing the resistance of the solution, which is equivalent in its effect to cutting down the current strength.

After working a few hours the anodes become more or less coated with slime, consisting of impurities and small quantities of foreign metals, which are always present to a greater or less extent in rolled copper. To remove the slime, which has the effect of partially insulating the anodes, they should be removed from the

bath once every day and thoroughly scrubbed and rinsed with clean water.

When molds are removed from the bath the anodes should always be disconnected from the dynamo, as otherwise copper would be dissolved into the solution, thereby unduly increasing its density.

(To be continued.)

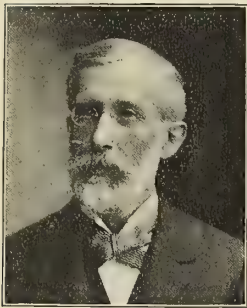
DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. IX.—WILLIAM W. JACKSON.

THE fraternity of designers and engravers of type has suffered a great loss in the death of William W. Jackson, which occurred at the residence of his brother, in Atlantic City, New Jersey, August 14, 1898. Mr. Jackson was born at Camden, in the same State, July 25, 1847, and he thus died at the comparatively early age of fifty-one.

After serving two years' apprenticeship in a machine shop, Mr. Jackson was apprenticed, November 1, 1868, to Edward



WILLIAM W. JACKSON.

Ruthven, an old punch-cutter in the employ of MacKellar, Smiths & Jordan. At the end of three years he was discharged by Mr. Ruthven, when he engaged with the MacKellar, Smiths & Jordan, under the tutelage of Richard Smith, of the firm. Mr. Jackson always spoke in terms of the highest appreciation of Mr. Smith, who, while not a designer or cutter, was an accomplished critic, and was of the most valuable assistance, encouraging and stimulating him. Here he remained until 1873, when he took an office of his

own in Philadelphia and began business on his own account, receiving the patronage of nearly all the American type foundries, besides the Caslon Foundry, of London. His first patron was George Bruce's Son & Co., then Farmer, Little & Co. gave him a great deal of business, and in a few years orders came from all sides.

Mr. Jackson's life was an extremely active one and his work of a very high order. His work for the MacKellar, Smiths & Jordan Foundry included such well-known and popular series as Aquatint, Campanile, Ruskin, the ornamental capitals to Spencerian Script, the Japanese and Chinese Combination borders. It may be safely stated that placing the Japanese border in the hands of skillful printers marks a new era in ornamental display composition. During the decade of popularity of this and similar borders, some frightful examples of a total lack of the printer's art are recorded, but this is not from a want of adaptability of the border characters.

The designing and cutting of scripts was the branch of his art in which Mr. Jackson acquired his chief distinction. He cut for Phelps, Dalton & Co. the Manuscript in two sizes, with two lower cases for each size (known in the trade as Phinney Script, from being an exact facsimile of the handwriting of the active partner in that foundry), and later he cut Ivy Script for Farmer, Little & Co. About this time he brought out the famous Steelplate Script for the Central, followed closely by the series of Stationer's Script for Farmer, Little & Co., the Grace Script and Hazel Script for Barnhart Brothers & Spindler. He also cut the Abbey series for Farmer, Little & Co., a face which never reached the popularity of the De Vinne, yet is generally liked.

While Mr. Jackson was looked upon as the leader in cutting scripts, his activities were also directed in other channels. He it was who designed and cut the wonderful series of Philadelphia Lining Gothic, ninety faces in all, so proportioned and graduated as to leave nothing to be desired. He also cut

for the Baptist and Presbyterian Missions in Siam the Burmese, the Siamese and the Shan alphabets, copied from manuscripts, and the first attempt at reducing these alphabets to the requirements of letterpress printing. The last two years of his life were spent as designer for the Lanston Monotype Machine Company, of Washington.

THE CAMPBELL TOURNAMENT.

Business competition is continually developing new methods of advertising and we are often at a loss which most to admire, the brains which produce the article of trade or the brains which produce the manner of marketing them. When a merchant reaches out beyond the usual means of advertising and adopts a unique, practical and instructive idea which forces a community or a fraternity to realize the superiority of his wares his pride and gratification over the achievement may well be pardoned. A case we have in view is the late tournament inaugurated over a year ago by the Campbell Printing Press and Manufacturing Company, to reward the pressmen and feeders operating their Century press with cash who would most fully determine the speed, quality of work and economy of time of that particular make of press. These different contests have not alone demonstrated to the printing trade that the Century press possesses the highest grade of merit, but it has also shown the employing printers the amount of work which they could reasonably expect from their pressrooms by the use of this press. The claims for exact register, delicacy and firmness of impression, good distribution of ink, strength and speed which the users and designers of the Century have always made have also been substantiated by this instructive object lesson in unique advertising. We feel assured the readers of THE INLAND PRINTER have recognized the enterprise of the Campbell Company, and at least wish them, with us, a hearty success.

CHICAGO OLD-TIME PRINTERS' ANNUAL PICNIC.

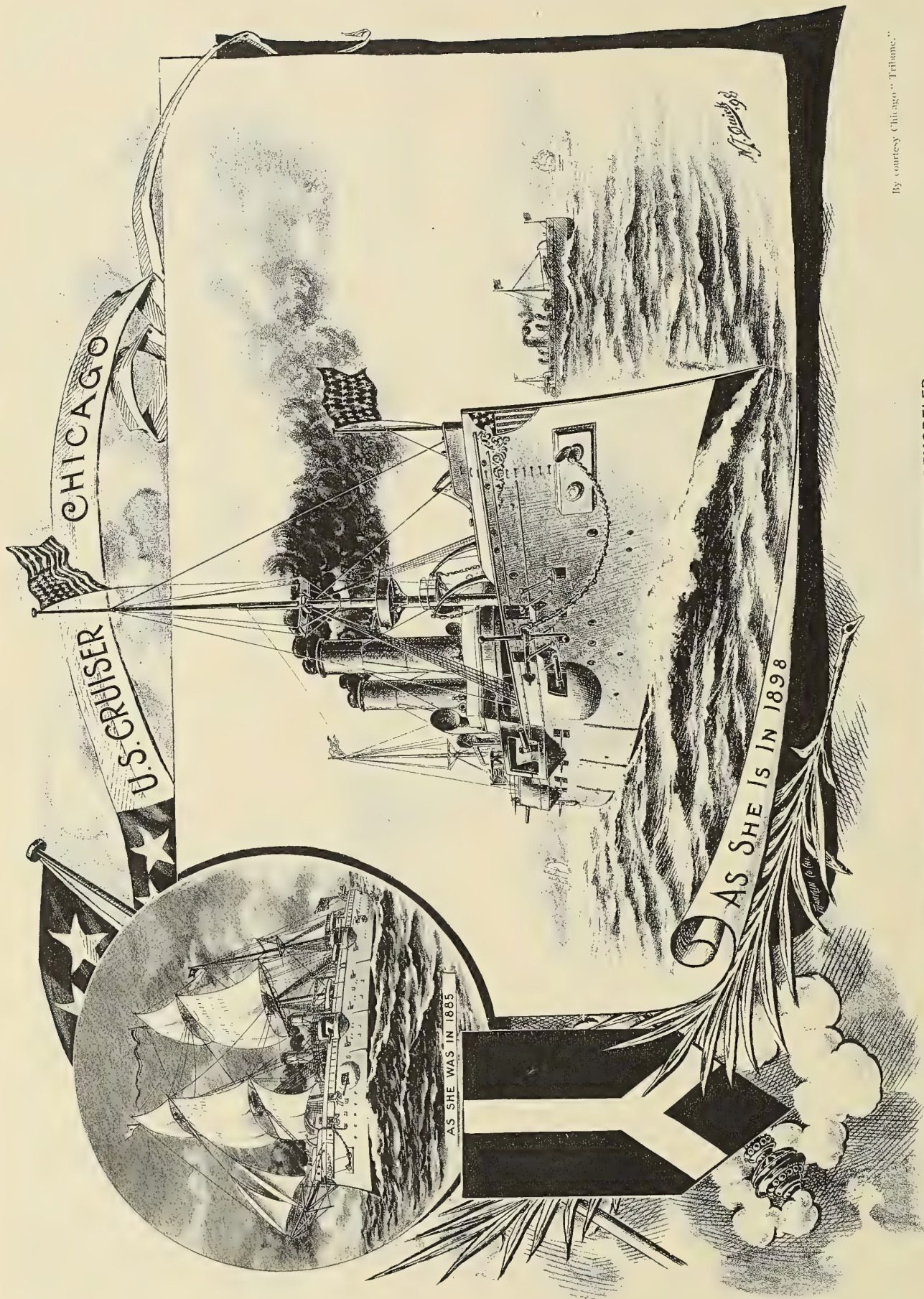
The sixth annual picnic of the Old-Time Printers' Association, of Chicago, was held in Lincoln Park on the afternoon of July 30, and, as usual, was marked by the good cheer that comes with years of fraternal intercourse. The legends of the printing office acquire a newer interest as modern invention relegates the craftsmanship of the past decade to desuetude. The men who worked on the Chicago dailies long before the war, therefore, told their reminiscences to attentive audiences, while others carried out the interesting programme of games, and wives, children, sweethearts and friends spent the afternoon in a companionship of enjoyment which will be held in kindly remembrance with the past reunions of the Old-Timers' Association. In the evening supper was served on the grass. In the games, the 100 yards members' race was won by C. G. Stivers, Matt Gaul coming in second. Mrs. B. M. Swift took the prize in the 100 yards women's race, and there were various races on the programme for the younger folks.

Alderman Kahler, A. H. McLaughlin and William Pigott were the judges in the athletic contests.

One of the features of the picnic was the trick bicycle riding of Mr. Bert Hoover.

Among those present were :

Messrs. and Mmes. C. B. Langley, A. H. Brown, Frank Sheldon, Conrad Kahler, T. Barnard, W. McEvoy, John McEvoy, John Anderson, W. McDonald, William Mill, Samuel Pinta, Robert Figg, D. J. Hines, A. McLaughlin, A. McCutcheon, J. Hutchins, John Gordon, T. C. F. Brown, G. C. Stivers, W. Barlow, W. H. Nicholson, M. H. Madden, D. C. Davies, Henry R. Boss, Gus Crowell, William Norton, David James, B. Moody, Stephen Pitkin and daughter, Frank Harthier, Edward Racey, William Norris and family, John Duffy and family, Mrs. James King and family, Mr. and Mrs. Samuel Rastall, Bernhard Baumann and family, James Schock, John McConnell, M. Kearns, Mr. and Mrs. Mike Colbert, Thomas Wilson, Mrs. William Considine, Mrs. Clara Marsh, Mrs. Joseph Newton, Mrs. D. T. Brock, Mrs. Edwin Irwin, Mrs. John R. Clarke and family, Mr. and Mrs. A. L. Fyfe, Mr. and Mrs. L. D. McCutcheon, James Chisholm and family, Samuel K. Parker and family, George W. Day, president Chicago Typographical Union, No. 16; George Thompson, organizer Chicago Typographical Union, No. 16.



By courtesy Chicago "Tribune."

UNITED STATES CRUISER CHICAGO, AS RECENTLY REMODELED.
Drawn by N. J. Quirk, Chicago.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PERFUMED PRINTING INK AND OTHER SUGGESTIONS.

To the Editor: STOCKBRIDGE, MICH., August 23, 1898.

I have often wondered if there is any such thing as perfumed printing ink—for elite publications, you know, and printing of that sort; or would such a thing cost too much? This thought has occurred to me on opening some of our exchanges; the ink used on some newspapers when fresh would almost overcome one, and if they can make ink that stinks, why cannot they make ink that smells good?

I have greased the case runs in the office where I work; it serves as a sort of healing balm to the vexation of pulling out and putting back the cases, especially those containing large fonts. I think it pays to have cases slide easily. I use lard or tallow. Care should be taken not to use too much, as that would soil the compositor's hands when carrying the cases, and the grease dropping into the type below would not make it print any better.

Lard is good, I think, also, in country offices, to mix with the ink on the rollers and distributing apparatus of the presses, where they often go three or four days without being used, to prevent the ink drying. Machine oil will dry after a while in a dry room, but lard keeps a long time. I put it on the disk or ink table and run the press with the rollers on; that kills two birds with one stone and you do not have to daub your hands.

Does it strike you as just right to have those long tails on the De Vinne cap R's? When they come to the end of the line against the column rules, something has to give. This is on a newspaper. Of course it is different with jobwork.

E. O. GILDART.

PRINTING A NEWSPAPER AT SEA.

To the Editor: NEW YORK, August 24, 1898.

Printing in mid-ocean is by no means a new idea, as most of the large transatlantic liners are equipped with plants for the purpose of printing bills of fare, programmes and even four-page papers. The flagships of our glorious navy print all the orders on board, and the auxiliary cruiser St. Paul has been printing a four-page *War Budget* since the beginning of our difficulty with Spain; but I believe the expedition fitted out by the New York *Journal* for the purpose of publishing the first American newspaper in Free Cuba was the largest and most interesting of all. So many questions have been asked me about my experience on this trip that I thought the columns of THE INLAND PRINTER would be the proper place to repeat it. It is only once in a lifetime that a printer has a chance of taking a trip of this sort, and I am pleased to say that I was fortunate enough to be on this one.

While describing the printing outfit and how we published the paper, I will also relate a few incidents which occurred during our voyage of six weeks. We sailed from New York on June 17, bound for the first port in Cuba where we could land; but, as none of the cities had surrendered for some time after, we were compelled to stay at sea most of our time, or carrying dispatches from Siboney, Cuba, to Port Antonio and Kingston, Jamaica. Our print shop was located on the after deck of the steamship *Silvia*, which, by the way, was not

a tugboat as some people imagined, but a ship of about 285 feet long. It is not necessary to state that our plant was not up to date, but was far superior to any that Ben Franklin ever used. We had a Washington hand press, two iron stands, four pairs of long primer cases, plenty of display type, lead cutter, rules, etc., and in fact everything necessary in case of emergency. The first two days out we took things easy, admiring the sights as we visited the different cities, but on the third we decided to lay the cases, as all the type was new. After getting all the empty cases on the deck, under a large awning, where we could enjoy the good sea breeze, we lashed them to the seats. Then our troubles began. About this time we were entering the Gulf stream, which is by no means a millpond, and things began to get mixed up, more especially the stomachs of our party. To make a long story short, it took us four days to lay the long primer and display type, a



PRICE ONE CENT. SIBONEY, CUBA, JULY 18, 1898. VOL. 1, NO. 1

ONLY A STEP TO SANTIAGO.

ON WATER. PRESIDENT'S ARMY ON LAND.

TO THE NAVY. THE FOLLOWING DISPATCH FROM SANTIAGO, CUBA, JULY 18, 1898, WAS RECEIVED BY THE NEW YORK JOURNAL AT SIBONEY, CUBA, JULY 18, 1898.

Washington, D. C., July 17, 1898. I am authorized by the President to say that he takes pleasure in commending your enterprise in publishing an American newspaper under the Stars and Stripes on Cuban soil. He regards it as an unique exemplification of modern journalism, and has no doubt that the Army and Navy of Santiago will receive this publication with the utmost cordiality. The President extends the thanks of the country to the soldiers and sailors for their gallant conduct. The eyes of the world are upon them, and they are forwarding us in inspiration that will live forever.

JOHN ADDISON PORTER, Secretary to the President.

WHAT THE CUBANS HAVE DONE. The Cuban people have done a great deal for the United States. They have fought bravely for the cause of freedom, and they have shown a great deal of courage and determination. They have also shown a great deal of loyalty to the United States, and they have been a great help to the American cause.

ESTIMATE OF LOSSES AT SANTIAGO AND QUINTANARO. The following table shows the estimated losses at Santiago and Quintanaro. The losses are estimated in terms of men, horses, and other property.

AMERICAN ARMY	LOSSES	AMERICAN NAVY	LOSSES
Men	100	Men	100
Horses	100	Horses	100
Property	100	Property	100

THE FIRST PAGE OF NEW YORK "JOURNAL," PRINTED ON DISPATCH BOAT SILVIA, OFF CUBA.

(The heading and other three pages of the sheet were printed in New York, two colors—red and blue—being used for the banners.)

portion of the time being devoted to gathering up and distributing pi off the deck.

I began to feel by this time that I needed a sub. In my search for one I questioned most of the party, all of whom were war correspondents, and, of course, printers, and to my surprise was informed that they too were looking for subs. I finally ran across one of the sailors who claimed to be a printer, but as he did not have a card I decided to work myself rather than violate my obligation, even though we were in mid-ocean. After being out six days we landed in Kingston, Jamaica, which we found to be a beautiful country. During our sojourn here we visited most of the places of interest, also quite a number of printing offices. I fear I made myself somewhat disliked, as I severely criticised their style of printing. A few samples shown me were certainly curiosities, and I was very much surprised when I was informed that they had been printed with ink instead of apple butter. The rollers on a Gordon press resembled an ear of corn with several big bites taken out. The "roasting" I gave them had some effect, as since my arrival in New York I have been informed that one of

these offices has ordered a complete new plant from a prominent founder. From Kingston we sailed for the Cuban coast, arriving off Morro Castle, in the midst of our blockading squadron, about 4 P.M., on June 22.

The sight of the battleships stripped for action was one we shall not soon forget. After getting some information from the flagship, we proceeded to Siboney, which is about eight miles from Morro Castle. It was here that we made our headquarters, and began looking around for a suitable place for our shop; but as there were no docks, a rough surf, and about two miles of water beneath us, we decided to do our printing aboard. After getting everything in shape, we were informed that our ships would bombard Aguadores and Morro the following morning at 6 o'clock. By the time our battleships were pouring in their shot, we were close enough to get a splendid view, and hear the deafening reports of the broadsides. We got so close during the fight that a Spanish shell passed within a

from burning Spaniards. It certainly was a grewsome sight and seriously affected our appetites. We also visited the Maria Theresa, Oquendo and the Colon, arriving off Morro Castle at 12 o'clock, just as the fleet were firing our national salute in honor of the birth of liberty. We also had the pleasure of witnessing the battle at El Caney a few days before. Some of the sights were very touching, especially those where our brave boys were being carried from the field, either dead or wounded, some still anxious to keep up their fight even though they were wounded.

The first edition of *El Journal De Nueva York — Periodico Americano por las Americanas* was issued on July 10 at Siboney, Cuba, and created quite a little excitement among the boys of both the army and navy and was anxiously sought as souvenirs. We printed quite an edition, enough to blister the hands of everyone in sight, as the hand press is not what it looks. We dispensed with the baseball and sporting extra, as



PRINTING THE CUBAN EDITION OF THE NEW YORK "JOURNAL" ON BOARD DISPATCH BOAT SILVIA, OFF SIBONEY, CUBA, JULY 10, 1898.

few picas of our smokestack. This, of course, sent a thrill of horror through most of us, and brought back fond recollections of home and mother; but, plucking up courage, and "Remembering the Maine," we were anxious to see the finish, and thought nothing of several other shells which landed in the water near by.

On July 3, a day long to be remembered, we were in the neighborhood when "time" was called on Cervera's fleet; but as this was to be a naval battle, we did not care to get mixed up with any stray shots, so kept at a fair distance. The result of the battle you all know.

On July 4, at 7:30 A.M., eight of our party were the first to board the Vizcaya, once the pride of the Spanish navy, but which now resembled a beautiful bunch of scrap iron, and was still red-hot. We gathered up a few relics, such as Mauser rifles, swords, revolvers, etc., and would have taken everything in sight had it not been for the intense heat and the odor

the cables were cut and it would be impossible to get the last inning or last race. Between trying to set a good string, clean proof, and follow copy, we had our own troubles, as in reaching for a lower-case f we were just as liable to strike the x box as anything, owing to the graceful roll of our boat. At any rate, we managed to get the forms to press in time to catch any old mail, and they were strictly up-to-date war style with scare headlines and double measure. We enjoyed the services of the crew, from the mate to the mess boy, as each was anxious to be a printer for the time being. A look of disgust came over the face of each as he was up to his fiftieth impression, as it was not the "cinch" they had supposed, but they lasted till our edition was finished, which was the "largest on water."

We would have continued the publication at Siboney, but as the yellow fever had a better circulation than the paper of the same golden hue, we concluded to abandon the scheme until

some future date. We sailed for Port Antonio, Jamaica, on July 12, and after seeing the sights there and sampling their delicious fruits and that famous stimulant, Jamaica rum, were pleased with our trip, and a smile broke over our faces when the captain was instructed to set his course for New York, where we arrived a week later, happy once more to be with the "push" on Park Row.

CHAS. T. PEYTON.

INTERNATIONAL POSTAL STAMPS.

To the Editor: MADISON, WIS., September 7, 1898.

The current number of *THE INLAND PRINTER* contains a communication from a London firm of type founders concerning the discourtesy—to put it mildly—of some of their American correspondents in neglecting to prepay sufficiently foreign mail.

The fact has come to me—it is somewhat relevant to the above, and was prompted by it—that if an American wanted to correspond with an Englishman and desired to inclose a stamp for a reply, he would find his own 5-cent stamp was "unavailable for prepayment of foreign mail from England," to quote from my source of information.

It is probable that this state of affairs comes up quite frequently in the commercial world. It is not a very profitable thing to buy an international money order for 5 cents and pay 10 cents—2 cents for revenue—for the order. Yet that is what one has to do if one wants to be strictly "white" toward his correspondent.

We have international money orders, why not international stamps, to be available throughout the Postal Union?

There is certainly merit enough in the question to deserve attention from Congress or whoever has a "stand-in wid de Union."

OTTO KNEY.

THE PRINTERS' PROTECTIVE FRATERNITY.

To the Editor: NEW YORK, August 4, 1898.

There appeared in the July number of the leading representative of the printing crafts a communication from Leo M. Schnitzer, who, confessing to twelve years' membership in the Printers' Protective Fraternity, takes occasion to attack that honorable organization, he having recently joined the Typographical Union, after failing of reflection as international secretary and editor of the Fraternity.

Mr. Schnitzer's effort appears to be an attempt to "expose the utter weakness of this midget society, separated, as they are, as widely apart as the Atlantic and Pacific." If personal experience be accepted as valid evidence, let me say a few words—in answer to Mr. Schnitzer's main point, the alleged weakness of the Fraternity—in testimony of the strength of the Fraternity, first speaking particularly and then generally.

Nearly eleven years ago, having served an apprenticeship in the country and elsewhere, I made choice between the International Typographical Union and the International Printers' Protective Fraternity, continuing to the present day a member in good standing of the latter. In the time mentioned, the Fraternity has been employed in the leading newspapers in the leading cities throughout the United States and in Toronto, Canada (witness Mr. Schnitzer's partial list of local branches)—Kansas City, Mo.; Wilmington, Del.; New Haven, Conn.; Cleveland, Ohio; Jacksonville, Fla.; New Orleans, La.; Little Rock, Ark.; Milwaukee, Wis.; Nashville, Tenn.; San Diego, Cal.; Albany, N. Y.; Los Angeles, Cal.; Omaha, Neb.; Santa Barbara, Cal.; New York, N. Y.; Philadelphia, Pa.; Springfield, Mo.; Fort Worth, Tex.; St. Louis, Mo.; Providence, R. I.; Boston, Mass.; Madison, Wis.; Chicago, Ill.; Lincoln, Neb.; Chattanooga, Tenn.; Montgomery, Ala.; St. Paul, Minn.; Tacoma, Wash., and others, the number of charters issued to date being about fifty. As these cities, as a rule, are the largest in their respective States, so the newspapers in them employing Fraternity men were, as an almost invariable rule, the largest, most prosperous, and highest wage-paying. Speaking for

myself, in my eleven years' membership in the Printers' Protective Fraternity, employed in many of the cities mentioned, I never worked below the Typographical Union scale, but nearly always received higher wages than that scale called for. For years there was a clause in the constitution of the Printers' Protective Fraternity which expressly prevented that organization from taking an office at less than the Union scale. How many tourist printers inside the Typographical Union can testify, as your correspondent here does, that in eleven years they never participated in a strike? This was Mr. Schnitzer's boast for twelve years, but he now appears to be ashamed of such a record, for he says in your July number: "It is true they (the Fraternity) never strike, consequently the boycott becomes a dead letter."

Again, Mr. Schnitzer says: "And as to arbitration! Arbitration, indeed! When a publisher desired to make a reduction in the scale it was made, and that was the end of it." As under the jurisdiction of the Typographical Union, so under that of the Printers' Protective Fraternity, the wage scale was sometimes reduced; but so rarely was this done that it never occurred in a Fraternity office while I was employed therein.

Mr. Schnitzer says: "I will say that many of the newspapers above mentioned were completely ruined financially owing to the employment of Fraternity men." No evidence is submitted proving this statement, and we challenge its accuracy.

Mr. Schnitzer closes his communication by questioning the strength of the Printers' Protective Fraternity because that organization did not fill nearly two hundred positions in San Francisco when appealed to by employers recently. Almost all of the members of the Fraternity are and have been regularly employed in good positions. Why should they jump "from the Atlantic to the Pacific" on twenty-four hours' notice at some one else's convenience?

There are a number of good reasons, creditable to the Fraternity, why its membership is limited. Its advanced principles have not yet received general acceptance by either labor unions or employers. Arbitration is only just beginning to recommend itself to employers, while labor unions positively prefer to retain the strike and the boycott among their weapons. Necessarily, the Fraternity's principles attract to it men of good character and skilled workmanship, whose individual product is larger, and consequently more valuable to themselves, in higher wages, as well as to their employers, than is the product of their inferior, generally speaking, craftsmen.

The Fraternity was for ten years the only labor organization of national scope which repudiated the strike and boycott, and it has existed, in varying fortune, despite every effort of the powerful Typographical Union to encompass its downfall.

CHARLES A. DAVIS.

SAVING TIME IN WRITING.

To the Editor: ST. LOUIS, MO., September 9, 1898.

In two recent issues of *THE INLAND PRINTER* (in the "Proofroom Notes and Queries" department) I note discussion of the subject of "Longhand Contractions." In the first, the conductor of the department asks for expressions of opinion as to the advisability of writers adopting and compositors becoming acquainted with a certain system having currency in England. In your September issue a correspondent speaks in favor of this system of longhand contractions, and wonders why American writers and printers do not make use of such a means of saving time and labor. Now, I, for one, wish to express myself as emphatically as possible (imagine this in italics) as being opposed to the introduction of any such devices in our midst. Compositors have enough to contend with in copy as it is now furnished, without being obliged to worry over an extensive number of abbreviations and contractions that are to be translated into good English. I am

positively glad that there is almost exact truth in this correspondent's remark, that in America "every word is written out in full as it is to appear in print," and I trust the custom will never be otherwise, unless it comes to the point where the quoted statement will be entirely true and perfection in copy is fully attained. I am sure that the number of compositors who do not agree with me can easily be counted on one's fingers; while all the others, like myself, want all copy to be as clear, precise and complete as it is possible to make it. So, avast with your scheme of longhand contractions, which I hope the good sense of our British brethren will permit to die out in England. I have, thank my stars, never been obliged to set from copy peppered with them, but still have some experience with these contractions. An English correspondent of mine uses them freely, and I find them an abomination. Sometimes he writes hurriedly, and then they are doubly and trebly abominable; so much so that I am tempted to be impolite enough to ask him to save my time instead of his, if he really uses them as time-savers.

Talking about saving time and labor in writing and printing, why not adopt a different method, in which there is really some downright good sense? But which I am much afraid the conductor of the Proofroom Notes department is quite too old-fogyish to second me in advising. I refer to the use of amended spellings. Many an unnecessary, positively unnecessary, letter can be omitted in both written and printed speech, without marring either the wording or the sense. It may not be generally known that the three leading dictionaries now contain lists including some 3,500 spellings which have been amended under the auspices and by authority of the Philological Associations of America and England, and thus have the sanction of the foremost philologists, professors of language and dictionary-makers. These amended words are to be found in a supplement to the Century dictionary, in the preface to the International dictionary, and are incorporated in proper alphabetical position in the body of the Standard dictionary. I would advise all writers and printers who have access to either of these word-books to look up and become familiar with these amendments in spelling. By their use the only legitimate shortening of word-forms is attainable. And as the authority for their use is the very best, none need feel hesitancy about using them. They are not abbreviations nor "contractions," but fixed forms, to be used alike in writing and printing, and comprise such spellings as these: Activ, adjurn, adz, affix, allowd, alfabet, altho, ampl, angl, ankl, apolog, archt, ar, articl, asfalt, attacht, audibl, aw, ax, backt, bailif, batl, beuty, bedsted, believ, bookt, breth, bronz, buckl, bundl, carv, catalog, chlorin, circl, deceiv, dismist, dialog, eufony, favorit, frend, giv, hyfen, kichen, litl, nerv, nickt, oxid, padl, fotograf, filosof, fonografy, fysic, plaintif, practis, preferd, prolog, puzl, ratl, requisit, rifraf, scolar, scool, scribl, serch, shal, smel, solv, spel, stedfast, sutl, telegraf, thuro, tung, tuf, trubl, wagd, welth, wil, workt, yern, yung, etc.

There are some who get spasms akin to St. Vitus' dance whenever the idea of spelling reform is mentioned. To such the list spoken of above would be unwelcome, and something to them more gentle may be advisable. Therefore, I would suggest, whenever in the dictionaries they find more than one usual way of spelling a word, that they always use the shortest form. For instance: adz, aigret, amylin, android, apothem, armor, aunty, ax, ay, balk, bans, bazar, bisk, brusk, bun, calif, calipers, carat, caviar, chlorid, dactyl, develop, distil, draft, dram, dulness, enur, envelop, eolian, esthetics, feces, fetal, fulfil, gage, gantlet, gild, gelatin, glycerin, good-by, gram, jewelry, labeled, likable, mama, manila, medieval, mold, mustache, orang-utan, oxid, pedler, phenix, pincers, program, quartet, rime, Savior, sherif, skilful, traveler, tunneled, vial, whisky, wo, woful, woolen, etc.

Finally, and all the time, let us have the written copy spelled exactly as it is to be in print, devoid of all shorthand devices and longhand abbreviations.

N. J. WERNER.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

WHEN MERIT WINS.

A striking example of the kind of relationship which ought to exist between all employers and their employes—more especially those engaged in the gentle art of printing—was given during a recent celebration of the twenty-fifth anniversary of the founding of the Detroit *Evening News*. The paper, which has met with phenomenal success and been the means of rearing several fortunes, was established by Mr. James E. Scripps, who is still its chief owner. One of the functions of the celebration was the gathering of the three hundred employes of the paper at the home of Mr. Scripps to congratulate him upon the auspicious event. Some of the employes were there who started in when the paper started, and many who had spent a score or more years in its service. In an address presented to Mr. Scripps by his employes it was said:

"As much as to any other feature of its character, the extraordinary success of the management of the institution you founded twenty-five years ago may be ascribed to the invariable impartiality and fairness with which honest zeal and genuine capacity in its service, whether in hand work or brain work, have met their genuine reward. As each stood, from day to day, strictly upon his merits, every man was animated by a zeal in the service which could spring only from the proud consciousness that his own industry, his own achievement, could alone contribute to his advancement. This consciousness ennobled every task, dignified every position, and made the whole working staff, from top to bottom, a small but proud democracy, in which each looked upon his own work as of prime importance and worthy of his utmost effort in its performance."

The typographical union congratulated Mr. Scripps upon having employed none but union printers during the twenty-five years of the *News'* existence. Mr. Scripps admitted that the office had been made union at the outset as a matter of policy, and added: "I am frank to acknowledge the great improvement in industrial conditions which the trades unions have wrought. The clean, healthful and moral atmosphere of our printing offices is evidence of this. The day of the disreputable, drunken printer has gone by, and the composing room yields nothing to other departments in respectability and worth."

Mr. Scripps not only employed union printers, but at times has paid a higher rate of wages than required by the union. He also endowed a bed in one of the local hospitals, which is at the disposal of any worthy sick member of the union. In many respects he has been a model employer. His employes testified their appreciation of this fact by presenting him with a handsome clock costing several hundred dollars.

BOSTON'S NINE-HOUR DAY.

While in Milwaukee attending the Typothetæ convention, Mr. J. Stearns Cushing, proprietor of the Norwood Press, Boston, and secretary of the association, told a reporter about the experiment of a nine-hour day in the book and job offices of the Hub city. He said: "Boston's experiment is still too young to warrant any positive statement as to its success or failure. I believe, however, that success is sure to follow; at all events, we have never felt handicapped as yet by reason of the reduction in hours. I think that better results are obtained from satisfied men working nine hours than by disgruntled ones plodding through ten hours."

WANTS THE UNIONS ENCOURAGED.

My old friend, Henry W. Cherouny, has been over to the faderland looking into the recently formed alliance between the master and journeymen printers of Germany. Despite his

disappointment at finding an exceedingly low rate of wages prevalent, compared with the wages paid to journeymen printers in this country, Mr. Cherouny discovered much to confirm his belief that the master printer should encourage the work of the unions, and that master and man should work hand in hand for the common good. Incidentally, Mr. Cherouny picked up one or two new arguments to refute the contention of the Rochester employer that the employers should insist on paying journeymen only according to their individual worth without regard to a fictitious value placed upon their services by the unions. Here is what he says:

My Dear Rochester Anonymous: I read your answer to my letter on the necessity of a minimum scale of wages at Berlin, Germany, whither I had gone to study the nature and methods of the centralization of employing and journeymen printers, which had been effected in the German empire about two years ago. The General Secretary of the Guild explained the benefits arising from "peace in printerdom," and said: "The unity of masters and journeymen has removed the virulence of competition from our business, and there is hope for a general improvement of prices and wages."

At this stage of the conversation the mail carrier came in and placed the May number of *THE INLAND PRINTER* on the table. Of course, this diverted our attention. The secretary indulged in exclamations of praise on this model trade journal, stating that, much to his regret, Germany, with all its art and philosophy, possessed nothing to compare with it; and I was deeply touched by your satirical but amiable exaggerations on the arguments in my letter. It is not new to me that writers on economic questions often push good principles to extremes and by extravagant hyperbole incite laughter in order to evade argument. Therefore, I said to myself, like Hamlet when he met Laertes at Ophelia's grave, "Nay, and thou'lt mouth? I'll rant as well as thou!" If you declaim, let wages be \$50, or \$100, or \$150 per week, I shall overact your part and sing like an hero in a tragic opera: Let us reduce the minimum scale to \$12, or \$10, or, better than this, let us join the German Printer's Guild, then the legal minimum of wages will be five full silver dollars. But, good friend, with Hamlet's Queen I dare say: "This is mere madness!" and turn to what you call "the truth of the matter." I find it expressed in your admission that many of the disadvantages of employing printers are due to the inability of the International Typographical Union to equalize the cost of labor in every part of our country. If this be granted, the question to be answered is: Shall we try to equalize the cost of labor by breaking up the unions, so that every office may whirl in the St. Vitus' dance of cut-throat competition until all break down in an emaciated condition; or, shall the employers build up the unions and endow them with strength to equalize wages?

This, gentlemen of the Typothetæ, is the question before the printing trade, and in putting it clearly and trying to answer it, my heart is certainly not running away with my brain. I do not wish to enlist your sympathy with the laboring classes, but merely ask you to exercise that thoughtful self-control which results from experience, and is sure to impart a healthy tone to the spirit of solidarity now fluttering, half lame, among our men. I want to arouse that enlightened self-interest which is the mainspring of self-devotion to our noble vocation, and which instinctively measures the personal good by the common good. Individual interests are not always identical with common interests; but the common weal is the groundwork of individual weal. And, above all, I want to arouse that patriotism which considers the Stars and Stripes an emblem of the American standard of life, depending, together with American manhood, on a high minimum scale of wages.

It seems to me that it is nobler for printers to give way to their innate love of vocation and country, than to grope along in the fog of class pride and ruin both.

Divided among ourselves, we form the weakest set of business men in America, and all other trades who use our services will, as heretofore, take advantage of our impotence in competition, and continue to reduce our fair share in the yearly net results of the great American balance sheet. Men of capital and education will desert our trade, and types and presses will, in the course of time, be handled by low and vulgar people.

United with our men, and, like the German printers, forming one national trade body for the purpose of increasing the printers' share in the fruits of the national industry, we can stay the curse of over-competition, and compel all other economic groups of our country to respect and pay us in olden times.

To this end we must encourage the promoters of the union principle in our own trade. The International Typographical Union has done its very best in the way of equalizing wages. The employers, however, even in large cities, hinder the unions from becoming useful to the commonwealth. As long as we, by innuendo and unjust preference, encourage nonunionism, just so long shall we hamper the International Typographical Union in generalizing the minimum scale, and just so long shall we employers "be handicapped in the race of competition." It is true, the unions have often offended and in many cases tyrannized us; but, remember that we compel the men to treat us like enemies, and that harsh and obnoxious union rules are nothing but war measures in the present struggle between labor and capital.

And, if you ask the question: Is there no way of bringing competition among printers within the bounds of reason, other than making every printing office a card office? I plainly answer, No.

Some employers hold that simple agreement on prices in local typothetæ is sufficient to exclude or limit the dividing principle of competition. I do

not believe it. All will agree in meetings on good prices and business custom, but none will act accordingly. For the curse of the prevailing principle of individualism is that one Shylock in a trade can compel all gentlemen of the same vocation, against their will, to act like vampires. Others say: Let us form trusts! They, indeed, may gain absolute control over wages and prices, but I think I speak for most printers when I answer: We do not want to be clerks holding shares instead of types and presses in our possession!

Let us maintain our modest independence and take for our guide the dictation of unbiased reason, overlooking the whole of our economic, social and political situation, which can be expressed in an epigram, as follows:

The cost of labor is the natural limit of competition.

And then join hands and build up the International Typographical Union in its endeavor to fix a living price of labor in every town and village of our country. Thus the despicable intrigues of local unions and employers for small individual advantages will come to an end, and the Printers' Guild of the United States will appear before the people as an imposing body of citizens allied to maintain the honorable position of their trade in the public economy.

RAIN OR SHINE.

"Why don't you repair the hole in the roof of your shanty?" some one asked Pat.

"Faith," replied the philosopher of Shantytown, "whin it rains I can't mend it, and whin it isn't raining the hole makes no difference."

Two years ago I asked an employing printer of my acquaintance why he didn't attend the Typothetæ convention.

"I'll tell you," he said. "Business is so bad with us — half our force idle and our presses rusting to pieces — that I felt that I couldn't really stand the expense. That's why I didn't go."

I asked my friend the same question this year.

"No, I didn't go," he admitted. "Fact is, we're so rushed with work — running night and day and orders away behind — that I really couldn't get away. Awfully sorry to have missed it."

A WORD OF WARNING.

From all the information I can obtain on the matter it is apparent that the nine-hour question will resolve itself into one to be dealt with locally between the employers and their employes. In places where labor is strongly organized it may be the part of wisdom to yield to the demands of the union, or at least to seek a compromise, in others no such action may be necessary. Local typothetæes which enter into written agreements with the unions, however, should see to it that such agreements contain a clause stipulating that the question of hours shall not be reopened for a specified number of years. It is a well-known fact that the eight-hour day is the goal of the unions' ambition, and that no sooner will the nine-hour day be achieved than the agitation for the lopping off of another hour will be begun. Proprietors are entitled to some assurance that trade conditions will be undisturbed for at least a few months at a time. The only way to do this is to shut off the constant agitation of the agitator.

ORIGIN OF THE TYPOTHETÆ.

Ex-Congressman Joseph J. Little, of New York City, is credited with being the father of the Typothetæ. Of its origin and the cause which suggested the idea, Mr. Little says:

"Several years ago the tariff committee in the House was preparing a new bill under which books were heavily taxed. Some enthusiastic congressman made an eloquent speech on the injustice of taxing knowledge, with the result that the tax was removed on that form, but was placed on the different materials that go to make up books. This hit the publishers hard, and a committee was formed in New York City, of which I was the head. Within forty-eight hours we had several thousand names attached to a petition. I went to Washington in company with other publishers named as the committee, and through the aid of one of the Senators from New York State we succeeded in defeating that section of the bill.

"The need for a national association of employing printers and publishers was made painfully apparent by the work we had to do in getting the petition ready for presentation, and the Typothetæ is the outcome. The credit is by no means mine. I have done what I could for its progress and advancement, but

there are others who labored as faithfully and whose interests in it are as great as mine."

NOTES.

THE plant and good will of the printing business heretofore carried on by G. A. Seipel, in Duluth, Minnesota, has been purchased by the firm of Peachey & Lounsbury.

THE State printer of Iowa is suing the State officials for \$1,000 claimed to be due for printing two special blank books of 200 pages each for use in the State treasurer's office.

THE George G. Fetter Printing Company has bought out the Sowle Printing Company, of Louisville, and will continue the business under the name of the Fetter Printing Company.

THE Independent Printing Company has been incorporated at Deadwood, South Dakota, with a capital of \$10,000. The incorporators are W. O. Temple, James Conzett, F. Corwin, Joseph B. Moore and M. L. Fox.

SIXTY members of the Cleveland Typothetæ and their ladies recently spent a day in Detroit, the guests of the Detroit Typothetæ. Tallyho riding, visits to points of interest, luncheon at Belle Isle were among the events to make the day pass pleasantly and swiftly.

THE removal of the W. B. Conkey plant from Chicago to Hammond, Indiana, was the signal for trouble between the firm and its employes. The company announced its intention of running an "open office" and ignoring the Chicago scale. Nonunion men have been installed, and several encounters between them and the old hands are reported.

OWING to the remonstrances of the Typographical Union, the Ohio State printing contract has been awarded to the Wesbote Company and J. L. Tranger, of Columbus. The Laning



ONE OF THE AMERICAN TYPE FOUNDERS' STRONG MEN.

The above illustration is taken from an advance card sent out by Mr. Robert W. Leigh, who travels for the St. Louis branch of the American Type Founders' Company. The cut is a striking one, and the announcement on which it is used ought to carry some weight.

Printing Company, of Norwalk, which has had the contract for a number of years past and was the lowest bidder this year, was objected to because it employed nonunion men. Over one hundred of the latter are forced out of employment.

THE New York *Herald* says: "Schedules of the Kennedy Publishing Company, of No. 110 Fifth avenue, of which William J. Arkell is president, show liabilities \$68,529 and actual assets \$500. All the liabilities are on account of accommodation notes to the Arkell Publishing Company, and \$41,000 of

the notes are held by various banks, which have \$160,000 bonds of the Arkell Publishing Company as collateral security."

LEVI C. CHANDLER, an old-time printer, died recently in Sacramento, California, at the age of seventy-two years. Mr. Chandler was born in New York State, learned the printing trade in the office of the Boston *Journal*, and went to California with the Forty-niners. He assisted in founding several California newspapers, but at the time of his death had forsaken the field of journalism for that of a real estate dealer.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

THE GERMAN-AMERICAN TYPOGRAPHIA.

The German-American Typographia is not generally known, and yet it is one of the best developed trade unions in the world. It is composed of printers employed on German work—newspaper, book and job. It was organized in Philadelphia, in 1873. It is a part of the International Typographical Union, and has joint headquarters with the latter at Indianapolis, with Hugo Miller as general secretary, who is also a member of the International Typographical Union executive council. Internationally, its members vote and act with the International Typographical Union on all matters; locally, it has its own unions, dues, assessments, disbursements. Regular conventions were abolished in 1884, since when none has been held, all questions being decided by the referendum. Briefly, its main details are:

Out-of-work benefit: \$5 for sixteen weeks annually.

Traveling assistance: 2 cents for 200 miles, 1 cent for each additional mile.

Sick benefit: \$5 per week up to \$250, after which \$3 up to \$150 (\$400 in all).

Death benefits: \$200; for member's wife's death, \$50.

Strike benefits: Married men, \$7; single, \$5 per week for eight weeks, after which out-of-work benefit applies.

The per capita tax for defraying these expenses is 40 cents per week. The local dues are additional. Total averaging \$2.50 per month.

New York Local No. 7 pays, in all, 90 cents per week. Should a union's receipts fail expenses, Secretary Miller orders the difference paid from a local's treasury containing an excess. When the general funds are less than \$5 per member, a special assessment of 5 cents per week is levied until squared.

During the past fourteen years the German-American Typographia has paid close on to \$250,000 in benefits, a record of which its members are duly proud. The *Buchdrucker Zeitung*, semi-monthly, is the official medium, furnished free to all the members.

From 1873 to 1884 the national organization of the German printers made slow but steady progress, keeping up a continuous struggle for advancement. Along with other organizations it took a prominent part in the memorable eight-hour agitation of 1886, and on May 1 of that year gained the desired end. A great number of the members at that time were of the opinion that such a movement was too radical, and favored a nine-hour day. But conferences with employers proved that the nine-hour day as well as the eight meant a struggle, so the union decided that if a fight was inevitable, it would do something worth while, and thereupon demanded and gained the eight-hour day, for which they now receive ten hours' pay.



HUGO MILLER.

Although the employers declared emphatically they could not exist under the eight-hour rule, inasmuch as they must compete with American offices on a ten-hour system, they are still in existence and progressing — so is the German-American Typographia.

At the same time a union label was adopted, but since the amalgamation with the International Typographical Union it has been withdrawn in several cities and substituted by that of the allied trades council.

The advent of the typesetting machine was also met and satisfactorily arranged, although the union's finances felt the

ingman's party of the faderland. On this feature Secretary Miller writes:

"The socialistic movement in Germany is without doubt the purest and best understood class-conscious labor struggle of the world. In this party professional politicians have no footing, and labor fakers would not be tolerated long there. Of course, not all the two million and more men that voted the socialistic ticket of Germany understand the platform, but the great majority do, and the platform is O. K. While the movement started on political lines almost exclusively, the importance of trades-unionism is steadily felt more in Germany, and



NIAGARA FALLS.

This wonder of nature will be visited by a number of the delegates to the International Typographical Union Convention to be held at Syracuse, New York, October 10, 1898, either on the going trip or on the return.

strain to a considerable extent. Five days per week and seven hours per day is the rule, while New York has secured six.

Having solved the problem to the utmost extent of trade-union polity, the members of the Typographia individually have turned their attention to political methods, although the union itself stands neutral. Many of its members are to be found enrolled under the banner of state socialism, the work-

the trades unions are gaining ground all the time. Our union, like all bona fide trades unions, stands on trade-union principles, and individually our members are, to a great extent, socialists. Personally I do not take much stock in state socialism, but believe we must go through that state of affairs before going any further. I agree with you that the least amount of legislation possible is the best thing for human beings, but even that little must be controlled by the workmen

if it should turn out all right, and therefore I believe in the use of the ballot in a class-conscious struggle."

On the relationship of Bismarck to the workers, Secretary Miller has this to say:

"To do him justice would necessitate writing a book, and as stated in the beginning, I have no time to do so. Therefore let me say briefly: Bismarck was perhaps a great, and at least a very successful statesman, but he was, no doubt, a very small *man* (the last genuine representative of the old feudal system), and the goddess of liberty has no occasion to weep over Bismarck's grave. He was the author of the infamous anti-socialist laws of Germany, by which hundreds of German workmen were driven from their families, home and country for no other crime than having other political opinions than this 'great man' Bismarck. He was, furthermore, unwittingly the founder of the Catholic political party in Germany, the 'Centrum,' by trying to bring religious opinion under the control of the crown. And in this, as well as in his attempt to oppress socialism, he was very unsuccessful. The socialists are now the strongest political party in Germany, and the Catholics, the 'Centrum,' are the second strongest in number of votes and the strongest in number of delegates."

Secretary Miller has been in office since July 1, 1886, and has just been reelected for another two-year term, on the application of the union's rule that "no member shall be discharged without cause," which up to date has not appeared in his régime. He is forty-two years old, twenty-five of which have been spent in the labor movement, time and other work permitting, a record which needs no further indorsement. In manner Mr. Miller is quiet and unassuming; is a compact and convincing writer, attentive to business, and is possessed of more than the usual share of Teutonic conviviality.

POLITICAL ECONOMY.

"When we want political economy," said a trade-unionist recently, "we can get it in books. We do not want it in our organizations or in our journals." And at another time, on the floor of the union: "The purpose of a trade union is to get the highest wages for its members." This was stock argument not so many years ago; today the man who utters it writes himself down a back number. The *Typographical Journal*, *Pittsburg Labor Tribune*, *Iron Molders' Journal*, *Machinists' Journal*, the railway brotherhoods' publications and others are filled with such discussion every issue, alongside their craft news and technical features. In fact, the latter has of late years given way to the former to a very great extent. Political economy shows why we do not get the highest wages, and it points out a better solution than the strike. And one way to "get it in books" is to arouse the workers' interest by discussing it in every favorable place. It is not enough that we should get high wages for some and nothing for others; employment must be secured for all; and it requires knowledge of political economy to do that. The workers must know who shares their product before they can secure it. If it is the individual passing them a pay envelope on Saturday night who retains a large portion of what they produce, very well, let them strike and boycott. On the other hand, if behind the paymaster can be seen other causes, should they not be shown up everywhere and often? Who, for instance, will deny that the more is shared with the rent-taker the less will go to the workers? Or the more is paid for exchange mediums, transportation or tribute to monopoly of any kind? Let us cease this babbling of "abstract questions," being out of order. It is the lament of the fat-witted.

Are the interests of labor and capital the same? Yes and no. Capital is the handmaid of labor. Without it labor would be confined to picking fruit off trees, hunting game with stones, digging dirt holes with sticks; yet it is possible to devise a system whereby their interests shall diverge. Such divergence is now to be found, not in the making but in the distribution of the product; so do capital and labor unite to produce, and so

do they quarrel over the result. Their interests are at times mutual and again antagonistic. The only way in which harmony could be achieved would be for labor to recognize its disadvantage and enter into a certain agreement as to shares with capital, which it is willing to do; but capital rejects the terms, excepting in rare instances. Therefore, we may conclude that harmony is impossible under present circumstances. Notwithstanding that labor is so helpless without capital, its quarrel with the latter over the division of the joint product is a just one. Why? First and foremost, capital without labor can produce nothing. It would, in fact, decay. It does not, as Henry George said, increase with time, like growing wheat or mellowing wine—a suggestion that was ridiculed out of discussion at the time. Second, the capital that labor requires has been unjustly taken from it. This is not to say, as some do, that all wealth has been acquired unfairly and should be now taken by the state, for men can and do accumulate wealth by honest labor, and it is theirs against all comers, except the oppressor, be he armed with bullet or ballot. So soon, however, as such wealth is converted into capital, that is, used to create more wealth under present commercial methods, a question arises. Third—mark it—even though labor had no just claim upon existing capital, it is justified in demanding that no special privileges be accorded capital by law whereby it can dictate terms to labor. In other words, labor demands that it be permitted to get the use of capital at its actual value, in an open market, just as capital demands that it be permitted to get the use of labor in the same way. This labor is not permitted to do. That is why labor's quarrel with capital is just. And let it be noted, it is not labor, as is generally supposed, that establishes restriction upon trade, but capital at the fountain head. Abolish original restriction and the later and lesser will vanish. Thus does labor track the sin back to the door of capital and defy contradiction.

Interest exists because the issuance of money is monopolized by the Government, and its basis is confined to two products instead of many. Gold and silver are limited in amount, hard to get, can be and are cornered and juggled to suit. Even if they were not monopolized they could never answer, for the volume of money would be limited to their bulk. At some time the business demand must exceed this. That demand should be checked by nothing, but left entirely free to increase or decrease according to exchange needs. Reformers generally sympathize with the proposed increase of the money basis by the addition of more silver, for the reason that it would increase the money volume, facilitate exchange and decrease interest. Quite a number of them, however, do not regard it as an ultimate, because of the limit as stated. Certain sources have for some time been advocating the issuance of notes upon the commercial value of silver, be it 20 to 1 or what it may. The mine-owners, so far as the writer knows, have paid no attention to this feature, evidently for the reason that they expect the Government to give to silver an artificial value and then trust to luck to attain it commercially. It is the doubt on this latter point, as everybody knows, which so far has made the attempt a failure. But could there be any doubt of a note issued upon the commercial value of silver, especially as that value must steadily increase, as silver would be brought into use? And why should not notes be issued upon other products as well, real estate, for instance, up to a safe proportion of its value? There is no good reason; none but that of the mine-owners, to wit: limiting the basis of money to a few products gives it an artificial, or legal, value and compels interest as well. If money were issued upon all products of a nonperishable nature, properly insured and guaranteed, just as bank notes are now loaned upon mortgages (at a discount), it would at once dispel the scarcity of money and make interest impossible. Unlike fiat money, its value would not depend upon its volume, political upheavals, rebellions or wars, but upon its base entirely, just as our present money does. Such a plan would solve the monopoly of capital, which so much annoys the state socialist. For if the farmer by mortgage could get money at its cost of production

(less than one-half per cent) with which to buy seed or move his crops, he could pay higher wages to the farm hand; if lot-owners needing houses could in a similar way secure money with which to build, they could employ and pay higher wages to the carpenter and mason. So could the employing printer do likewise. They not only could, but would, for the reason that an immense drag on business would be wiped out and a demand for labor would exist. Why? Let us take one instance.

A, a printer, owns a lot, but is without money to build. If he, under present circumstances, borrows, his interest, taxes, repairs, insurance, and other items will amount to as much as he now pays for rent. (There is a relationship between rent and interest which keeps them at par. No sooner are rentals higher than interest than capital will divert to building, and thus decrease rents to interest rates by increasing houses). If A can borrow without interest he will, of course, build without delay. This would create a demand for B, builder. A demand of the kind means good wages. But of what benefit, some will ask, is it for A to so save interest charges, if he must pay the saving to B in increased wages? The answer is: the prosperity of A and B is interdependent. The builder then employed and at good wages will demand the product of A, the printer, so that the latter is also given steadier employment and better wages. The interest which formerly went to C, an idler, is now distributed between A and B, and, best of all, they have secured tools and materials with which to labor. C also must become a producer and add to the general stock. It may be said that C employed labor in building mansions, or for his own extravagances, as did the Hon. Mr. Willey in that book of his. Reason cannot uphold such a course. The greatest advantage, however, is not that interest has been abolished, but that capital has been freed to labor. The above illustration only shows a gradual first step. The fact that industry had so advanced would impart a general impetus, which would extend employment and production. So that even he without property could find ready security, as now does the farmer who mortgages prospective crops notwithstanding the farm is already mortgaged. This general revival would naturally make a demand for land, and possibly increase its value or rental, although the increase of buildings would tend to decrease rent. Yet, in time, with the increase of population, it would seem possible for landowners to demand all the traffic would bear. That is why some of us are of opinion the land and money questions are equally important, although the financial school does not seem to think so.

A reader asks: "Why do you not answer the slurs cast on labor's officials and upon the labor movement?" Mud-slinging carries with it its own answer, and "a man convinced against his will is of the same opinion still." So why waste good space? Who believes with the *Detroit Free Press* that "honest, industrious, well-intentioned workmen" can be led by the nose by "misguided, ignorant, vicious or overreaching leaders?" None but those who desire to believe it.

EQUALIZATION OF WAGES.

The Typothetæ in appointing a committee to confer with the International Typographical Union is to be commended. Although said committee may not have power to agree to any progressive action, it can report back and recommend, and in the interest of the craft it is to be hoped some such action will be taken. Evidently a point at issue will be the difference in wages in different localities. There appears to be a belief extant that wages should be equalized; but it will require something greater than the united efforts of the typographical organizations to regulate this. There are many reasons, artificial and otherwise, for such irregularity. Why are wages in New York lower than in Texas, and in Maine lower than both? Galveston pays \$20 per week, New York City \$18. Living expenses are about the same in both, a difference in some items being offset by others. The wage difference may,

perhaps, be accredited to perfection in organization, yet Galveston union felt impelled a few years ago to voluntarily reduce its machine scale on newspapers, showing that organization is not the only factor in the case. May not climatic conditions have something to do with it? A great part of the year Galveston is possessed with a dampness, owing to its being about three feet above the sea-level. Printers do not linger there when out of work. In the summer its magnificent beach on the Gulf of Mexico, unsurpassed on the continent, is the south-westerner's Mecca. Both of these would tend to increase wages above the normal were there no other causes — one by making labor scarcer than usual, and particularly at times; the other by making an unusual demand for labor. Just how the printers' organization, without a special dispensation, can change the situation is not clear. In Denver wages are \$20 and nine hours. Higher than Chicago. Why? Until the decadence of silver Denver was an exceptionally prosperous community. It is yet the smartest and brightest city in the West. Colorado was a place of exploration and discovery, infested by the pioneer, go-ahead element. Capital flowed into it. Its splendid churches now will compare with any city of the East. If mechanics could not get work at their trades, there were many avenues open in the fertile hills and mountains. The miners made good wages, and upon them rested the balance. It was during these days that Denver printers made their scale, which was much higher than it is now. The first printers that went to the place carried a charter of the International Typographical Union over the prairie lashed to a buckboard, and many of the employing printers there today are honorary members of the union. As it is now, silver is the issue; the trade unions are strong on the subject, and hence are well supported by the community. Here, again, we have exceptional local causes that are beyond the control of outsiders. We go back to Maine and find that one can live for one-half the expense it requires in the places mentioned. In other words, it costs less to produce the same amount in Maine than it does in New York. If it costs less, how can it get the same? Before a mechanic in New York can earn \$3 for his day's labor, he must pay higher for everything he consumes than he who gets but \$2 in Maine. Is the typothetæ a unit on this question? Do Boston employers want to raise wages to the New York standard, or do they want New York's decreased to Boston's? Is it not a fact that if all printing demanded the New York rate, some of it at least would seek other methods? We have known of circulars, bill-heads, etc., to be run off a typewriter by the hundred. As a matter of fact, the question of wages should be entirely one of labor cost, and any attempt to apply to it geographical considerations must fail. This is not to say, of course, that efforts should not be put forth to get in all places proportionate union wages.

NOTES.

HUGO MILLER will represent the Typographia at Syracuse.

PRESSMEN'S UNION No. 3, Chicago, has levied a 25-cent assessment for the nine-hour day.

THE strike of the machinists employed by R. Hoe & Co. seems to have been settled satisfactorily to all parties.

TORREY WARDNER, Boston *Traveler*, refuses to join the Publishers' Association. Reliable information says that a New York employer is threatened with loss of work unless he joins the typothetæ, but of course the officers of that body do not countenance such boycotting methods.

THE page from the diary of the printer-farmer in last issue shows that men will work if only given half a chance. There may be a "Weary Waggles" here and there, but a general charge of that kind has been proven a libel against the unemployed, and this farming venture is further corroboration of it.

A STATEMENT having been made that Boston employers were not living up to the nine-hour agreement, Secretary Davis, of the union, writes: "So far as I know, the nine hours

or fifty-four per week is in force in every office of any importance in the city. In fact, I cannot think of one where any of our members are employed which is not on the nine or fifty-four basis."

PRINTING FOR ADVERTISERS.

BY MUSGROVE.

This department is intended to give criticism of kinds of printed matter the object of which is to create publicity for the users. Good original ideas will be reproduced; sometimes "horrible examples." Samples should be sent care of The Inland Printer, and should not be rolled, but mailed flat.

I AM glad to note one thing this year—that printers are advertising just as consistently during the summer months as during the other seasons of the year. The printer who advertises *all the year* around is the printer who gets the business all the year around. It is a mistake to look at seasons in the printing business. It is a mistake because printing has no season. It is always needed by the business world. You can often get orders in the very dullest portion of the summer months by a little judicious credit arrangements. Suppose a good customer wants sixty or ninety days in the summer; if his work does not mean a large extra expense to you, give him the extension. The average business man does not like to contract bills when business is dull. If you extend him courtesy, however, and say, "Let me do it now, and pay next September, business is good then," ten chances to one he will say, "Go ahead." Be careful to whom you extend credit, and mark your bills to him plainly ninety or sixty days, and "Extra" after it. When the time comes around to be paid, collect sharp on time. I think you will get a good deal of fall work in midsummer that way, and then when fall comes around you will not have to eat up all your profits on your business by doing night work or hiring extra hands. Another thing, while I am speaking of the matter, try to make your rates so you can give two per cent off for cash ten days, or three per cent for ten days, two per cent for thirty days—and be careful to *make them give you the cash on time if they take off the discount*. Send back the check, however, if you do not accept the payment as made. Do not keep the check and then say you will not allow the discount. If your customer, however, is trying to "soldier" on you, keep the check and close your account with him.

BELFAST PRINTING COMPANY, Belfast, Maine.—Do not write poetry for your calendars.

PORPOISE TINT-BLOCK COMPANY, Indianapolis, Indiana.—No paid ads. go in this department. Address the business management.

HOMER L. KNIGHT, Seneca Falls.—Your little blotter is quite good in its wording. Use a better red ink in the next one and do not crowd it so much.

THE McKeown Printing Works, Anderson, Indiana.—Your "War Loan" circular is all right. Its short and pithy paragraph and the way you got it up made a point—and that is all one can ask.

HARRY E. FOSHAY, Mamaroneck, New York.—Your flag blotter is very poor—the red ink is brown! Hence you have entirely escaped your good effect. Never send out such an example of your color-blindness again.

OTTO KNEY, of Menges Pharmacy, Madison, Wisconsin, sends me a neatly printed folder called "Our Postal Scale," which tells how many sheets, including envelope, of the paper their store sells will go for a 2-cent stamp. It is intended to help the ladies to properly stamp their letters. It is a good idea.

EDWARD J. NEWCOMB, care of Boatwright Brothers, Danville, Virginia.—Your booklet is lacking absolutely in individuality. You should have shown what the pen looked like, its good points, etc. Your testimonials are handled well, but

they are hard reading for the average man, and are not read. If you wish to get the average man's attention show him a pretty picture, then entertain him when you write.

"Musgrove": 261 THAMES STREET, NEWPORT, R. I., June 3, 1898.

DEAR SIR,—Inclosed please find sample of a mailing card I printed for a shoe company in this town. Five hundred copies of this card were mailed to addresses of young men taken from the latest voting list.

Not a single card was returned to get a discount, and no sales could be traced to it. What was the matter? Is it the composition or reading matter that failed to attract? Should like your opinion.

FRANK H. SHERMAN.

Here is the card:



Perhaps You Don't Know.

We are Sole Agents for the Largest Maker of Welted Shoes in the United States.

That's why we have taken the liberty to mention the fact that we have positively the most attractive line of Nobby Footwear for young men to be found in Newport.

The prices are attractive, too—\$2.00 to \$3.50.

They're all exclusive styles, made to our order, perfect in every detail of fit and finish, and possess in a marked degree that "indescribable something" called style, that distinguishes them so sharply from commonplace jobbers' goods.

We make a specialty of our \$3.00 shoe in many shapes and colors

They're just such goods as you have been accustomed to see at \$4.00 to \$5.00.

But there, don't take our word for it; we shall be delighted to show them if you will favor us with a call of inspection.

Bring this card with you. It entitles you to a discount on any purchase.

STANDARD SHOE STORE,

Opposite
Lapping's Wrapper Store

140 Thames Street.

A Few Specials.

Genuine Russia Calf,
new English toe, \$2.00

Boarded Russia Calf
hand sewed, English
Knob toe, very swell, 3.00

Finest Willow Calf, Wall
St. last, outside sewing, 3.50

Russet Vici Kid, Cornell
last, hand sewed, kid
lined, 3.50

Russet Vici Kid, English
last, hand sewed, 3.00

Patent Calf, Wall St.
last, English back, hand
sewed, 3.00

Russia Calf, Bull dog toe,
hand sewed, 2.50

Chocolate Vici Kid,
Cadet toe, hand sewed, 2.75

I do not wonder that card did not draw a single customer. It would not have interested me in the slightest. A discount card that does not state the price of an article and the amount of the discount is not a particle of good. These two things are vital—the amount of the discount is the vital fault in this card. In wording and display the card is quite good.

Friend Musgrove, care Inland Printer:

EATON, IND., June 8, 1898.

DEAR SIR,—I send you by this mail two samples of advertising matter, one a folder and the other a "red, white and blue" blotter. They have both done me much good.

I put out something new about every six weeks. I have only been alone in the printing business three months, but I have nearly all the job printing of the town, and I believe it has been good work, plenty of hustle and advertising, and last, but not least, THE INLAND PRINTER.

My competitor is *easy*—he don't take THE PRINTER.

I can hardly wait for new issues of the grand paper, as I am a "crank" on printing and advertising. Your remarks are right to the point, and all us printers appreciate them very much.

Well, what do you think of my advertising matter? It is original, and, I think, not far behind the band wagon.

Yours very truly,

JESTER, THE PRINTER.

Thanks, Mr. Jester. My job is a rather thankless one sometimes, because I have to say rather severe things about the printing and advertising of people who say nice things about me. Your blotter is good, but the flag is a little bit antiquated, evidently a stock cut from a very old model. Get a new flag design, one whose folds do not look as if they had been put up in curling papers. Your folder, "You Know Him," is one of the best things I have seen in a long time. It is bright and cheery, and a corking good tonic for a business man who is leaning up against the front door praying for a customer these hot days. For the benefit of the "other fellow," I reproduce your folder. I like to hear from you often; tell me how your blotters progress.

Almost everybody in Delaware County knows JESTER, THE PRINTER. It is not because I am handsome or rich (unfortunately I am neither), but because I have been in the printing business several years, and some of the best jobs of printing in this "neck o' the woods" bear my imprint.

There are all kinds of printers—good, bad and indifferent. I modestly claim to belong to the first class. I've had a dozen years' experience in the business, have worked in some of the leading offices in the larger towns, and, in claiming to be a good printer, I honestly believe it.

My office is located on the ground floor, is equipped with new machinery and type, steam power, and I am in a position to supply your wants in all kinds of printed matter at very reasonable prices. It doesn't matter about the size of your orders, I want them. I'll not figure how cheap work I can put off on you, but how good I can do it at a fair price.

I attend to the whole business. I am busy—busy as an ice man in summer. I want to keep busy, because that is the time I can do the best work and most

of it. I want your work to help me keep up the high pressure. I have rolled up my sleeves and am diving into the work like a boy into a jar of jam.

You can order by mail just as well as to come in person to my office. I promise you high-grade work at the right prices. If you have a job you want me to figure on, state number of copies wanted, kind and color of paper or other material, and color of ink. I'll tell you my price for the work, and if you give me a trial order I will get more of your business.

Here is a list of some of the goods I furnish: Letter, note and bill heads, statements, envelopes, cards, shipping tags, bills, programmes, tickets, circulars, checks, receipts, folders, booklets, catalogues, wedding invitations, calling cards, birth announcements, memorandum books, calendars, rulers, yard sticks, wood and cloth signs, coat hangers, mirrors, lead pencils, book slates and other novelties and specialties for advertising.

Advertising matter of all kinds written, designed and printed. Engravings and electrotypes furnished at lowest prices. I devote my entire time and attention to the printing and advertising business. I want your work in this line. I will make it to your interest to be one of my patrons. Come in and let's talk it over. Stop at the white hand sign.

JESTER, THE PRINTER,
EATON, INDIANA.

South Hartford Street.

I know somebody is going to copy Mr. Jester's circular, so a word of warning. Do not copy it and try to hoist it into an advertisement for sugar or coffee.

WILKES-BARRE, PA., June 10, 1898.

Mr. Musgrove, *Inland Printer*, Chicago, Ill.:

DEAR SIR,—I herewith send you two samples of blotters for your opinion. The gist of my blotter is copied from one in *THE INLAND PRINTER* recently.

We serve blotters each month and find them a good advertising for our business.

The blotter we put out this month (which we inclose) was so well admired by Mr. Weyna that he placed an order immediately after our blotter reached his desk.

If any defects in them we would like to have them pointed out to us.

THE INLAND PRINTER is our best friend and closely watch any improvements in the printing trade. Yours truly,

THE WITMER PRINT,
W. H. WITMER.

That is a strong, smashing blow at competition—"If your job is not done when promised—you get it free." Push that one feature, Mr. Witmer, you will soon have a hard time to keep your promises. Your success lies in your boldness. I quote the letter to show how well Mr. Witmer is succeeding through keeping at it. His blotter is neat, the wording, if I mistake not, was suggested by some things he has seen in this department (which is perfectly right), and the blotter he did for Mr. Weyna is a good idea. Why don't more tailors use good blotters? Eighty per cent of the men who use tailors have use for blotters. Blotters are cheap and very effective. Make them attractive, however, by making them seasonable. I should not advise the use of a cut showing a "Prince Albert" frock coat on a blotter for June advertising. Make it a light, summery, cool-looking suit.

80 EAST GEORGE STREET,
PROVIDENCE, R. I., June 20, 1898.

MY DEAR MUSGROVE,—I am sending you an ad. in here, and I want you to look it over and say what you think of the wording and the style of composition. I am not one of the firm, but I have had their consent for your criticism on the ad. I wrote and set it myself, and I suppose you will give it to me in the neck, for I am plainly not an expert; but never mind, say just what you want to, for I want your unvarnished opinion—for that is just what makes your department so delightfully interesting. You said of one ad. this month that it looked as if the "devil" had written it; you can say the same of mine if you want to. I was the devil once.

I was very much disappointed last month. In the article "The Makers of *THE INLAND PRINTER*," you were bashfully absent. Now, in your line of business you know it does not pay to be too modest. I do not think I was the only disappointed one at your not appearing in that august assemblage.

Personally, I am not an advertiser, but I read all of your department every month, and I do not think it does me any harm. I could say some nice things about it, but I am afraid if I did it would make you conceited. It is all good literature, every bit of it. Yours truly, GEORGE P. SWAIN.

Bless your heart, Brother Swain, it was not modesty that kept me out of the august assemblage of my brother editors of *THE INLAND PRINTER*—the photographer said the sun would not shine long enough to get me a print made in time. Your own modesty assures me that you will not object when I say that the advertisement you inclose is not extraordinarily original, but the set-up just escapes being very attractive. The whitening out is good. The headlines should have been uniformly large, instead of two sizes, and the body of the ad.

should have been set in some blackface type. It requires a very artistic hand to display lightface properly in conjunction with blackface, and I should not advise you to try it again until you have studied some of the examples of the Heintzman Press, Boston, and some of the old master printers. The latter had the proper appreciation of proportion and the value of light and shade in making up a page. The wording of the ad. is rather tame, but has common sense and straightforwardness to commend it. I should feel as if your firm knew its business if I had read the ad. as a possible customer. Perhaps I would stop there, however.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

AGRICULTURAL MONTHLY PAPER ESTIMATE.—H. M. Morgan & Sons, Morgantown, West Virginia, write: "If you could do us a favor in telling about how much per page it would be worth in an agricultural monthly paper gotten out on good book paper, in nice style, with 5,000 circulation; size of paper, 20 by 28, and pages about 10 by 14, and have about twenty-five or thirty pages (it will be a first-class publication); and what ought it cost, also, to print such a paper each month? we would greatly appreciate your kindness." *Answer*.—You do not state type to be used, whether you will have advertisements to stand through the year, and if covered. We make the following specifications for such a job, keeping close as possible to what information you have given:

5,000 monthly; 32 inside pages with cover, 10 by 13 $\frac{3}{4}$ or 20 open. Paper 20 by 28, 35-pound white book, M. F. (4 cents); cover 22 by 28, 50-pound. Set in long primer; two columns; three ad. pages on cover, four on the inside, two columns. All printed in black, and books wired through the back.

	5,000
Composition: inside, 32 pages long primer, add 10 per cent for wear and tear.....	\$137.50
cover, 3 pages advertisements, index, etc.....	12.00
Stock: inside, 20 by 28, 35-pound white book (4 cents), 4 sheets to book	70.00
cover, 22 by 28, 50-pound colored medium, 6 cents, two books...	18.00
Presswork: inside, 8 forms of 4 pages; black ink.....	60.00
cover.....	7.50
Binding	17.50
	\$322.50

Evidently your facilities will not permit you to print more than four pages—print sheetwise and fold in 8's. Perhaps another firm having an old font that is of no use, in this case would figure composition lower and make no mention of depreciation; then, too, there is the machine composition at 40 cents per 1,000—both may meet you in competition. Others may estimate on printing sixteen pages, sheet 40 by 56. Again, it may be pointed and folded on machines. You will have to consider all these matters before making your price. A difference of \$75 can be made on this job. (See page 673 *INLAND PRINTER*, February, 1898, issue.) Figure each edition upon this basis, and allow customer 30 cents per 1,000 for standing matter, ads., etc. Before starting a job of this kind, make your contract for the year and include terms of payment, etc.; leave out nothing; it is so much easier to do this at the start. The paper for cover can be bought for 5 cents in some localities; the inside for 3 $\frac{1}{4}$ to 4 cents.

MAIL CATALOGUE ESTIMATE.—B. F. Bennett, Atlanta, Georgia, writes: "We send by this mail catalogue of Douglas & Davison, recently printed by a firm here, 15,000 copies for \$350. A less number of similar job was done here two years ago for \$750. Please give us an estimate in detail what you would have done the work for?" *Answer*.—There is something about this job on which the writer has not been informed. It is not a reasonable price for any printer—in fact, the cost of composition and paper would almost amount to the figures.

Let us get at it. The job is 15,000 copies of a general store catalogue, illustrating and describing about every article sold over the counter, 96 pages, with cover, and two order blanks perforated and pasted in back of book. The cover is printed on 4 pages, black ink throughout. Books wired and covers are glued on. Trimmed to 7½ by 10¼. Books must be delivered, bundles or cases.

Composition: inside, 96 pages nonpareil, brevier, and display, with cuts of articles	\$276.00
Making up 99 pages	24.75
Lock-up six 16's and cover, and composition 3 pages cover	18.75
Stock: inside, 32 by 42, 60-pound M. F. book tinted, 500 sheets to ream, @ 3½ cents, 3 sheets to book	252.00
“ cover, 21 by 33, 60-pound, coated, No. 2, four out sheet, 5½ cents cost	30.00
* “ order blanks, 22 by 34, 36-pound writing manila, eight out sheet, @ 4 cents cost	14.00
Presswork, inside: making ready 6 forms @ \$8 and printing 90,000 impressions, black	120.00
“ cover, run single, 4 pages	22.50
“ order blank, 2 electros furnished	15.00
Perforating: 15 reams 17 by 22, twice through	6.50
Binding: 2 wire staples, covers glued on	100.00

\$879.50

* 30,000—two order sheets in each book.

Perforate order blanks in sheet 17 by 22 and run through twice. Paper should be ordered “shipped in cases, not bundles,” and same cases used in delivery of books. We add 20 per cent upon cost of stock generally, although sometimes best to reduce—circumstances must regulate that in all cases.

CATALOGUE AND FOLDER ESTIMATE.—The Hammondsport *Herald*, Hammondsport, New York, writes: “Inclosed please find two jobs we have lately executed, upon which there is a question as to price charged—one a catalogue of forty-two pages with cover, which we printed in 8-page forms, printed in black throughout; the other a 12-page folder, 6 by 19½ when open, printed in green and folded three times. We would like these figures at once, that we may get the matter settled up as soon as possible. If there is any expense attached to same would gladly remit.” *Answer*.—I am glad to furnish you with the following price, which I think is right. The work is very well executed:

FOLDER—12 PAGES, LONG FOLD. 4,000 copies.

Composition: 6 pages display matter, 6 pages set in small pica, border around each page, and locking 12-page form	\$10.50
Paper: 22 by 28, 40-pound S. & S. C. white No. 1, 5½ cents, four out sheet, 84-pound, 20 per cent	5.75
Presswork: make-ready and wash-up and printing 4,000 impressions olive green	10.00
Binding: cut, fold three times and band in 250's	2.00

\$28.25

Run on pony, two-revolution, and the work can be done in eight hours and no rush.

CATALOGUE—42 PAGES, WITH COVER. 1,200 copies.

Composition: display, general hardware, @ \$1.50	\$63.00
Make-up and lock five 8's, @ 75 cents	3.75
Paper: inside, 24 by 38, 35-pound white, S. & S. C., @ 5 cents, 15-16 sheets to book, 123-pound	7.50
“ cover, 20 by 25, 90-pound Defender, @ 15 cents, 4 out sheet	9.50
Presswork: make ready five 8's, @ \$2.50	12.00
“ cover and 2-page form, @ \$2	4.00
“ printing five 8's, two and cover, all black ink	23.00
Binding: folded in 8's, gathered, insert and side stitch through cover, and cover overlapped	6.25

\$129.00

You may think the composition too low, but if you have any competition you must make them get there with good proofs, if newspaper men are used on the job. Let us hear from you again. Try and give us more time. We prefer to answer through THE INLAND PRINTER.

ESTIMATING OFFICIAL BALLOTS.—Fitch Brothers, Central City, Nebraska, write: As there is nothing like an established schedule of prices for printing the official ballot in this State, and, as they consequently range all the way from those charged

by favored job offices, who get “all that the traffic will bear,” down to those obtained under the fiercest and most reckless competition to which the bidding system gives rise, we have thought it advisable to write you for a detailed estimate on a representative job, say as follows:

SPECIFICATIONS.

10,000 ballots (see sample inclosed), namely: 500 on colored poster, headed “Sample Ballot,” and 500 on “good quality News,” headed “Official Ballot,” for each of ten townships.

Ballot down to township ticket (designated by the crosses) remains the same through entire run of 10,000.

Change in, say, three of the party tickets for each township, the other three remaining the same (blank) throughout the entire run of 10,000. (There are rarely more than three parties in a county that have township tickets in the field.)

The ballot submitted by Messrs. Fitch is here reproduced much smaller than the original. The firm submit a skeleton estimate which is here filled in, and say: “We have put in

SAMPLE BALLOT

Republican	People's Independent	Democrat	Silver Republican	Prohibition	National Democrat
For a township ticket, make ready this ticket	For a township ticket, make ready this ticket	For a township ticket, make ready this ticket	For a township ticket, make ready this ticket	For a township ticket, make ready this ticket	For a township ticket, make ready this ticket
For Judge of the Superior Court	For Judge of the Superior Court	For Judge of the Superior Court	For Judge of the Superior Court	For Judge of the Superior Court	For Judge of the Superior Court
ALFRED H. POST	JOHN J. KELLEY	JOHN J. KELLEY	JOHN J. KELLEY	JOHN J. KELLEY	JOHN J. KELLEY
For Register of the Land Office	For Register of the Land Office	For Register of the Land Office	For Register of the Land Office	For Register of the Land Office	For Register of the Land Office
CHARLES W. HALEY	A. VAN POND	A. VAN POND	A. VAN POND	A. VAN POND	A. VAN POND
For County Treasurer	For County Treasurer	For County Treasurer	For County Treasurer	For County Treasurer	For County Treasurer
JOHN A. STELLER	ROBERT M. COLE	ROBERT M. COLE	ROBERT M. COLE	ROBERT M. COLE	ROBERT M. COLE
For County Clerk	For County Clerk	For County Clerk	For County Clerk	For County Clerk	For County Clerk
WILLIAM COOK	EDNA W. LAMBERT	EDNA W. LAMBERT	EDNA W. LAMBERT	EDNA W. LAMBERT	EDNA W. LAMBERT
For County Judge	For County Judge	For County Judge	For County Judge	For County Judge	For County Judge
P. R. PATTON	THOMAS A. SITT	THOMAS A. SITT	THOMAS A. SITT	THOMAS A. SITT	THOMAS A. SITT
For Sheriff	For Sheriff	For Sheriff	For Sheriff	For Sheriff	For Sheriff
J. H. FETTER	W. R. SITT	W. R. SITT	W. R. SITT	W. R. SITT	W. R. SITT
For Superintendent of Public Lands	For Superintendent of Public Lands	For Superintendent of Public Lands	For Superintendent of Public Lands	For Superintendent of Public Lands	For Superintendent of Public Lands
ABRAHAM C. HENNING	EDWARD C. HENNING	EDWARD C. HENNING	EDWARD C. HENNING	EDWARD C. HENNING	EDWARD C. HENNING
For Notary	For Notary	For Notary	For Notary	For Notary	For Notary
W. H. HODGSON	For Notary	For Notary	For Notary	For Notary	For Notary
For Coroner	For Coroner	For Coroner	For Coroner	For Coroner	For Coroner
J. H. L. TAYLOR	For Coroner	For Coroner	For Coroner	For Coroner	For Coroner
For Township Ticket	For Township Ticket	For Township Ticket	For Township Ticket	For Township Ticket	For Township Ticket
J. H. KELLEY	C. H. KELLEY	C. H. KELLEY	C. H. KELLEY	C. H. KELLEY	C. H. KELLEY
For Township Clerk	For Township Clerk	For Township Clerk	For Township Clerk	For Township Clerk	For Township Clerk
E. L. WOODRIDGE	WILLIAM TRAVELER	WILLIAM TRAVELER	WILLIAM TRAVELER	WILLIAM TRAVELER	WILLIAM TRAVELER
For Township Treasurer	For Township Treasurer	For Township Treasurer	For Township Treasurer	For Township Treasurer	For Township Treasurer
J. H. KELLEY	For Township Treasurer	For Township Treasurer	For Township Treasurer	For Township Treasurer	For Township Treasurer
For Justice of the Peace	For Justice of the Peace	For Justice of the Peace	For Justice of the Peace	For Justice of the Peace	For Justice of the Peace
WILLIAM TRAVELER	WILLIAM TRAVELER	WILLIAM TRAVELER	WILLIAM TRAVELER	WILLIAM TRAVELER	WILLIAM TRAVELER
For Constable	For Constable	For Constable	For Constable	For Constable	For Constable
C. P. KELLEY	For Constable	For Constable	For Constable	For Constable	For Constable

nothing as to cost of material necessarily purchased for job, as that would depend some, we presume, on subsequent use that the office might reasonably expect to get out of it.” To this we reply that the county commissioners should pay for material unless you want to make an investment. The estimate is as follows:

ESTIMATE.

5,000 colored poster, 24 by 36, 25-pound, 4 cents, ballot, 16 by 20	\$6.75
5,000 news, “good quality,” white, 3 cents, ballot, 16 by 20	5.25
Material	3.00
Composition, first full form	10.00
“ 10 shifts of headings	7.50
“ 9 changes in township tickets, 3 tickets per change	10.00
Presswork, 10,000 impressions	18.00
“ extra for changes	7.50
	\$68.00

BACK NUMBERS OF THE INLAND PRINTER.

We have recently received returns from newsdealers, which will enable us to fill a few orders for back numbers of THE INLAND PRINTER, as far back as January, 1898. At the time a number of subscriptions were received we were unable to supply these back numbers, and so notified subscribers. If any now desire to purchase the back numbers mentioned, we can furnish them at 20 cents each if orders are sent in immediately. Look up your files, and see if you need any of the numbers.



DEATH OF LEANDER.

Half-tone by
ELECTRIC CITY ENGRAVING COMPANY,
Buffalo, New York.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

TO REMOVE STAINS FROM HALF-TONES.—James Nowy, Chicago, inquires for information as to how to remove stains from half-tones. "I am having considerable trouble in this line. I have tried ammonia, but it does not give entire satisfaction." *Answer.*—To remove stains from copper half-tones some operators use acetic acid and salt, the salt being dissolved in the acid. The half-tone can be brushed with this without disturbing the enamel.

PHOTO-ENGRAVERS' WAGES.—According to the agreement between the American Society of Photo-Engravers and Photo-Engravers' Union No. 1 the scale of wages in New York City is as follows: Half-tone photographers, etchers and finishers, each receive \$25 per week; line photographers, etchers and finishers receive \$18 per week; provers, \$18 per week; routers, \$18 per week, and blockers, \$15 per week. In Philadelphia, half-tone photographers, etchers and finishers, each receive \$20 per week; line photographers, etchers and finishers receive \$16 per week; routers receive \$18 per week; provers, \$17 per week, and blockers, \$11 per week.

VERDIGRIS ON HALF-TONES.—Nash & Nash, Tipton, Indiana, write: "We put away a half-tone as clean as we could make it, and in a few days found spots of verdigris on it, which we have been unable to remove thoroughly. Please advise in your query department how to prevent this, also how to remove verdigris after deposited." *Answer.*—There is a virtue in not cleaning too well. The slightest quantity of a vegetable acid, such as a fruit stain, will produce verdigris. If the half-tones are cleaned with benzine or kerosene and not too well a slight film of oil is left to protect the copper. See "How to Remove Stains from Half-Tones," this column.

DOES ENAMEL PREVENT WEAR OF ZINC HALF-TONES?—"North Dakota" says the *Minneapolis Tribune* uses some sort of an enamel to protect their half-tones and etchings from wear on long runs. An artist on that paper showed him a zinc etching which was evidently covered with some kind of enamel, making it look almost like a copper half-tone. He wants to know if it is the regular enamel and if it does prevent wear. *Answer.*—There is no danger of wear on the hard zinc used in this case. The zinc must be hard to use enamel, and after etching the plate it is easier to leave the enamel on than remove it. It gives a smoother printing surface than the zinc and adds slightly to the relief of the raised lines and dots. These are reasons enough for retaining the enamel, though it will not wear as well as the bare zinc.

WHEN IS IT PROFITABLE TO ADD AN ENGRAVING PLANT?—"Editor," Logan, Iowa, writes: "Will you please inform me whether it is possible for a printer and photographer to make plates for printing purposes? That is, can it be done cheaply enough so that it would be practicable? I would like to be able at times to make plates to illustrate the paper with, but there are no engraving establishments within a reasonable distance, and then the cost would be considerable." *Answer.*—An editor could learn to photo-engage the cuts for his paper. So also could he make his own ink; but is not his time too valuable to employ it in that way? Better arrange with the nearest engraving establishment and when the engraving bills reach \$50 weekly then it becomes profitable to consider your own engraving plant.

HALF-TONE IN NEW ZEALAND.—John B. Berry & Co., Auckland, New Zealand, send a half-tone block which, they write, is about the average of work of that description done there. They find their half-tone does not compare with that of *THE INLAND PRINTER*, and want to know if the block they send

is a good or even fair one, and what would be the cost of such a block in Chicago. *Answer.*—The block is a zinc half-tone, and the chief trouble with it is the impurity of the zinc on which it is etched. Pure zinc is difficult to get in almost every country, and for that reason copper has superseded it. The other fault with this half-tone is, the photographer closed up the dots too much in the negative; the dots in the high lights were too fine on the metal before etching, so that they etched away before sufficient depth was obtained. The cost of such a block would be \$2 in Chicago. The writer has been trying zinc for engraving purposes since 1881, trying in that time all kinds in the market, both domestic and foreign, and never finding a zinc entirely satisfactory. It gives him much satisfaction to acknowledge that the rolling mills have at last succeeded in producing a zinc that is absolutely pure and free from holes, blisters and other surface blemishes, the price paid for it being 15½ cents per pound.

SCREENS FOR THREE-COLOR WORK.—For those desirous of making their own three-color screens, H. Thiry, of Paris, recommends the following aniline dyes: Chrysoidine and erythrosine for the orange; malachite and chrysoidine for the green, and methylviolet 6B for the violet. These dyes are dissolved in alcohol, heated to boiling point, and in the following proportions:

Chrysoidine	{ Absolute alcohol.....	10 ounces
	{ Chrysoidine.....	220 grains
Erythrosine	{ Absolute alcohol.....	10 ounces
	{ Erythrosine.....	75 grains
Malachite	{ Absolute alcohol.....	10 ounces
	{ Malachite green.....	175 grains
Methylviolet	{ Absolute alcohol.....	10 ounces
	{ Methylviolet 6B.....	150 grains

When these dyes are dissolved in their separate portions of alcohol they are filtered carefully a couple of times and allowed to cool. A plain collodion is made as follows:

95 per cent alcohol.....	15 ounces
Conc. sulphuric ether.....	7½ ounces
Soluble gun cotton.....	180 grains

When this collodion is filtered, measure it into four bottles, each containing one-quarter of the whole. Now add 1¼ ounces of the chrysoidine solution previously made to one of the bottles of collodion; 1¼ ounces of the erythrosine solution to another of the portions of collodion, and so on with the remaining dyes and the last two portions of collodion. After a few days these four bottles of colored collodion are ready for use. The glasses to be coated should be the purest white plate, of exactly the same thickness and thoroughly clean. Each screen is made of two glasses coated on their inner surfaces with colored collodion and the two glasses cemented together with Canada balsam. For the blue screen both glasses are coated with the methylviolet collodion. For the green screen one glass is coated with the malachite green collodion and the other glass with the chrysoidine collodion much reduced. For the orange filter one glass is coated with the chrysoidine collodion and the other with the erythrosine collodion. It should be remembered that the precise colors of the screens will depend on the kind of dry plates used, and when a set of screens are made they should be tested by photographing a color chart containing among the colors strips of paper printed in the yellow, red and blue printing inks used. Corrections can then be made by strengthening or reducing the dyes before making the next set of screens.

COATING COPPER PLATES WITH ENAMEL.—"Sunny South" writes: "I have been a close student of the process department of your paper for three or four years, but as yet I am unable to get the results I wish to in the enamel for my half-tone plates. I am using the formula given by Mr. Jenkins in his book on "Photo-Engraving"; but this enamel does not give the same appearance to the plates as those I have seen made by Manz, Franklin, Binner, Sanders, and any number of houses of the North. The enamel on these plates have what I

would call a translucent effect, the copper showing through, while on my plates the enamel is a reddish-brown, and is opaque. I think you will understand what I mean and that I wish to improve the appearance of the plates themselves, and the fault lies in the enamel. Can you give me any information which will enable me to attain the result I desire either through a better formula or a change in Mr. Jenkins' that will give me the translucent effect?" *Answer.*—The translucent appearance of the enamel-coated copper plate is due largely to two reasons—the color and brightness of polish of the copper used, and the thinness of the enamel coating. There is much difference in the color of copper. Usually the purer it is the duller and softer; while the more zinc it contains the nearer it approaches brass, and the brighter and harder it is. It can also be polished so as to have a matt surface that does not reflect light, or it can be polished like a mirror. Now, the brighter the copper the more light it will reflect through the enamel coating, and the thinner the coating the less the light will be obstructed. The thinness of the coating depends much on the speed at which the plate is whirled and dried. The faster the whirling the thinner the coating. One of the finest half-tone engravers in New York says, in speaking of the delicacy of the enamel film he depends on to protect his copper plates, that it is "merely a breath." It is indeed a transparent film, his enamel coating, but it requires delicate treatment in etching. The rule is that the finer the half-tone screen the thinner the enamel protection can be.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

H. E. TAYLOR, Chicago, Illinois.—Your specimens are neat and well balanced.

GEORGE M. AMBROSE, Lake Park, Illinois.—The Weis folder is neat and attractive.

CHARLES M. KREBS, Galion, Ohio.—Your specimens are very neat and quite artistic.

COMPOSITE PRINTING COMPANY, New York.—Your folder is unique and artistically designed.

E. G. BATES, Albert Lea, Minnesota.—Your work is all of a very pleasing and artistic nature.

MACK, Cleveland, Ohio.—We agree with you as regards the ink employed on your No. 1 specimen.

EMIL RABE, JR., Rockville, Connecticut.—Your specimens are excellent, and some of them quite artistic.

HERALD PRINTING COMPANY, Chippewa Falls, Wisconsin.—Your ads. are neat and the color schemes good.

O. C. HANSELL, Adrian, Minnesota.—Your specimens are very neat and attractive, being on the artistic order.

C. T. LEMEN, Dansville, New York.—Your cover design for the B. Y. P. U. is a very neat and artistic one.

SAMUEL J. HUNTER, Reading, Pennsylvania.—Your work is neat and well balanced. We see no serious faults.

CARR, Prompt Printer, Cleveland, Ohio.—Your specimens are all of a very pleasing character, being attractive and artistic as well.

R. W. BIRD, Marion, Indiana.—Your cover-page is quite artistic as to design. We think the rejected design is the more artistic.

EDWARD W. STUTES, Grand Forks, North Dakota.—Your Epworth League programme is certainly an artistic one from all points of view.

S. A. PATTISON, Condon, Oregon.—You are doing very well, considering your equipment and experience. We think

it wrong to employ capitals of Art Gothic for display lines, on account of its being hard to read at a glance. Seek to have your work legible.

S. B. COATES, Stockton, California.—The insert for the *Daily Independent*, also the card for D. T. Creamer & Co., are artistic and very attractive.

T. M. WATSON, New Brunswick, New Jersey.—Your label is very good. The pamphlet cover is an excellent piece of composition and very artistic.

G. B. TULEY, San Luis Obispo, California.—The balance on your headings is all right, but in a great many instances the composition lacks strength.

E. G. KINVON, Gate Center, Kansas.—With the exception of the ornaments on your card, which we think should be omitted, the job is very creditable.

GEORGE H. MASON, Prescott, Ontario.—Your bill-head is excellent as to plan, and quite artistic, but we think you could have gotten a better color combination.

BURGESS, Salt Lake City, Utah.—Your blotters are well and forcefully displayed, and we think you have done about as well as could be expected with your equipment.

C. L. JOHNSON, Palmer, Massachusetts.—Your two card specimens are excellent, both as regards composition and presswork. We have no criticisms to make on them.

W. E. SCHEI, Cascade, Iowa.—Your specimens evidence neatness, but not art. The Speaker cuts have no place on office stationery. They were never intended for such use.

VICTOR HORNYÁNSZKY, Budapest.—Your publication is certainly a meritorious one. The work is quite artistic and should be the means of bringing you increased patronage.

E. E. FRAUNFELTER, Ashville, Ohio.—The catchlines on the heading of the Ashville Bent Works are too prominent. Do not use such large type for this purpose. Your own heading is very good.

R. D. WILSON, Beattie, Kansas.—The customer's choice of the Hawk note-head was correct. It is the best in every way. Your race poster is excellent, both as to composition and presswork.

D. G. GRIFFITH & SON, Elkader, Iowa.—Your composition is very good, but your presswork is faulty. On linen stock you use too little ink and less impression than will force the stock to properly take the ink.

LYTTON ALLEY, Nashville, Tennessee.—The color scheme of the Ivy Lodge heading, printed in blue and gold, is the most harmonious. The Diffy ad. is a good one, but the Fry & Freeman ad. is a trifle too fancy.

E. G. CONNER, Huntington, Indiana.—Your composition is entirely too fancy, and the color schemes anything but harmonious. If it is at all possible for you to do so, we would advise you to join the Specimen Exchange.

C. A. WALTERS, Elizabeth, Illinois.—We would not advise you to employ curved lines. They take up needless time and are out of date. The quality of the ink which you are using on your stationery work is not good enough.

STARNAMAN BROTHERS, Berlin, Ontario.—The trouble with your litho-tint work is that you do not print the type portions in strong enough color. Use a light tint for the litho block, and a much stronger ink for the reading matter.

AUGUST KRANTZ, Salem, Oregon.—As to design, your specimens are on the artistic order. In two instances you have employed too much ornamentation. We refer to the two letter-heads. Your envelope corner is an excellent one.

H. G. VORHEES, Harrisonburg, Virginia.—The heading for the *Spirit of the Valley* is your best specimen. The great trouble with your work is that you try to make too many display lines, and make them all too prominent. Make fewer display lines. Pick out the things which should have prominence,

and make them forceful, then put the secondary matter in smaller type, paying particular attention to the whiting out, balance and finish.

CHARLES E. DAWSON, Whitley, Surrey, England.—Your specimens of "ye olde style" are of excellent character. They are faithful representations of the simplicity which prevailed in days long gone by—work which will always have a charm.

STANDARD PRINTING COMPANY, Pittsburg, Pennsylvania.—Your blotters are excellent and very attractive. The Standard Printing Company say they will be pleased to exchange blotters with other firms of printers, using this method of advertising.

WILLIAM LEGGETT, Lexington, Michigan.—Your ads. are very good, especially for programme work. We do not think the squares of border on the outside of rules in the *News* ad. helped its appearance, although it required more time in which to complete the ad.

ARTHUR A. SCHAAAB, New York.—The composition on your card is all right, as to form, but the address is set in too prominent type to conform to the rest of the type employed. It is in better form to use a plain card, the fancy-edged cards having gone out of date.

G. M. WATERMAN, Sidney, Iowa.—The programme for the Congregational Church is all right as to plan, and on the artistic order, but the arrangement of the matter in the upper part of the panel is not very good. The abbreviation of the word "Association" is especially bad.

O. M. DAVIS, Marion, Indiana.—The cover-page of the Marion Normal College catalogue is a very artistic one. The

not accommodate the sized line which the compositor wished to use. But now, when a better way has been found in which to do the work, such practices should be relegated to the rear and forgotten. One piece of your work is quite artistic—the folder issued by your firm.

R. H. MILES, Stuart, Iowa.—Your parcel of specimens, now before us, is rather better than anything that we have had from you, and we are very much pleased to see great improvement in your work. The most artistic specimen is the little booklet for Charles E. Smull. The Holmes & Williams heading is very neat.

AN OLD SUBSCRIBER, in Hastings, Nebraska, sends us an eighth sheet dodger, printed, evidently, by some amateur for a department store in that vicinity. We have been asked repeatedly to give our opinion of such work as this for trade-getting purposes. We will repeat that it is not good. It may seem cheap, but in reality it is very dear.

THADDEUS S. WALING, Freehold, New Jersey.—The half-sheet hanger is a good one, being quite attractive. Eight-point Jenson is too large for the matter set in capitals on the *Transcript* heading. The border composing the panel on the Hendricks heading is too heavy. The ornamentation at the left of the main display line should be omitted.

J. E. SMITH, Charlotte, North Carolina.—The composition on the Wharton School catalogue cover is not good. There is entirely too much rulework and too many fancy ornaments used in its construction. The composition on the Children's Day programme is much the best, but the use of the Tudor



FOURTH SEASON.

No. 1.

Human Hearts heading, No. 1, which we reproduce, is also on the artistic order and quite pleasing.

R. A. HARRIS, McMinnville, Oregon.—There is no choice in the Wade headings. Neither one is very good. The Emergency Club Programme is all right. The Simmons envelope corner, the card for the Portable Pantry Co., and the Hodson ad. are excellent pieces of composition.

JOHN G. FERRIS, Keokuk, Iowa.—The composition on your blotter is all right, but the color scheme is faulty. We have reference to the manner in which you have worked the border. Never attempt to use so much color as you have on this job. Use a strong color sparingly.

PERRY & DRENAN, Manchester, Ohio.—The card inclosed in the border and set in Florentine Old Style is the most artistic and best design. The line "Manchester, Ohio," is too large. The De Vinne card is not bad, but the wording should have been broken up more, and a different design employed.

DAVID OLSON, Chicago, Illinois.—You deserve much credit for the progress you have made in four years at the trade and also for your proficiency in the English language. We are pleased with the headway you are making in engraving. Your work shows us that you should be provided with a regular set of engravers' tools.

JOSEPH W. WHITE, Kankakee, Illinois.—There is too much fancy work on the cover for the Electric Park Theater, and it is folly to set lines diagonally in the forms. This was done in former times mainly because the width of the measure would

Black caps, in conjunction with the De Vinne, is not good. Be careful of these doubtful combinations, as they are likely to produce a wrong-font appearance.

D. A. MCGIBBON, Buckingham, Ontario.—The following wording on a card of the Rockland Hotel is too prominent: "Good Liquors and Cigars. First-class table. Large and well furnished rooms." The ornament at the end of the last line should be omitted. It is not a good plan to try to make reading matter fill the entire card, on jobs of this kind.

J. S. THOMAS, Jefferson, Iowa.—We note what you say in reference to examples of color printing being in the Specimen Exchange. No one should put more labor on any job of work than the price received for it justifies. This sort of work always commands a larger price. Your composition on all the specimens is excellent, harmony and balance both good.

B. S. MCKIDDY, Kansas City, Missouri.—J. S. Warick and The Western Real Estate and Loan headings are both excellent pieces of composition. You deserve great credit for handling so large an amount of matter in such a creditable manner. The Institute Printing Company's card is very attractive. We are pleased to note the decided improvement in your work.

G. A. CROWDEN, Mendota, Illinois.—We think the design of a composing rule on the business card of a religious publishing house is out of place. Leave off the embossed composing rule and set the firm name on exactly the same plan as now employed, printing it straight on the card instead of diagonally, employing one size larger type, and you will have a

faultless card. The title-page of the Mendota Woman's Club is excellent. Be cautious about employing too many faces of type on any job. Do not use too much border. Better use none than too much.

C. H. BOWDEN, Dover, Maine.—It would have been better to have confined yourself strictly to the use of Bradley and Jenson in the construction of the Bicycle Meet Programme. Gothics and old style types do not harmonize very well as a rule, especially when used in conjunction, as evidenced on this job. Your half-sheet hangers are among the best we have seen.

L. HOOVER, Franklin, Tennessee.—You are improving in your composition. The No. 1 Roberts heading is neater than No. 2. The Mays Hotel heading is very neat. The color scheme on the Bennett & Campbell heading is faulty. Do not try to use colors in this manner. Your presswork, as a rule, is good, but in some instances you are too sparing of both impression and ink.

CHARLES W. ROLL, Pittsburg, Pennsylvania.—The Steinmacher and Stone headings are your best specimens. These are very neat and tasty, but we cannot say as much for the heading of G. F. Lawall. There seems to be too much sameness to this heading. We think you could have improved your own folder. We would advise you to get up work of this class on a more artistic scale.

NUMEROUS parcels of specimens have been received by the editor of this department, unaccompanied by letters or anything to indicate who sent them. To be sure, we keep an alphabetical list of all patrons who have ever sent in specimens for criticism, but it is not safe to guess who the senders are, and we will not pay attention to parcels which do not plainly indicate the names and addresses of the parties sending them.

CHARLES D. SCHOONMAKER, Genoa, Illinois.—As to the composition on the Daily Report of the Cold Riser Creamery, the only criticism which we can make is that some space should be allowed at the top of the lines in the box headings. On the card of the Hotel Allen, the line "First-class accommodations throughout" is too large, and the strip of border underneath it should have been omitted.

M. EMIL SCHIELE, Leer, Germany.—Your specimens, while a trifle too fancy for American customers, yet are up to date as compared with other letterpress specimens received from Germany. We would consider it a useless expenditure of time to employ so much ornamentation. Your blotter, issued in pamphlet form, is a very good one. Here we send the blotters out loose, in size about 4 by 9 inches.

WARREN F. CRESSY, Riverhead, New York.—The heading of the *Courier* is your best example, and a very neat job as to design. The two ornaments on the Stigler heading are in bad form. Your ads. are neat, but the display is not any too forceful. Be careful and give ads. all the white space possible, make few display lines, and make these very forceful, but not so large that they will eat up all the white space.

W. H. LETHEBY & CO., Broken Hill, New South Wales.—We often wonder why it is that some of our foreign cousins put so much unnecessary labor into their composition. While your specimens are up to date as compared with other job specimens from the foreign brethren, yet we cannot refrain from asking the question. We do not think it other than extravagance in point of time. Simplicity should be the rule and we hope to see the day when it will prevail. We have had it in mind to

say this for some time, but we do not wish it understood that your specimens are of an inferior class, when looked at from your view-point.

J. M. SNYDER & SON, Arcanum, Ohio.—The headings for the Arcanum Milling Company and Thomas are your best specimens of this class of work. Do not use such combinations as you have on the heading of H. J. Niswonger & Co. This makes the job have a wrong-font appearance. Be careful and do not use type so nearly uniform in size for your display work. Be careful of your ornamentation. Do not use ornaments between words in display lines.

HENRY D. TAFT, Riverhead, New York.—Your specimens evidence more than ordinary artistic taste in old style printing. We reproduce two of your specimens, No. 2 and No. 3. No. 3

Printing that commands attention—

If you have a catalogue that you want gotten up in extra fine style, call on us, and we will show you how well we can please you. We make a specialty of this line of work, have unlimited facilities for its production, and can give you something you would not get elsewhere. We are making portraits for show purposes for all the leading theatrical companies, we also produce Art Souvenirs in all manner of styles. In advertising hangers and street cards we can give you something attractive and original every time. We are not in business for our health; our aim is to satisfy our customers; for a pleased customer is more to be desired than much gold, and if you are interested we should like to demonstrate how well we can please you.

Printers
Publishers
Binders
Designers
Engravers

Providence...
Hibertype
Company
85 East George Street
Providence, R. I.

No. 2.

**The Suffolk County
Agricultural
Society.**

**ANNUAL MEMBERSHIP
TICKETS**
for the
FAIR OF 1898,
September 27, 28, & 29,
For Sale Here.

JOHN S. HAVENS, President.
SYLVESTER M. FOSTER, Secretary.

No. 3.

was printed on buff handmade deckle-edge, in brown ink, which made a very harmonious and pleasing combination.

ALBERT C. SUMANN, Chicago, Illinois.—As a whole, your composition is very neat and tasty. The only jobs to which we take exception are the cards of John Weinies and Richard H. Bird. The main trouble with these is that you have not given enough prominence to the firm name. As regards your own card, we would advise you to strengthen the name a trifle, and use one size larger card. Otherwise your work is excellent.

W. A. MARTIN, Liberal, Missouri.—The card and note-head of the Ozark Hotel are very good for work of this class. The composition on your blotter could have been improved. The words "Printers and Stationers" should have had more prominence. The paragraph at the bottom of the blotter should have been set in a trifle smaller type. The presswork on your samples is faulty, but we believe you can overcome this.

E. N. RUGG, Winnipeg, Manitoba.—As a whole your work is very neat, and in some cases the composition is quite artistic. The cover for the M. W. Grand Lodge, F. and A. M., is your most artistic piece of work. Be careful in your use of ornaments, pointers and other fancy things. Use them sparingly and strive to have your work present a clean-cut, well-balanced appearance. Simplicity is a great feature in artistic letterpress work.

FREDERICK G. SMITH, Springfield, Massachusetts.—You deserve much credit for the artistic composition evidenced on nearly every piece of work in your large and varied parcel of specimens. The work for the Homestead Club, and pages

from the three publications, are among the most artistic. The E. S. Gregory & Son advertisement, set in De Vinne, is much the best, but it was a mistake to start it with the small line, "Dealers in," because it gives the reader an impression that some preceding sentence had been omitted. Really, it is meaningless as it stands.

WE have been the recipients this month of a large number of specimens which were executed by persons who do not deserve even the considerate appellation "Amateur." These persons will always be in evidence. At regular intervals of



A COLORADO EDITOR'S MASCOTS.

time their work is sent us by persons who feel that they are ruining the trade. This is all a mistake. The specimens show up like dangerous rocks in the sea of trade, when compared with work that is turned out from the many first-class establishments today. The trade of a firm which will lower its dignity by using such stuff is not worth having.

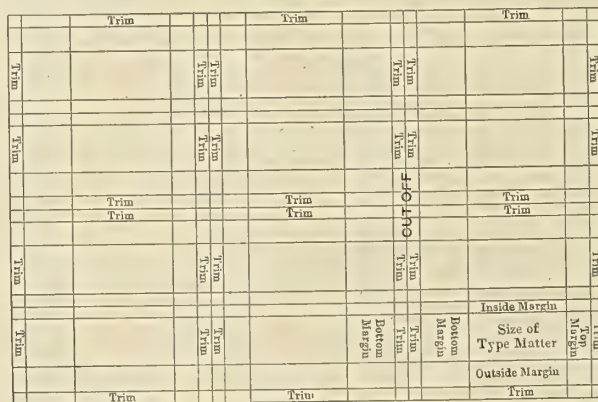
R. L. JOINER, Caldwell, Texas.—The heading of the Hunt Grocery Company is good as to plan, but the name of the firm should have been set in 24-point and the words "Groceries and Confectioneries" in 18-point. This will lengthen the top line. Then place the words "Groceries and" in one line and "Confectioneries" immediately underneath it. If you happen to have this form standing, try this plan and see if you do not think it improves its appearance. The Caldwell House heading is excellent, but there is too much border employed in the construction of the Houston & Jordan heading.

EDWARD A. TATE, Galesburg, Illinois.—Two shades lighter buff tint on the Wagoner Printing Company's letter-head, together with the omission of the two griffins at the lower corner of panel, would improve the appearance of the heading. The names of the firm are all right as they are. As to the card of the Galesburg Ice Company, we do not think it good. The three rows of border inside the panel should be omitted; now move the price list down 24 points, and above the rule dividing the price list from the border place the words "Pure Ice Manufactured from Distilled Artesian Water." Put the words "Pure Ice" in as large a size of Bradley as the measure will allow, or, if you prefer it, make two lines of it and set it in Satanick. Give more prominence to the balance of the sentence than you have now. This plan will relieve the card of its crowded appearance and make it much more effective. There is too much work on this firm's letter-head. Your other work is very neat and attractive.

W. A. BROWN, Fairmont, Minnesota.—The plan of your cover is very good. The use of the border as a tint-block for the central panel rather detracts from the clear-cut appearance it would have otherwise presented. The line "Premium List" should have been accorded more prominence. "Fairmont, Minnesota," should have been smaller. The "Thirty-third

Annual Fair" should also have had more prominence. The joining of your rules at the corners is rather faulty. You should use your best endeavors to overcome this. The bill-head of F. W. Betts has several faults. The following lines and words should have had much less prominence: "Established 1881," "Bought of," "Manufacturers," and "Dealers in all kinds of." We think if these changes were made the heading would have a much neater appearance.

JOHN G. KELLY, New York City, asks the following question regarding margins in book forms: "In a twelve or twenty-four page form, how do you get the margin in the cut-off? Your book of 'Hints on Imposition' does not explain it so far as I can see." The writer is not familiar with the methods of the book of which Mr. Kelly speaks, but we can give him information which will assist him or any reader in finding the margins on any form. The sixteen-page form is made up head to head, and the cut-off, or eight-page form, is made up foot to foot. That is, the feet of the pages on the cut-off are made up to the feet of the pages of either end of the sixteen-page form. It makes no difference on which end the cut-off is placed. But, should it be desirable to fold the job in one signature, this will make a difference, in so far as the pages falling in their proper positions is concerned. The writer makes up all his forms to a lay-out, and for the benefit of all has prepared a crudely drawn diagram of one side of a twenty-four-page form for a cut-off. The margins are designed for a William Morris handle at the bottom, wider margins at the outside than at the inside or binding edge. The margins at the top should be equal to those at the trim edge. This diagram shows the trim, margins at the head, foot and sides, together with the size of type page. In order to make the practicability of this method the more apparent, we will say that all the pages are not of a uniform size, some of them having cuts which require straddling, etc. These lay-outs furnish an unfailing guide to the make-up on all matters of this kind, enable him to do the work in much less time and do it more accurately than by old methods. The proper way to make these lay-outs is to get a sheet of paper the size the form is to be printed on, allowing, usually, for one-fourth inch trim at side and top and bottom of pages. This



No. 4.

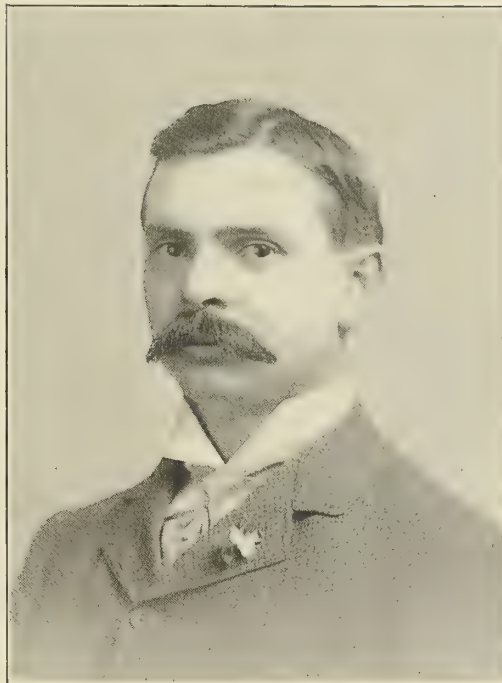
being the case, and provided there is no waste stock or scrap to come off the sheet, start to make the lay-out by marking off a quarter of an inch all around the sheet, as shown in the diagram; allow for the trims and margins, the latter of which will have to be determined from the size of the type page. We have not the room to go further into detail, but experience has demonstrated to the writer that this is the best and most practical method, especially for complicated forms. It might be well to add that these lay-outs are placed on top of the form, and that the lines extending as they do from edge to edge of sheet, will show just where to place the type page and how much furniture to put in for margins and trim. The gripper edge and side guide should always be marked, and these edges should always be worked from in making up the form.

ANNUAL CONVENTION OF PHOTO-ENGRAVERS.

MENTION was made in our last number of the second annual convention of the National Association of Photo-Engravers, held at Brighton Beach, near New York, August 11, 12 and 13. At the time our forms for September went to press, we had not received communications from those present giving their views of the convention, and of the good accomplished by that association. Numbers of these have since been received and we take pleasure in presenting them herewith, together with several half-tones which may be of interest to those present at that convention. Mr. Lon Sanders, the new president, is confident that the association will continue to grow in numbers and in usefulness. He says of the recent gathering: "The second annual convention of the National Association of Photo-Engravers proves that the work to be performed by this association is of undoubted advantage in every city in America. The men who attended this convention were among the most progressive and intelligent in the business, with a desire to elevate the industry to a higher plane. With such men, the future success of this organization is not a doubt but a certainty. The fact that after the existence of the National Association for over a year we have gained in membership, and the feeling of confidence in one another has grown, shows that this association is upon a solid footing. We have mapped out a number of valuable moves for the betterment of the engraving business during the coming year, which will be of great benefit to every photo-engraver in the country, and the firms who are not members should at once take up this matter and write the secretary or myself for full information concerning the details of our work."

Following are the letters received:

Oliver Hoblitzell, Jr., Baltimore Engraving Company.—Our attendance upon the convention was more than repaid by the benefits derived therefrom. Prior to attending the convention we were not acquainted with our fellow-competitors except in a few cases. We met many of them and found a body of earnest, business-like gentlemen. The exchanges of opinion in convention and by personal intercourse threw new lights upon business and its general condition, and a better feeling was created by so meeting and



LON SANDERS,

President National Association of Photo-Engravers.

discussing matters. Business was enacted of a character calculated to improve our condition and better systematize our organization. Everything has a beginning, and we have made a flying start.

Oscar Binner, Binner Engraving Company, Chicago.—Comparing this second convention with the first, one thing that impressed me more than anything else was that many of those who seemed to take such a deep and active interest in this second convention were the ones who a year ago could not be approached in reference to the National Association of Photo-Engravers, especially considering that it represents some of the best photo-engravers in the country. The question of a national association benefiting the craft seems to be an assured fact. It is not a question any more of whether it will



GROUP AT SECOND ANNUAL CONVENTION NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

Taken at Ionia Island, on the Hudson, near New York, August 14, 1898.

be a success, for it has been proved to be a success. The work done the first year (which naturally is the most difficult year with any new organization) has been such as to win over many of those who at first remained on the outside and doubted the advisability and feasibility of a national association of photo-engravers. Another point which impressed me forcibly was the fact that since our organization not a single member has handed in his resignation, or indicated in any way that he has not benefited therefrom, and I sincerely hope that at the next convention of photo-engravers (which has been decided to be held at Put-in-Bay, on account of its being more conveniently situated) we will have a still greater attendance than at the last, which, however, was indeed very encouraging. In looking over the membership of the

advantage. While I hope at some future time something may be accomplished which will be of real value, we must, of course, not expect too much at the start.

Julius Regenstein, Columbian Engraving & Electrotyping Company, Chicago.—When I left Buffalo after the last convention of the National Association of Photo-Engravers I felt very confident that the engravers' craft will get great benefit from this gathering of competitors, and I am very glad to say that I was not mistaken. Our last convention in New York was a great success, and the indications are that the National Association of Photo-Engravers will be a permanent institution. In my opinion, the question of prices is a matter of secondary consideration. The prices will adjust them-



C. H. BRANDON,

Second Vice-President, National Association of Photo-Engravers.



F. A. RINGLER,

First Vice-President, National Association of Photo-Engravers.



L. H. MCKINSTRY,

Third Vice-President, National Association of Photo-Engravers.

National Association, one thing is very impressive, and should be quite an inducement to those who are not yet members, and that is, that we number among our members some of the best-known houses in the country. We count among our members some of the most progressive establishments in America. By that I do not necessarily mean the largest houses, for we have learned during the past year that sometimes the houses who employ only a dozen men are just as progressive as the larger houses; and is it not a fact that the larger houses of today were the small ones of yesterday? If progressive houses find it beneficial to be members of the association, should this fact alone not be proof to others why they should become members of the National Association of Engravers? When I look at the condition of affairs two or three years ago, and note how many photo-engravers scoffed at the idea of getting the photo-engravers of the United States together, and then look at the situation today, I realize more than ever before how much has been accomplished and feel satisfied that the work a few of us labored on is finally bearing fruit.

H. A. Gatchel, Gatchel & Manning, Philadelphia.—My experience in attending the recent second annual convention of the photo-engravers would prove that already much good has been accomplished, and the outlook for

selves all right as long as we engravers stand together and are good friends. When two figure on a job, and they are friends, there is very little chance that one will try to injure the other one by cutting his price and in that way not give him a chance to make a decent living. That taking customers away and cutting prices may work all right between strangers, especially when they are competitors in business, but not near as well where friends figure on one and the same job.

Vernon Royle, John Royle & Sons, Paterson, New Jersey.—As I was not present at the business meetings of the National Association of Photo-Engravers, but only participated in the closing festivities, I think it hardly appropriate for me to express any views as to the work of the association, or the good accomplished by the recent convention. I retain a very pleasant impression of the clambake, however, and if the officers of the association perform their duties as skillfully as the cooks did theirs, we should look for the success of the association in more serious matters.

W. M. Tenney, Boston Engraving Company.—My impressions of the second annual convention of the National Association of Photo-Engravers are these: First, it was a success; second, the measures adopted must be of benefit to everybody in the trade; third, the credit system once in operation will increase our membership, as no engraver can afford to be without it; fourth, we ought to have a hundred men at our next meeting; fifth, let every member secure one new member, and the future of the National Association of Photo-Engravers is secure.

George E. Burrows, Matthews-Northrup Company, Buffalo, New York.—For my part the association seems of the greatest value in the pleasant acquaintance formed and the exchange of ideas with practical men in the same line of business. With confidence in one another, for this always begets confidence, there should be great good accomplished. If prices are not all regulated the first year or two, none should feel discouraged, for truly where the worst result from disastrous cutting has taken place, it seems to me the photo-engravers have but themselves to blame. Even God hates a fool, and there is none so blind as he that will not see. So it surely appears that in time, by harmony of action, there will be a fair living in the photo-engraving business.

C. A. Watts, Boston Engraving Company.—I am pleased to say that in my opinion the second annual convention of the photo-engravers was a grand success, and its effects must be far-reaching and for the good of the craft, as it seems to me that every engraver must have gone home strengthened in his conviction that the National Association of Photo-Engravers is on the right track.

B. W. Wilson, Jr., Electro-Light Engraving Company, New York.—I think that great good must come from the work done and laid out to be accomplished at the second annual convention. As I look at it, the most important thing that was accomplished is the fact that so many firms could be brought together, and getting acquainted alone with these different people must in itself give confidence to the members and be the means of bringing us closer together, and in that way give us all assurance that whatever rules we may make will be lived up to by the members. I attended the convention expecting to learn something which would help me in our business, and when I write that I attended every meeting held, and each one lasted from two to three hours, you may judge for yourself that I was not disappointed. While



C. C. CARGILL,

Secretary, National Association of Photo-Engravers.



B. W. WILSON, JR.,

Treasurer, National Association of Photo-Engravers.

future benefits is quite bright. The personal acquaintanceship and social intercourse, with the exchanging of ideas, etc., with the competing manufacturing photo-engravers of the country, could not help but have an uplifting effect among the trade in general, and, with pleasant anticipation, I look forward to the time for the third annual convention.

Harry C. Jones, New York.—I think any meeting of the photo-engravers which promotes a feeling of better fellowship in the trade is certain to be of

I could write you my views of the many good things that were accomplished at the convention, I think a word of advice from me might do more good, and it is this: That every photo-engraver who was not at our second annual convention should attend the third annual convention, and if, after the convention is over, he would say his trip did not pay him, I would be one to vote that the association pay all his expenses; for it would make no difference how long he might have been in the business, or whether he comes from the north, east, south or west, he will see and hear much of interest that will be worth many times what it costs to go to the convention. And by going to the convention I do not mean to attend one or two meetings, but attend all, for he will not know at which one the most important business may come before the convention. I trust that the third convention will be well attended.

John C. Bragdon, Pittsburg.—Well! the second meeting of the N. A. of P. E. was looked forward to, arrived, passed, and all is well! I do not think there was a single member who attended that regretted it, that did not feel more than repaid for time and money spent, and returned home with a better feeling for his competitors and with the determination to improve the quality of work and *get better prices*. If we stick to this determination, who knows but we all may sport a "high silk hat and a hundred-dollar diamond."

Among the gentlemen who were in attendance at the several business sessions, or participated in the festivities at Brighton Beach and Ionia Island, were noticed the following:

J. H. Story, P. H. Tilden, B. W. Wilson, Jr., C. P. Browning, W. Meyner, H. C. Jones, H. L. Walker, Alfred Sellers, H. D. Farquhar, L. B. Persons, William Thomson, Otto Stigler, Vernon Royle, H. H. C. Stiles, A. C. Herman, Thad L. Brown, E. Straeffer, Charles Seebeck, J. H. Siedenburgh, W. E. Bourne, H. A. Jackson, Justin Ringler, F. J. M. Gerland, George J. Kraemer, L. F. S. MacLehose, James J. Vance, A. C. Austin, John McKinnon, A. M. Hessler, L. Blant, N. F. Neumann, F. W. Pierson, A. O. Watts, F. A. Ringler, M. R. Brinkman, Fred Byrne, S. J. Kelly, E. A. Kendrick, W. C. Pitman,



THE PHOTO-ENGRAVERS' CLAMBAKE.

George E. Burrows, A. R. Koehler, George H. Benedict, J. H. Behrens, Oscar E. Binner, O. N. Blomgren, Alfred Bersbach, J. A. Barnes, Julius Regenstein, W. M. Tenney, L. B. Folsom, C. A. Watts, A. W. Dempsey, W. J. Dobinson, S. E. Blanchard, William Bradford, J. C. Bragdon, E. Coonant, Charles Chetham, A. J. Van Leyen, Lon Sanders, C. C. Cargill, H. A. Gatchel, Oliver Hoblitzell, I. M. Van Ness, E. M. Gill, W. H. Arnold, Max Levy, F. R. Ingersoll, J. Clyde Oswald, George E. Lincoln, J. D. Richardson, Henry O. Shepard, C. Slatter, E. W. Houser.

SIMPLIFIED SPELLING.

The following announcement has been sent to THE INLAND Printer with a request that it be published:

NATIONAL EDUCATIONAL ASSOCIATION.

SECRETARY'S OFFICE, WINONA, MINN., August 1, 1898.

ANNOUNCEMENT—AMENDED SPELLING.

The Department of Superintendence of the National Educational Association, at its meeting in Indianapolis, Indiana, February 17, 1898, appointed a committee consisting of Dr. William T. Harris, United States Commissioner of Education, Washington, D. C.; Dr. F. Louis Soldan, Superintendent of Schools, St. Louis, Missouri; and T. M. Balliet, Superintendent of Schools, Springfield, Massachusetts, to recommend a list of words with simplified spelling for use in the published proceedings of the Department.

The report of the committee was duly made, and the spelling so authorized was used in the published proceedings of the meeting of the Department held in Chattanooga, Tennessee, February 22-24, 1898.

At a meeting of the Board of Directors of the National Educational Association, held in Washington, D. C., July 7, 1898, the action of the Department of Superintendence was approved and the list of words with simplified spelling adopted for use in all publications of the National Educational Association as follows:

Program (programme), tho (though), altho (although), thoro (thorough), thorofare (thoroughfare), thru (through), thruout (throughout), catalog (cat-



ONE OF THE SPREADS AT THE PHOTO-ENGRAVERS' CLAMBAKE.

alogue), prolog (prologue), decalog (decalogue), demagog (demagogue), pedagog (pedagogue).

You are invited to extend notice of this action and to join in securing the general adoption of the suggested amendments.

IRWIN SHEPARD, Secretary.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

TECHNICAL SUBJECTS—NO ECONOMICAL PROBLEMS.—P. N., New York; S. H. T., Rhode Island; H. L. C., Cincinnati, Ohio, and others, we must decline to answer in these columns, on the ground, often reiterated, that this journal treats only of matters of interest to the printing industry, and its advance in art and science.

HELP TO THE LITHOGRAPHER IN DRAWING THE HUMAN HANDS AND FEET CORRECTLY.—Lithographers are often given spirited sketches of figures to put on stone, and the proper execution of the hands and feet, from these often careless sketches, causes much worry to them. For artisans of this class a most beneficial work is the "Artistic Studies of the Human Body," by Charles Schenk, New York, or The Inland Printer Company, Chicago; price, \$1.50 per part. It



ANOTHER TABLE AT THE PHOTO-ENGRAVERS' CLAMBAKE.

contains hundreds of careful photographs of hands, feet, etc., portraying every detail. The negatives have been reproduced by the gelatin or albertype process, and are therefore much nearer to life and contain much more detail than half-tones.

UPON THE COST OF PRODUCTION IN LITHOGRAPHY.—Mr. H. T. Koerner, of the Koerner & Hayes Litho Company, Buffalo, New York, has sent some very valuable notes and comments upon the above subject to this department, for which we are very thankful. The position, personality and experience of Mr. Koerner in the litho profession give to his words exceptional weight and authority. As we expect to devote considerable space in this department to the subjects of *estimating* and *cost*, we will have frequent occasion to quote Mr. Koerner.

CHANGE OF PROPORTION BY THE RUBBER REDUCING MACHINE.—Charles S., Montreal, Canada: Enlarging or reducing in *correct* proportion is not the only capacity of the rubber reducing machine, but changing a given piece of engraving into a *differently* proportioned size; as, for instance, a circle into an oval, a square into a parallelogram, or a long line of flat, heavy lettering into a short line of high lettering and vice versa. The new German and French machines for this purpose are admirably constructed. For preparation of the rubber film, etc., see articles on the subject in May, 1898, and July, 1897, issues of THE INLAND PRINTER.

REGARDING THE X-RAY IN REPRODUCTION PHOTOGRAPHY.—Regarding the application of X-ray photography in copying negatives, Turati's experiments in utilizing Roentgen rays for producing photographs of bas-reliefs is described in the "Eder Jahrbuch der Photographie und Reproductions Technik, 1897"; also, photographing of a letter in a sealed envelope, and other matters covering the entire field of X-ray photography. The number of experimenters of world-wide reputation is large and the results very interesting, but from the standpoint of our technic I fail to see any benefit therein to lithography. This in answer to H. Ro., New York, hoping to end this useless controversy.

IMPRESSIONS FROM TYPE FORMS FOR TRANSFERRING TO STONE OR METAL PLATES.—J. K., Westfield, Massachusetts, writes: "I am a type printer in a small litho establishment and am called upon to make transfer impressions from type work many times a week. The work comes up very thick after the transferrer rolls it up. He claims I do not get my pressure right. He mixes the ink for me. Would you be so kind as to examine the inclosed transfer impression and proof, and tell me what is the matter? Also what ink it is that must be used." *Answer*.—The ink used is the regular litho transfer ink mixed with the same quantity of litho printing ink, half and half, thinned down with a little turpentine. The ink carried on roller should be dense but not too thick. The backer should be hard, so as not to press around the type, as is the case with your example. Upon close examination it seems the letters used have had worn edges; this should not be if you want clear, sharp work. The transfer ink can be bought from the supply houses and then mixed as stated above.

ACID AND MANIPULATIONS FOR ZINC-PLATE PRINTING.—J. McC., Montreal: Thanks for your valuable suggestion and contribution. In answer would say that the Huber zincographic press is sold by Harris & Jones, 31 Pearl street, Providence, Rhode Island. They furnish the instruction in zincography, and explain in detail the nature of the chemicals, ordinarily gallic acid (tannic acid), phosphoric acid, gum talcum (see previous issues of this department). A press especially built for zinc or aluminum printing is now manufactured by the Aluminum Plate & Press Company, New York, also by R. Hoe & Co., New York. Take tannin 1 dram, oil of cloves 10 drops, powdered gum arabic 2 drams, hot water $\frac{1}{2}$ ounce. This makes an excellent etching mixture for metal plates. A little gallus extract in the damping water keeps away tint. Instructions for rolling up and etching the zinc plate will be

published in one of the next issues of THE INLAND PRINTER. For preserving zinc plates, use talcum. Changes on zinc plate: Erase with turpentine, wash with caustic soda, then rinse under tap, and finally polish with a felt dauber charged with pumice powder.

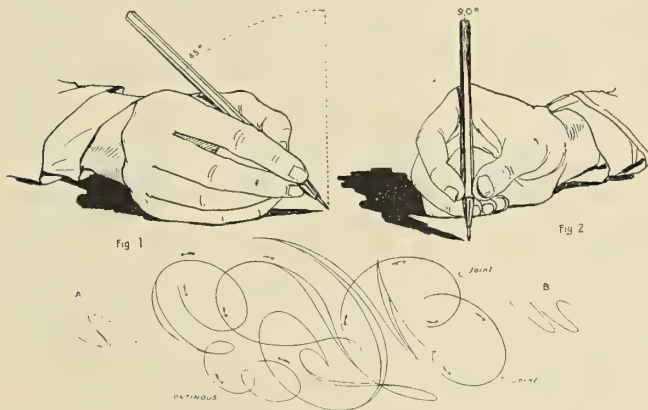
HOW TO LEARN PROCESS LITHOGRAPHY.—A. S., Philadelphia: "I am a lithographic transferrer and color prover of long experience; have handled half-tone reproductions on stone and zinc plates. Would like to go further and learn that part of process lithography in which I make the negatives, the exposing and developing of the pictures on the stone or plates. Could you advise me what steps I must take to accomplish this?" *Answer*.—A thorough schooling in photography is essential. A tremendous task lies before you, unless you can devote considerable time every day under a qualified instructor to the study of the subject you wish to acquire. If you have a talent or some practice in art and are fortified with a fund of chemical knowledge and are not too advanced in years, it may be possible to reach good practical results. But it seems to me there is work enough ahead for you in your own line, and let others do the negative making and developing. Good books to get are: George Fritz' "Photolithography," \$1.50; Fr. Hesse's "Chromolithography," \$5; Wilson's "Cyclopedic Photography," \$4; F. D. Todd's "Exposure Tables," 25 cents; for sale by The Inland Printer Company, Chicago and New York.

INSTRUCTION IN CHEMISTRY.—The Pratt Institute Department of Chemistry will open on October 1, 1898. The course provides for three years' consecutive work. Theoretical instruction is supplied by means of lectures and recitations, and is followed at each session by individual practice in the laboratories. The facilities of the laboratories are exceptionally good, and the outfit lent to each student lacks nothing that is necessary for the most thorough individual work. The size of the classes is limited, in order that each student may have abundant room to carry on his work in the laboratories under the personal oversight of the instructors. The first year is devoted to a study of principles and laws underlying chemical combinations; the properties of inorganic elements and compounds; the production and tests for the elementary gases and common acids; the reduction of metallic compounds, and simple group analyses. The second year is confined to qualitative analyses; a study of solubilities; the analytical reaction of each base; analyses of solutions and solids; determination of acid radicals; and spectrum analysis. A study of the theory of qualitative analysis is enforced by lectures and recitations throughout the year. The first term of the third year is devoted to quantitative work, and includes both gravimetric and volumetric analysis. The work of the second term is planned to be as far as possible elective in character. An opportunity is afforded for a short course in assaying, and for a study of the elements of organic analysis. Classes meet on Monday, Wednesday and Friday, from 7:30 to 9:30 P.M. Tuition, per term of three months, \$8. Application blanks can be obtained from Frederick B. Pratt, secretary, Brooklyn Borough, New York.

RENOVATING, CUTTING AND PRESERVING THE ZINC PLATES.—Although zinc is a cheap substance, it will happen at times that an already-printed plate should be used again, and then, in order to renovate the same, the ink forming the old work must be cleaned up thoroughly with turpentine or benzine; after that it should be washed out with hot soap water, or treated with caustic soda, and rinsed thoroughly in cold water, whereupon a stout dauber of felt charged with fine emery dust or pumice powder is rubbed over, which opens up a fresh grain. Should such a plate, already used, have received a very strong etching, which has raised the old work perceptibly, the first polishing should be done with coarser emery or fine sand, or with the zinc muller. The cutting of the plate to the desired size is best accomplished with a wood engraver's tool, run

along a steel straightedge several times, making a deep cut at the desired place. Then laying the cut-in line over the edge of a table, a sharp pressure will divide the same. The edges are then smoothed down with a file. If a plate thus carefully prepared and, as explained in previous issue, is to be preserved, it should be rubbed off with filtering paper and wrapped up air-tight with tissue paper, and finally wrapped in wax paper. But even then, just before use it should be rubbed off with a clean rag dipped in pumice powder. The temperature of the plate *should never be cold*. Use especial care when taking these plates from a cold room into a warm atmosphere, as they are apt to "sweat," and the consequent deposit of steam may ruin the work to be put on them. Zinc plates will always work best in transferring and drawing when in a moderately warm state.

SPECIMENS OF SCRIPT AND HOW TO ORDER A DIAMOND.—Smith, Galveston, Texas, asks if there is no book on fancy script, "not the ordinary rot which is seen every day"; he also wishes me to purchase a first-class script diamond for him, for which he incloses \$5. *Answer.*—The book you want is "Jewels of the Pen," engraved in large part by Mr. A. Koch, of the Milwaukee Litho. Company. I have been in the lithographic business for many years, but nothing ever came



under my notice to equal the script part of this work. As far as I can see it was a diamond that was guided by the subtle hand of this engraver that produced these wonderful lines and forms. Regarding your order for a diamond, will be pleased to get the same for you, but a few things are necessary before I do so. I hereby append sketches showing two different views of a hand holding a diamond that would be my way of holding that instrument, but how am I to know that the anatomy of your hand or the force of habit, etc., does not impel you to hold the tool at a different angle from this? Therefore I would ask you to give me (by the aid of a mirror or through the effort of a second person) a similar sketch showing two different views, at right angles to each other, so that I can, in selecting what you desire, obtain the proper "cut" or "edge" and send you as good a script diamond as this money will buy in New York. Also indicate the curve you generally wish to make, complete or only partial, with one stroke, as shown in diagram herewith. For the information of those who may wish to obtain an engraving diamonds, I will say that the New York supply houses keep only a limited amount of these tools imported from Germany, as the demand for them is small and the stock represents idle capital. Therefore, it will be well to order direct from Germany—Herman Winter, Hamburg, or one of the supply houses like Klimsch & Co., Krebs, Dunderoff, etc. The price of the very best goods is by no means limited to \$5. I have known men who paid \$15 and considered themselves lucky to get what they wanted.

MANY who have failed while trying to drive customers have succeeded later by driving trade.—S. O. E. R.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

THE Nebraska *Editor* transforms "cuts no ice" into "severs very little congealed moisture."

THE *Berkshire Courier*, of Great Barrington, Massachusetts, has been purchased by J. E. Clarey, of Des Moines, Iowa.

THE Kewanee (Ill.) *Star-Courier* has added a new newspaper press to its plant and made other important improvements.

E. C. McCULLOUGH and H. W. Elser, of Los Angeles, California, have gone to Manila, where they will start an English newspaper.

THE wise publisher who also conducts a job office will place THE INLAND PRINTER in the hands of his foreman every month.—Nebraska *Editor*.

HON. JAMES W. HINE, of Detroit, was advised by his physician to engage in some light, congenial employment. He purchased a country newspaper!

THE Adrian (Mich.) *Telegram* has now one of the most complete plants in southern Michigan, it having recently installed the Thorne typesetting machine.

THE American Press Association has been sued for \$25,000 damages by Thomas J. Farrell, chief of police of Dayton, Ohio. An article was published connecting the chief with the letting of gambling privileges.

NEXT month I expect to give the practical experience of a number of successful publishers in the handling of correspondents—what they do to keep up their interest, and what terms they are able to make with them.

THE Altoona (Pa.) *Gazette* has installed one of Hoe's web-perfecting presses and appears in a new dress of type, giving it a neat appearance. The *Gazette* has been established but five years, and has met with success from the start.

THE Mineral Wells (Tex.) *Success* recently published a very neat souvenir edition, containing a graphic "Pen Picture of Mineral Wells," illustrated with some excellent half-tones. The presswork and make-up were all that could be desired.

HARRY W. KEENVY, *Sentinel*, Carlisle, Pennsylvania.—Your card is attractive, but it would have been a better paying ad. if you had made more prominent the sentence, "People who have money to buy goods are those who read the daily paper."

PADUCAH *Progress* is the name of a new monthly publication, devoted to the wholesale and manufacturing interests and the development of Paducah, Kentucky. It is bright and interesting and contains a number of nicely executed half-tones.

HON. PAUL J. SORG, the ex-congressman, of Middletown, Ohio, has purchased the *Evening News*, of Dayton. This is said to indicate that the paper will become free-silver Democratic. Mr. Sorg had contemplated starting a new paper at Dayton.

H. H. GEARHART, whose work as ad. man on the *Evening Post*, Lincoln, Nebraska, has received comment in this department, has been promoted to advertising man on that paper, and is proving himself a valuable man in that position, bringing in much business.

RED BANK (N. J.) *Standard*.—The point about the *Standard* which attracts the most attention is the large amount of news. It is well made up, except that the best appearance is not had when items without heads are graded by putting the longest first; still, this is far better than not grading at all. Ad. display is good, but would be improved by more borders,

particularly on the second, fifth and sixth pages, in the issue of September 3. Avoid using only one kind of border on a page to the extent that you have on the fourth in this number.

THE American Court Press Association has decided to make an annual appropriation toward a fund to be devoted to the assistance of members who may be threatened with the opposition of rival organs. There will probably be plenty of use for the money.

THE Anamosa (Iowa) *Prison Press* is the name of a new little weekly issued from the Iowa State Penitentiary. The only matter in the way of an ad. is a railroad time-table, which, by some strange coincidence, includes the time of departure of freight trains.

PERRY (Iowa) *Bulletin*.—No better ads. are seen in any of the hundreds of papers that have passed through this department. The rule used for border and panels is handled in a commendable and original manner—it might be varied to advantage with an occasional border, particularly on the last

News from All Over the County

From Our
Special Correspondents and
County Exchanges

No. 1.

page. The ad. of H. H. Yeager is excellent—I would reproduce it if it were not so large. The heading, No. 1, shows a neat double-column caption for correspondence. Make-up is good. Plate matter works badly in comparison with the good results secured from the type. Better paper would be an advantage.

INDEPENDENCE (Ore.) *West Side*.—A very newsy and well-printed paper. Ad. display is neat and attractive. If you can arrange to place the local items all together on the third page and the correspondence on the fourth, it would be better. Aside from this, the make-up is very creditable.

THE first issue of the *International Journal of Commerce* made its appearance at Chicago in July. It is published quarterly by Schuldt & Gathmann in the interest of the export of American machinery, and contains descriptions in four languages—English, German, French, and Spanish—of all the machinery mentioned.

THE Orwell (Ohio) *News-Letter* uses a neat business card, at one end of which appears this rhyme:

"Man wants but little here below,"
So runs the good old song;
But if he advertises, though,
He doesn't want that long.

R. A. HARRIS, foreman McMinnville (Ore.) *Telephone-Register*.—The circular to Portland business men is very good. One reason why it pays is undoubtedly because you put what you have to say in so few words. The ad. of the Famous Clothing House is excellent, as are nearly all the others. Make-up and presswork need no criticism. The appearance of the paper would be enlivened if more prominent heads were used, and if there were more of them.

International Review, La Crosse, Wisconsin.—The August number leaves little to be desired from a mechanical standpoint. A few of the borders work badly, particularly those around the heads. It would be better to select one for these that will work well and have them all alike. That used around the Smith Premier Typewriter ad. is neat, or, if you prefer a lighter one, that around the one-inch "Special Offer" ad. of your own. Excellent results are shown in ad. composition and presswork. You have used good judgment in the selection of matter,

although a page or two more of practical matter particularly interesting to women would be a large factor in the procuring of subscriptions. Please the women and they will interest the men in your publication.

WILL L. HOUGH, editor and proprietor of the Deposit (N. Y.) *Journal*, sends a sheet of copy from one of his "esteemed correspondents" together with a clipping from the paper showing the interpretation. You did well, Brother Hough. I think, however, instead of "ice cream, cake and picnic lemonade" was intended "ice cream, cake, pie and lemonade."

MONTGOMERY (Ala.) *Star*.—Mention of this little paper was made some months ago. It consists of four two-column pages, and is published by W. P. & J. I. Chilton. The publishers' announcement, now on the third page, should be on the second, with the four lines of body set in nonpareil. I should avoid borrowing linotype matter to fill up. You are doing fairly well with the ads. If the editorial was graded and the typewriter reader put at the foot of a column, the make-up would be all right.

McKAIN MANUFACTURING COMPANY, Greenville, Texas.—"Pretty pictures attract attention." Yes, you are quite right, Mr. McKain; and the pictures are now quite appropriate to the ad. But it was not the picture that attracted me so much as the good work of the *Messenger* ad. man. A well set ad. will always be read. Cuts that do not fit the subject

obtain attention under false pretenses.

MYSTIC (Iowa) *Letter*.—Those column articles deserve double heads, and would also look better if they had them. The display head on the celebration of the Spanish surrender is weak through being set all in lower case. At least the first line should have been in caps, and the last part should have had more leads. Aside from this I see nothing to criticise. Ad. display is good.

CHICAGO morning papers are now all sold at 2 cents. A newspaper is worth 2 cents if it is worth anything, and a publisher who cuts the price virtually admits that his paper is not as good as that of his competitor. As a rule, the 1-cent paper is not the best or most reliable, and the *Record*, which was an exception, has made a good move in increasing its price in common with the others.

E. F. ROWE, *Vick's Magazine*, Rochester, New York.—A very neat and nicely arranged monthly. The composition throughout is well done, and the presswork reflects great credit on the office of E. R. Andrews. The ragged ends of the rules in the publishers' announcement are the only things that mar the publication. These should have been cut a trifle long, and shaved down, to avoid turning the face.

FLUSHING (L. I.) *Journal*.—Both editions of the *Journal* contain an unusual amount of local news and correspondence. The number of short local items in the evening edition is quite phenomenal for a daily paper. It would pay you to grade these, omitting the great variety of rules. The leading of one line does not add to their appearance. The papers are well printed and many of the ads. show good taste.

LEBANON (N. H.) *Lebanonian*.—This new monthly shows some exceptionally fine half-tones, and the presswork throughout is very good. In fact, everything about the paper is of the highest order, except the ad. display, which, in some instances, has too much sameness. A notable instance is shown in the ad. of the Boston & Maine Railroad. Three or four lines of prominent display would have been enough; as it is, scarcely any line attracts the eye.

JEWELL (Iowa) *Record*.—Ad. display is very good and great care is evident in the make-up. Presswork would be improved by a little more impression, and a few of the cuts

need underlaying. You should have much more news from Kamrar, as the amount now given hardly justifies the use of a full-page heading. You have a goodly number of advertising patrons for this page, and you owe it to these to publish something more than mere personals in the way of news.

WINDSOR (Ont.) *World*.—Walter Black, foreman, sends a copy of the *World*, a new paper, for criticism. Good judgment is shown in the ad. display, and make-up of local matter is also good. Plate columns are uneven at the top. Where it is not convenient to publish a full chapter of the story, it should be broken on a paragraph, and "Chapter —, Continued" inserted at the head the following week. The box head "Personal" should be farther up the page than in the issue of August 20. In this instance the item beginning "It is stated" could have been placed at the bottom of the second column, thus leaving room for the personal head at the top of the third. Presswork good.

THE *Valley Express*, Valley Junction, Iowa, sends out some very neat folders to Des Moines merchants, demonstrating the value of a local weekly as an advertising medium. They contain telling arguments, presented in an attractive manner. The

READERS
OF
THE
VALLEY
EXPRESS
HAVE
THE
DOLLARS

WANT
'EM?

No. 2.

first page of one is reproduced (No. 2). The mistake is made of placing too much matter on the envelope, which may result in consigning it to the waste basket unopened. A few words, as "A Way to Increase Your Business," would be much better.

THE *Maury Democrat*, published at Columbia, Tennessee, by E. C. and Perry Lynch, has for the past eight years given an annual excursion and picnic to its correspondents and their friends. On the first trip only one coach was needed, but this year it required nine, which certainly indicates an encouraging and healthy growth. Such enterprise is commendable. The *Democrat* supplies much more genuine news than the average

weekly and is particularly strong in correspondence. Twelve neat and attractive pages for \$1—could subscribers expect more?

THE *Riverside* (Cal.) *Enterprise* recently gave their annual dinner to employees. Six courses were thoroughly enjoyed by the twenty-eight guests. At the conclusion this resolution was passed: "Resolved, That we extend to Mr. Plaisted our thanks for all past favors, and take this opportunity to tender to him our best wishes for his business and future welfare, and severally pledge ourselves to aid to our utmost in his successes." Another illustration of the fact that any movement that tends to bring employer and employe together in a bond of mutual appreciation of services rendered is certain to result in lasting and immeasurable benefits to each.

THOROLD (Ont.) *Post*.—Your paper is nicely printed, except that the inside pages show an uneven color. No borders or elaboration is attempted with the ads., but good judgment is shown in the portions displayed and in contrast and balance. The ad. of the Caledonia Company is weak—the three lines set in gothic should have been broken up. Poor taste is shown in the display heads, particularly that on the first page. This would have been greatly bettered if the first and third parts had been set in caps (the latter not to make more than three lines) and the balance in lower case. You should adopt a uniform style for these heads, and then write the heads to fit the type.

THIS TIME IT IS A BANK AD.—In looking over papers which contain the most perfect ad. composition, I notice that nearly all are weak when it comes to setting the ad. of a bank, and, therefore, I have selected one of these for a competition. The text follows: "The Bank of Hudson, incorporated. H. L. North, president. F. J. Carr, vice-president. N. B. Bailey, cashier. Commercial and real estate loans. Foreign and domestic exchange. Interest paid on time deposits. A general banking business transacted. Safety deposit boxes for rent." This is to be set in a three-inch space, single column (13 ems pica) width. The wording may be transposed to suit the ideas of the compositor. Four proofs of each ad. (press proofs if possible), taken with black ink on white paper, 4 by 6 inches, to be sent to the address at the head of this department before November 1. Printers employed in job offices are not debarred. The contest will be decided on a system of points, thus: All the ads. will be submitted to a committee of seven good judges of typography. Each ad. accorded first place will be given three points for each member of the committee so designating it; each ad. given second place, two points; and for third place, one point. The three ads. receiving the highest number of points will be reproduced in THE INLAND PRINTER for December. A new feature will be added to these contests which I am sure will be appreciated by all. One proof of each ad. received will be placed in an envelope, together with the names and addresses of one-third of the contestants, and will be mailed in turn to each of these. Three sets will be sent out, thus giving each an opportunity to examine all the samples sent in. Forty-eight hours will be allowed for examination, and, unless the number of contestants far exceeds that in the previous contests, the envelopes should make the rounds in sixty days. It is with this object that I ask for four proofs, three of which should contain, in the lower left-hand corner, the name and address of the compositor, with the paper or firm by which he is employed. Several specimens of the Gregory ad. were received too late, among them a very good one from H. G. Swartz, ad. man on the *Victoria* (B. C.) *Colonist*. The general criticism made last month applies to the others.

THE BEST MEDIUM AND GIVES RESULTS.

I inclose \$2, for which continue my subscription to THE INLAND PRINTER for the current year. It is the best medium I ever took and gives the best results.—John T. Beem, proprietor, *Du Quoin Tribune*, *Du Quoin*, Illinois.

ELZEVIR GOTHIC

60 Point

3 A 5a \$11.50

DESIGNS
Charmer

48 Point

3 A 6a \$8.00

BEAUTIFUL
New Gothic

36 Point

5 A 9a \$6.00

LINING FIGURES
Useful Character

30 Point

6 A 12a \$5.50

MODERN FOUNDER
Quaint Display Series

24 Point

8 A 16a \$5.00

MADE IN ELEVEN SIZES
Suitable for Job Printing
1234567890

8 Point

22 A 44a \$2.75

MUSIC AND SONG IS A PANACEA
FOR DEPRESSED SPIRITS 2 2 2 2

THAT perfect model of divine
elegance and precision, music,
was not given to men by the gods
with the sole intention of pleasing
and delighting their morbid senses
but rather for appeasing the trou-
bles of their souls and sensations
of discomfort they must undergo
while pursuing the pathway of life

6 Point

25 A 50a \$2.50

INDIAN SUMMER.

THESE days of balmy breathings say
The spirit of the south
Is lingering on her homeward way,
Sweets dropping from her mouth:
Her presence field and forest fills,
And tunes to music all the rills.

The brilliant leaves adorn the trees,
Within whose cooling shade
The aged men inhaled the breeze
And many an urchin play'd—
The trees whose dying loveliness
Is brighter than their summer dress.

10 Point

20 A 40a \$3.00

CONTENTMENT OF MIND
FOUND IN ITS STRAINS 2 2

MUSIC is a tonic for the
infectious and ever
ridiculous business fevers
which are responsible for
many cases of premature
collapse among men and
women in the large cities

18 Point 12 A 24 a \$4.50

NEW IMPORTATIONS OF FOREIGN CLOTHING READY FOR THE FALL AND WINTER SEASON

Our buyers have been watchful of every detail that would impart smartness and perfection to these garments. The fabrics are mostly of the diagonal weave and appeal to careful dressers

OSTHEIM BROTHERS, No. 689 Chestnut Street



ELZEVIR GOTHIC

Made only by the

American
Type Founders
Company


12 Point

18 A 36 a \$3.50

AUTUMNAL QUIETUDE

THE beautiful repose of age
Pervades the land to-day:
The Autumn, like a reverend sage
With years and labor gray,
And pausing in his pilgrimage,
Is resting by the way.

'Tis Nature's time of quietude
Before the day of dread,
When Winter in a wrathful mood
O'er all the land shall tread,
The twigs and leaves thickly strew'd
Along his pathway, dead.



OUR REPUTATION FOR HIGHEST
QUALITY STRICTLY MAINTAINED



We bid for quick popularity in announcing
"slashing reductions" that we are, in justice
to ourselves and patrons, bound to sustain
in the Quality of Goods and Workmanship



DURABLE CLOTHING COMPANY
Nos. 235 AND 237 SIXTH AVENUE

14 Point 15 A 30 a \$4.00

KEPT IN STOCK AND SOLD AT ALL ITS BRANCHES AND AGENCIES

IROQUOIS SERIES

60 POINT

3A 4a \$12 00

Novel Series

REFINED

24 POINT

5A 10a \$4 50

SUITABLE FOR ADVERTISERS
 Who desire the bold and striking effects in display lines which catch the daily readers

18 POINT

6A 12a \$3 30

MAGNETIC RESULTS OF PROMINENT TYPE

must be calculated by their power to attract the customer and command attention. Every space buyer pays for this effectiveness in advertising

8 POINT

15A 30a \$2 10

COMPLETENESS MAKES IT VERY USEFUL IN THE PRINTING OFFICE

THE Iroquois Series is made in ten sizes, from 6 to 60 Point. It is a strong and legible type and appeals with force wherever used, being at once pleasing to the eye and neat in design. These features make it an admirable letter for newspaper or magazine advertising of the finest order. The job compositor will find it a useful and valuable Type Series

36 POINT

3A 6a \$6 50

SUPERIOR PRINTING

Material for Printers

→ American Type Founders Company ←

IROQUOIS SERIES

48 POINT

3 A 4 a \$8 00

UNIQUE DESIGN

Make your work neat and stylish

12 POINT

10 A 18 a \$2 40

SUPERIOR QUALITY OF OUR PRODUCTIONS MAINTAINED
The American Type Founders' Co. is the leading merchant in
Printing Machinery and Supplies, and as such its policy is to
deal in those manufactures that
are standard and of the highest
value to the printer. Our goods
are admitted to be the very best

6 POINT

20 A 40 a \$2 40

OUR EFFORTS TO SUPPLY THE FINEST
MATERIAL APPRECIATED BY PRINTERS

GIVING the longest and most satisfac-
 tory service in proportion to their
 selling prices has made an enviable
 reputation for the quality of our material.
 By a constant application to progressive
 business methods we hope to merit a con-
 tinuance of the patronage so liberally and
 cheerfully bestowed upon us in the past.

10 POINT

14 A 20 a \$2 35

REPUTATION
BACKED BY
EXPERIENCE

As the oldest makers
of Type and Printers'
Supplies we justly lay
claim to excellence in

the production of everything needed in the printing office. No matter
what may be required to thoroughly complete a modern plant, we feel
justified in saying you will find it in our Specimen Books or Machinery
Catalogue. Correspond with Branch nearest your place of business

30 POINT

4 A 8 a \$5 50

INCREASE YOUR TRADE

Cash spent for this letter is a Judicious Investment

➤1234567890➤

➤Sold at all its Branches and Agencies➤

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

THOMAS GARNAR & CO., of New York, have again secured the contract to supply the Government Printing Office at Washington with bookbinding leather; law sheep; fleshers; American russia; colored skivers, roans, etc.; this being the sixteenth year that this firm has been awarded the contract. Thomas Garnar & Co. are to be congratulated on their holding a position in the trade that enables them to secure such an advantageous contract. The Government is the only consumer of bookbinders' cloth permitted to buy directly from the Interlachen mills. This powerful monopoly could not resist the temptation to grab so advantageous a piece of business. All other sales of cloth are made through such stockhouses as agree to handle no other cloth, and to maintain a uniform price.

APROPOS of what has been said in this department of the advances women are making in the art of bookbinding, comes a little pamphlet from London advertising the "Guild of Women Binders." It seems to be a combination of women bookbinders and designers who, if the pamphlet is to be believed, are turning out some original and highly artistic work. They say of themselves: "Binding is a calling from which women are not debarred by physical reasons. The Guild of Women Binders includes among its members all the more prominent and successful workers in England, Scotland, and Ireland, and examples of their work in its many and varied styles are on view at 61 Charing Cross Road." In another passage they naïvely bid for the dealers' trade thus: "Booksellers who avail themselves of the services of the Guild will find that they can often sell a book at a remunerative profit when in an appropriate, artistic binding, which they would not otherwise have been able to dispose of at all." Winding up with a list of the crowned heads and notabilities who make up their admiring patrons.

THE printing press has become a fixture in every large bindery, as a result of the growing demand for vari-colored inking on book covers. The publisher now demands delicate effects of shading and register on his bindings, formerly only thought of as the achievement of an art printer. The handiest press for a bindery is an old style Kidder, now obsolete, with a motion that is peculiar, to say the least. Instead of the platen being kept in motion by the drawbars, it is immovable, in an open position; while the whole superstructure — chase, rollers and distributing mechanism, raise and lower against it. It is an awkward looking contrivance, but seems to be just right for inking covers, because the cover once fed against the gauges remains unmoved until the press is off the impression. On such a machine it is possible to ink the two sides and backbone of a cover all in one impression, an immense saving on upright press inking. When this is attempted on a Gordon the cover is liable to fall over when the platen is drawn up on the impression. Occasionally a binder picks up an old style Kidder at from \$50 to \$100, secondhand, securing a veritable mine. An enterprising manufacturer could dispose of many such machines among the bookbinders were he to put them on the market.

INLAYING PLATES.—There is no part of a bookbinder's art requiring such a display of patient skill as inlaying plates. In this way a volume made entirely of mounted pictures may be bound as compactly as any book, without the awkward swelling of an ordinary scrap book. Select a paper for mounting a trifle heavier than the cuts, and one that appears to cockle but little when moistened. Some laid papers stretch inordinately

when wet. To begin, take a plate carefully trimmed and cut the center out of a sheet of mounting paper one-sixteenth of an inch smaller all around than the plate. Then with a sharp knife and fine sandpaper pare the edge down about fifty per cent all around, making this part of the work as uniform and smooth as possible — in fact, the whole appearance of the job depends on the careful execution of the paring. After treating the edges of the plate in the same manner, paste them together and keep under pressure until dry. Use a paste made of rice flour or ordinary starch. To avoid warping, the grain of both paper and mount should run the same way. On this work the art binders charge 15 cents per plate, so that it is confined to expensive bindings. To do a neat job is an example of considerable skill, and success may only be expected after painstaking efforts and many failures.

MARBLING PAPER.—J. G., Detroit, asks: "Can paper be marbled cheaper than it can be purchased ready made? Can any grade of marbled paper be purchased, and where?" *Answer.*—No, you cannot make marbled paper as cheaply as the imported is sold. Labor on the other side is so cheap and expert that we cannot begin to compete with it. The paper imported comes from England, Germany and Belgium, the quality being in the order named. It is all made by sprinkling the colors on the surface of gum tragacanth. When the proper design is obtained, the sheet of paper is laid carefully on top; when lifted, the color is found to have firmly adhered to the paper, and the gum is clear for a resprinkling. Recently an inventive Yankee has made a machine consisting of a circular trough, over which a car runs, feeding a continuous web of paper down into the trough and up over drying racks, in such a manner as to pick up the color from the surface of the gum, the car traveling at the same speed as the paper unwinds. The color is thrown by automatic sprinklers on the front of the car. This company, located at Cranford, New Jersey, after a year of experimenting, is now offering their papers as low as \$4 a ream, and hope to soon absorb all the trade. Outside of the company, Walcutt Brothers, of New York, are probably the only people in this country who make marbled paper, and they confine themselves entirely to special designs not kept in stock by local dealers. Louis Dejonge, Gane Bros., Griffin & Co., Thomas Garnar & Co., and, in fact, all the bookbinders' supply houses, also H. S. Leclercq & Co., of New York, carry the imported goods.

ANNUAL CONVENTION OF THE NATIONAL EDITORIAL ASSOCIATION.

The publicity that will be given the already well-advertised State of Colorado by the six days' tour of the National Editorial Association is evidently thoroughly appreciated by the citizens of that State. The entertainment given the editors, and the efforts made to present everything under the most favorable conditions, are as marked at the present convention as in the past. This spirit gives to the annual meetings of the National Editorial Association an enjoyment far beyond that usually experienced at conventions of whatever character. The editors also have impressed on them the great power which lies in their hands for good, or the reverse. The Association has been royally entertained by the city of Denver and the State of Colorado, and the beauties and climatic advantages of that delightful region will in consequence be published and republished, iterated and reiterated, throughout the length and breadth of this land and the Dominion adjoining. In the four day's business session, sixty papers or subjects relating to newspaper making were presented, which space at our disposal does not permit of even brief mention here.

THE type foundry of Emil Gursch, Ritter-Strasse 90, Berlin S. 42, Germany, has issued a catalogue of types and ornaments beautiful in cut and finish, and charming in effect. The German taste in coloration makes the work a study of value.

Specimens of Vertical Writing

Manufactured and Patented by

American Type Founders Company

For Sale at Nearest Branch

Branches and Agencies
covering
Both Hemispheres

United States, October 3, 1898

Esteemed Printer:

The Vertical Writing series of printing types, all six sizes of which are used in the composition of this page, is a radical departure from previous styles of script. The style is so well thought of in

Educational Circles

that it is being adopted as the standard of teaching in nearly all our public schools.

The field of its usefulness is on the same plane as imitation typewriter, the introduction of which

Created an extensive line of business
for the Job Printer.

As the typewriter letters imitate the work of a machine, so do the Vertical Writing types faithfully portray the handwriting of the generation now growing up.

Fraternally yours,

American Type Founders Co.

BRANCH 1

5 Point, 18A 50a, \$3.25
10 Point, 12A 40a, \$3.50
12 Point, 10A 35a, \$4.00
18 Point, 8A 25a, \$4.75
24 Point, 7A 22a, \$6.00
36 Point, 5A 15a, \$9.00

THE ELANDKAY SERIES

ALL SIZES LINE PERFECTLY ONE WITH ANOTHER BY POINT SYSTEM JUSTIFICATION

36 POINT 6 A \$3.25

HANDSOME DESIGNS

36 Point and 24 Point are New Sizes



12 POINT NO. 27 16 A \$1.50

ABOUT RIGHT FOR
NEAT BUSINESS PRINTING

12 POINT NO. 26 18 A \$1.50

NOTHING FINER FOR
LEGIBLE OFFICE STATIONERY

18 POINT NO. 29 12 A \$2.00

GRACEFUL 295 CHARMING BEAUTIFUL

6 POINT NO. 23 30 A \$1.50

PROFITABLE TYPE BECAUSE
IT CAN BE USED ON THE VERY BEST
GRADE OF PRINTING

6 POINT NO. 21 40 A \$1.25

ALL OTHER VALUABLE FEATURES
APPARENT TO THE
OBSERVING JOB PRINTER

6 POINT NO. 22 40 A \$1.25

ELEVEN SIZES ON FIVE BODIES
SHOULD BE LAID IN TRIPLE TYPE CASES
FOR CONVENIENT USE

18 POINT NO. 28 14 A \$1.75

REQUIRING LESS THAN FOUR CASES UNIQUE 34 EFFECT

12 POINT NO. 25 24 A \$1.50

GOOD TITLE PAGE TYPES
DANCE ORDERS AND NEAT PROGRAMS
COST £280 EACH

6 POINT NO. 24 30 A \$1.50

TWO STYLES OF SOME LETTERS
COSTING NOTHING AND WORTH SURELY \$25
EVERY SIZE COMPLETE

24 POINT 8 A \$2.50

OBSERVE THEIR HARMONY

Observe their Font Prices



MANUFACTURED EXCLUSIVELY BY

AMERICAN TYPE FOUNDERS COMPANY

SELLING POINTS THROUGHOUT THE WORLD



STEELPLATE



ORNAMENTS

MANUFACTURED BY

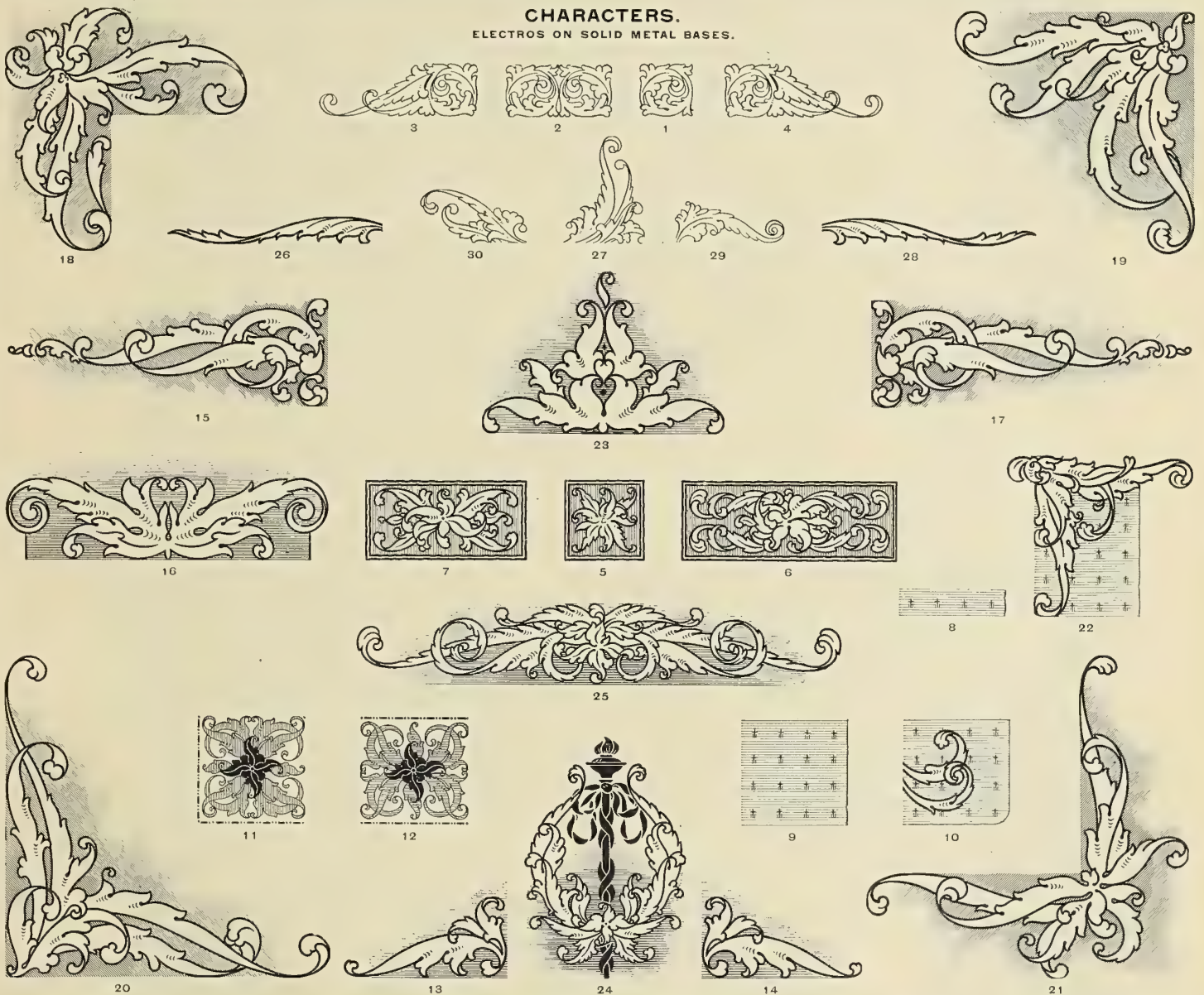
ILLINOIS ENGRAVING CO.

ORIGINAL DESIGNS.

350 DEARBORN ST. CHICAGO

CHARACTERS.

ELECTROS ON SOLID METAL BASES.



Nos. 1, 2, 5, 8, 27, 29, 30, - - 25c. each.
 3, 4, 26, 28, - - - - 30c.
 6, 7, 9, 10, 11, 12, 13, 14, - 35c.
 15, 16, 17, 23, - - - - 50c.
 19, 22, 24, 25, - - - - 60c.
 18, 20, 21, - - - - 75c.

Do not send personal checks.
 Money and Express Orders, Postal
 Notes or Postage Stamps accepted.

ILLINOIS ENGRAVING CO.

DESIGNING AND
 ILLUSTRATING.

346-356 DEARBORN ST., CHICAGO.



Photo by Brown, Milwaukee.

DELEGATES, VISITORS AND LADIES IN ATTENDANCE AT MILWAUKEE CONVENTION OF THE UNITED TYPOTHETÆ.

Taken at Bethesda Park, Waukesha, Wisconsin, August 25, 1898.

CONVENTION OF THE UNITED TYPOTHETÆ.



PUBLIC LIBRARY, MILWAUKEE.

THE annual convention of the United Typothetæ of America was held at Hotel Pfister, Milwaukee, Wisconsin, August 23-26, 1898, nearly two hundred delegates from all over the United States being present. The nine-hour proposition was brought up and fully discussed, and the convention, after an exhaustive exam-

ination into the merits of the question, adopted the following resolutions in declining to grant the request of the International Printing Pressmen and Assistants' Union and the International Typographical Union:

WHEREAS, The question of establishing a nine-hour workday in the printing business has been brought to the attention of this convention by committees appointed by the International Printing Pressmen and Assistants' Union and the International Typographical Union; and,

WHEREAS, This convention has given the question careful and earnest deliberation in all its bearings; therefore be it

Resolved, By the United Typothetæ of America, that this body does not deem it practicable at the present time to recommend to its members any change in the hours of labor which constitute a day's work.

Resolved, That the secretary of this convention be instructed to forward copies of this preamble and resolution to the president of the International



TAKING THE STREET CARS AT THE LAYTON ART GALLERY.

Printing Pressmen and Assistants' Union and to G. W. Harris, chairman of committee appointed by the International Typographical Union.

Resolved, That a committee of five be appointed to whom shall be referred the question as to what measure, if any, can be adopted by the employing printers which will make a shorter workday practicable without entailing undue loss upon the employers, and that this committee be authorized to confer with the representatives of the International Printing Pressmen and Assistants' Union and the International Typographical Union and such other similar organizations as they may deem proper.

The following committee was appointed to meet committees from the Typographical, Pressmen's and other unions, to discuss the shorter workday: J. J. Little, New York; R. J. Morgan, Cincinnati; A. J. Aikens, Milwaukee; Edwin Freegard, St. Louis; Amos Pettibone, Chicago.

New Haven, Connecticut, was chosen as the meeting place of the Typothetæ in 1899, and the following officers were selected for the ensuing year:

President—Cornelius S. Morehouse, of New Haven, Connecticut.

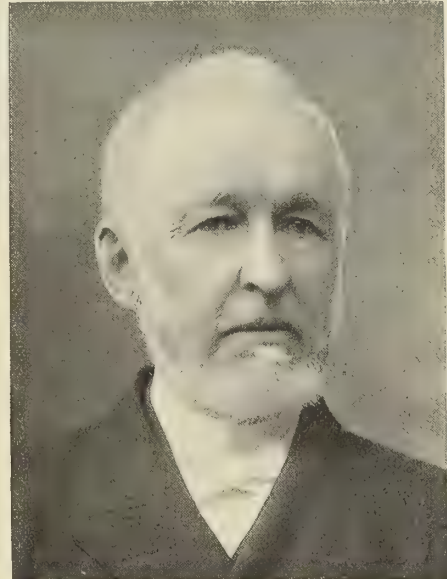
Vice-Presidents—George H. Ellis, of Boston; Edwin Freegard, of St. Louis; Everett Waddey, of Richmond, Virginia;

R. J. Morgan, of Cincinnati; John W. Campsie, of Milwaukee; Fred L. Smith, of Minneapolis.

Secretary—J. Stearns Cushing, of Boston.

Treasurer—R. R. Donnelley, of Chicago.

Executive Committee—J. J. Little, of New York, chairman; W. J. Dornan, of Philadelphia; C. W. Hornick, of St. Paul; J. H. Bruce, of Nashville; Amos Pettibone, of Chicago;



CORNELIUS S. MOREHOUSE,
President United Typothetæ of America.

Charles A. Wenborne, of Buffalo; Franklin Hudson, of Kansas City.

The committee on union label reported that the enforced use of this label upon all public printing, whether national, state or municipal, is an infringement upon the constitutional rights of the citizen, and as being class legislation, and recommended that members of the organization protest and resist every attempt to secure the enforcement of the use of this label. It also recommended that the executive committee be authorized to select a test case and prosecute it in the court of ultimate resort, the expense of such litigation to be borne by the organization. The report was passed unanimously.

The 1898 convention of the United Typothetæ of America will long be remembered by everyone who had the pleasure of being present. Milwaukee vindicated her good name as an ideal meeting place, and no effort was spared in entertaining the visitors.

The local typothetæ members had everything in readiness for the earliest arrivals, some of whom reached the city on



GEORGE W. HARRIS,
Organizer, Seventh District, International
Typographical Union.



JAMES H. BOWMAN,
President International Printing Press-
men and Assistants' Union.

The gentlemen who presented the shorter workday proposition to the Convention of the United Typothetæ.



A LINE-UP AT BETHESDA.

Messrs. James, Richardson, Wood, Bassett and Levey.

Tuesday morning, August 23. The executive, reception and entertainment committees included Messrs. John W. Campsie, A. J. Aikens, Emil Schandain, N. L. Burdick, H. H. Zahn, W. S. Allen, Frederick Pollworth, Hugo Loewenbach, John Tainsh, O. M. Drebert, John F. Cramer, C. G. Druetzer, Charles Blanchard, E. G. Crandall, W. J. Meyer, W. J. Kasch, T. U. Kaysen, Edward Keogh, J. E. Armitage, L. H. Morehouse, August Wetzell, W. C. Swain, Alonzo Fowle, E. Meisenheimer, A. W. Pollworth, John Moss, S. C. Yewdale, Ignatz Wetzell, E. A. Boner, W. T. Jenkins, J. R. Kathrens, H. C. Miller, Edward Bulfin and Herman Voss, who did all in their power to make the visitors feel at home.

The first of the delegates to arrive was James H. Bruce, ex-president of the association and a member of the firm of Marshall & Bruce, Nashville, Tennessee. Then came the enthusiastic delegation from the Boston Typothetae, consisting of L. A. Wyman, secretary of the Master Printers' Club of that city; H. C. Whitcomb, George H. Ellis, and J. Stearns Cushing, proprietor of the Norwood Press and secretary of the association.

The executive committee held a meeting Tuesday evening and put the finishing touches on the programme, while the remainder of the delegates with their wives were enjoying an informal reception in the parlors of the luxurious Hotel Pfister, the official headquarters.

Nearly two hundred delegates were present in the clubroom of the Pfister on Wednesday morning, when the first formal session of the convention was called to order by President A. J. Aikens, of the Milwaukee Typothetae. He said in part:

When I came to Milwaukee to reside the population was less than 20,000, and although there were six daily papers published in the city, the output of the six papers for a week could easily be printed in one hour at either of the

daily pressrooms of today. All the daily paper offices had small job plants, but only one office was devoted exclusively to job printing. The latter was a small affair, but did excellent work. In 1854, 1855 and 1856 the large cylinder presses run by steam were very generally introduced and did all the work for newspapers and for general commercial business. The Adams press, upon which was done most of the general printing in the older cities from 1840 to 1850, never got as far west as Milwaukee, at least I do not remember seeing one. From the small beginning of a half-century ago Milwaukee has advanced to the rank of the tenth or twelfth city of the country in newspaper, book and job and lithographic printing. If there were any infallible mode of measurement by which we could know what art, science or invention had contributed to man's welfare, I have always felt that the award would be made to the art of typography—printing by movable types.

After Mr. Aikens' interesting remarks, President Norman L. Burdick introduced Mayor David S. Rose, as cordially jolly a soul as any printer ever met. In welcoming the delegates the city's executive said, among other things:

Our municipal departments are all well organized, and we have as good, if not better, a department of police as any other city on this earth. Our city is safe, and if any of you gentlemen, perhaps, should be found out late at night during your stay you need not be afraid of a hold-up. Of course, that is only a suggestion, because it would be presumptuous for me to assume that anyone of you might be enticed to remain out very late. Our police department has little work to do, as we have but little crime. We select the best men that we can find in regard to good appearance, men of intelligence and courtesy, and you will find them on every corner of our streets. It is their duty, their primary duty, to lend every effort to make the visit of those that come within our



THE RETURN FROM THE BREWERY.

Mr. J. J. Little and Mr. and Mrs. W. F. Hall.

borders agreeable. They are good servitors, and you may use them as you see fit. We have a magnificent fire department, but we have little use for it, because we seldom have fires. If it should be desired or suggested by any of the gentlemen of this convention, we can utilize this fire department. We can load the fire engines with ice water, and ice water is needed sometimes the next morning. All that it will be necessary to do will be to ask to have the hose turned on, press the button, and the department will do the rest.

The mayor closed amid laughter and applause. Governor Edward Scofield was unable to be present and sent a letter of regret. L. A. Wyman, the silver-tongued printer of the Hub, made a happy response to the mayor's welcome, and incidentally cracked some pretty good jokes of his own.

President Burdick, in taking the chair, addressed the convention at some length. Among many particularly interesting things he said:

Minor disturbances that have happened have been brought to a satisfactory settlement in most cases. Employers and employees have begun to see, I trust, that their interests are not antagonistic; that one side cannot succeed by crippling and harassing the other, and that it is for their mutual interests to uphold and help each other in all lawful ways. I do not wish to intimate that the millennium has arrived, but surely this tendency should be in the direction of a harmony of interests; the workman doing what he can to enable his employer to make money enough to keep out of bankruptcy and pay his weekly salary list, and the proprietor to pay his hands what he can consistently afford out of the profits of his business.

The dull times and severe competition have wrought havoc with capital engaged in manufacturing and commercial enterprises, and it would seem that, with every nerve strained to keep debts paid and a firm on a sound



THE RETURN FROM BETHESDA PARK, WAUKESHA.

financial basis, that labor disturbances of all kinds should take a rest and give the overworked business man time to recuperate while the advance agent of prosperity is making his rounds.

President Burdick also paid a fraternal tribute to Wesley W. Pasko, of New York, and Cyrene H. Blakely, of Chicago, two prominent members who had passed away during the year.

The report of the executive committee showed a balance in the treasury of \$2,312.81, and indicated that in every way the organization was happily prosperous. Two very interesting papers, one on "The Economic Outlook in Printing," by L. H. Prescott, of Cleveland, and another entitled "Electricity as a Motive Power in Printing," by Charles A. Pratt, of Chicago, were read by request and thoroughly enjoyed.

James H. Bowman, president of the International Printing Pressmen and Assistants' Union, was admitted to the convention at this point and surprised the delegates by demanding a nine-hour day legislation at their hands, asserting that a formal demand would be made by the union for this concession on September 1, carrying with it thirty days' notice to the employers. Mr. Bowman's proposition was not debated at all in his presence, but numbers of questions were presented to him by those in attendance, all of which he answered as fully as possible. He made a very favorable impression in stating his case, and then retired.

The afternoon's pleasure included a trolley ride about Milwaukee's beautiful streets and an inspection of the great plant of the Pabst Brewing Company, as guests of Capt. Fred



THE BOYS WHO FURNISHED THE JOKES AND MUSIC.

Pabst. It was remarked that there were mighty few absentees at the latter exercises. In the evening there was a thoroughly delightful concert and reception tendered the visitors and their wives at the luxurious home of the Deutscher Club by the members of the local typothetæ.

A lively time awaited the delegates when President Burdick called the convention to order on Thursday morning, August 25. George W. Harris, representing the International Typographical Union of America, was admitted to the hall and stated again that the printers had voted to demand the nine-hour day, thirty days' notice to be given the employers on September 1. He added that in the larger cities he favored a reduction in the schedule of wages in keeping with the shorter hours, but that in cities like Milwaukee he presumed the men would demand ten hours' pay for nine hours' work. In reply to a query from Mr. Hornick, of St. Paul, Mr. Harris said he could not say whether action would be deferred until next spring, stating that he was not empowered to answer any questions of any nature. When the roll was called for expressions of opinion on the subject every city represented except Boston, where the nine-hour schedule is now in force, recorded an opposition to the new idea. Andrew McNally, of Rand, McNally & Co., Chicago, favored a compromise on a nine hour and one-half scale, but this plan did not find especial favor. The discussion was put off for a time and invitations were extended to the Typothetæ to meet in New Haven, Connecticut, next year, and



VAN ALLENS & BOUGHTON TALLYHO COACHING PARTY.

in Kansas City, Missouri, in 1900. Referred to committee and later on reported favorably.

Thursday afternoon many of the delegates enjoyed a delightful ride through the city's parks and a visit to the famous Soldiers' Home. In the evening some of the visitors made the rounds of the theaters and palm gardens, Milwaukee having a goodly supply of both. There was a brief secret session on Thursday evening.

At Friday morning's session, also held behind closed doors, the nine-hour petition was rejected in the resolutions printed at the beginning of this article and receiving almost unanimous support at the hands of the delegates. There remained only the election of officers and the choice of a next meeting place, and the convention took up these matters with dispatch. New Haven, Connecticut, was selected for 1899 and the officers were chosen as already named. In the afternoon there was an excursion to Bethesda Park, Waukesha, where a group photograph was taken, and in the evening the convention was brought to a successful close with a banquet fit for a king. After good things of every variety known to the modern *chef* had been discussed at length and with numerous encores, chairs were pushed back, cigars served and the flow of soul began in a happy vein and so continued to the end of the following programme, under the skillful toastmastership of Ex-Governor George W. Peck, the famous Milwaukee author, who kept the laughter at the boiling point all through the evening:

"Ourselves," responded to by Ex-Congressman J. J. Little, of New York; "Milwaukee: Through Her Manufacturers She Has Risen from Her Bier," R. J. Morgan, of Cincinnati; "The Printer as a Patriot," Everett Waddey, of Richmond, Va.; "Imperialism—The Spirit of Empire," Franklin Hudson, Kansas City, Mo.; "The Typothetæ Millennium," Herbert L.



ANOTHER OF THE VAN ALLENS & BOUGHTON TALLYHOS.

Baker, Buffalo, N. Y.; and "The Ladies," Louis A. Wyman, of Boston.

The speakers must be content with the general and true statement that each toast was highly enjoyable and only lack of space prevents their publication in full at this time.

The ladies were tendered a reception and supper in the hall adjoining the banquet room at the time the banquet was in progress, and numbers of them joined the gentlemen in the other room near the close of the speechmaking.

Saturday there was a general exodus in all directions, every delegate being careful to first seek out some member of the Milwaukee reception committee and tell him how pleasant the week's visit had been in every way.

The following delegates and visitors registered at headquarters:

- ALBANY, N. Y.—A. S. Brandow and wife.
BALTIMORE, MD.—John B. Kurtz.
BATTLE CREEK, MICH.—R. A. Hart, John B. Neale, Fred W. Gage.
BOSTON.—J. Stearns Cushing, L. A. Wyman, George E. Peters, H. C. Whitcomb, George H. Ellis, George C. Scott, H. Estes Wright.
BUFFALO.—Frank H. Zesch and lady; John S. Wilson, Charles A. Wenborne and lady; Herbert L. Baker, Frank W. Heath and lady; H. L. Hart, C. R. Hunn.
CHICAGO.—George E. Cole, C. M. Staiger, J. W. Donohue, Franz Gindele, A. McNally, wife and daughter; William Johnston, W. H. French, Amos Pettibone and wife, J. L. Regan, R. R. Donnelley and wife, W. P. Dunn, W. F. Hall and wife; P. F. Pettibone, Fred Barnard, wife and daughter; W. H. Armstrong, C. S. Partridge, J. O. Spencer, George H. Benedict, John M. Tuttle, C. W. Juergens, A. A. Norton, C. F. Whitmarsh and wife; E. D. Moeng, O. N. Blomgren, F. A. Venney, Walter S. Marder, Henry O. Shepard, M. L. Redfield, J. H. Behrens, James A. Wood, Ellis C. Latham, B. B. Herbert and wife, C. O. Owen, W. B. Conkey, George M. Hill, Frank Morris and wife.
CINCINNATI, OHIO.—Frederick Spencer and wife, George C. James, R. J. Morgan and wife, J. E. Richardson.
CLEVELAND, OHIO.—C. O. Bassett, L. H. Prescott, W. S. Judson, G. E. Saeger, A. M. Weber, George D. Kirkham, M. H. Clark.
DAYTON, OHIO.—F. H. Lueders.
DULUTH, MINN.—John Christie, Charles H. Thornton.
FAIRFIELD, MASS.—C. T. Barden.
GRAND RAPIDS, MICH.—C. C. Cargill.
INDIANAPOLIS, IND.—Louis H. Levey.
KANSAS CITY, MO.—Franklin Hudson and wife, Charles E. Brown and wife, William J. Berkowitz and two ladies.
LANCASTER, WIS.—Walter W. Pollock.
LONDON, CAN.—A. Talbot and lady.
MEMPHIS, TENN.—W. H. Bates and wife.
MILWAUKEE, WIS.—A. J. Aikens, C. G. Dreutzer, August Wetzels, F. C. Morehouse.
MINNEAPOLIS, MINN.—M. N. Price, C. F. Hatch and two ladies, F. E. Storer and lady, J. R. Berger, C. A. Mitchell, C. C. Webster, Fred L. Smith and two ladies.
NASHVILLE, TENN.—W. B. Baird and wife, E. W. Foster, J. H. Bruce and wife, S. A. Cunningham.
NEW HAVEN, CONN.—George M. Adkins and wife, William H. Lee, E. H. Parkhurst.
NEW YORK.—Joseph J. Little, Thomas E. Kirby, R. W. Nelson, Paul Nathan, L. Alers-Hankey, Thomas A. Raisbeck, J. H. Ferguson, wife and Miss Cooper, Robert Hornby and four ladies, H. T. McCafferty, F. A. Ringler, J. Clyde Oswald, L. Grossman, Charles Hurst, Edwin Flower, W. F. Stodder, Julius Jaenecke, E. H. Wimpfheimer, Alex. Klebold and lady, E. du Laurens.
NORFOLK, VA.—John E. Burke.
OSWEGO, N. Y.—Neil Gray, Jr.
PHILADELPHIA, PA.—Edward P. Suter and wife, M. D. Wood, George Thomson, W. J. Dornan.
PITTSBURG, PA.—Harry P. Pears.
RICHMOND, VA.—William Ellis Jones, Everett Waddey and wife.
ROCHESTER, N. Y.—Ernest Hart, E. R. Andrews and wife.
ST. LOUIS.—Carl Schraubstadter, Jr., Edwin Freegard, Fred F. Gottschalk, John Bermeil and lady; A. H. Witte, wife and two daughters; A. Whipple and wife, George Strassburger, H. A. Pawley.
ST. PAUL.—H. D. Brown and wife; M. Tracey, wife, daughter and Miss Derrick; George M. Stanchfield, wife and Miss Barnes; Charles Conradis, C. W. Hornick.
WHITEWATER, WIS.—E. D. Coe.
WINNIPEG, MAN.—John Stovel.

The following ladies interested themselves in making it pleasant for guests, and greatly assisted the members of the entertainment committee in looking after the visitors: Mrs. A. J. Aikens, Mrs. N. L. Burdick, Mrs. John W. Campsie, Mrs. Frederick Pollworth, Mrs. John Tainsh, Mrs. Alonzo Fowle,

Mrs. Edward Bulfin, Mrs. W. S. Allen, Mrs. Hugo Loewenbach and Miss Morehouse.

A number of the delegates and visitors were entertained in Chicago, on their way home, Saturday, by the courtesy of Mr. H. W. Thornton, manager for Messrs. Van Allens & Boughton, who took them on a trolley coach ride over Chicago's boulevards and out to Jackson Park, the location of the World's Fair. Two coaches were required, and a jolly party it was. All were delighted with the trip. Part of the delegates from the East also made stops in Detroit, Cleveland and Niagara Falls.

BANQUET TO HERBERT L. BAKER.

A cordial evidence of the high estimation in which Mr. Herbert L. Baker, for the past five years manager of the Buffalo branch of the American Type Founders Company, is held by his business friends and associates, was given on the evening of August 20, when, on the occasion of his appointment as general manager of the Unotype Company, of New York, his friends tendered him a farewell banquet. The banquet hall was crowded. Besides most of the members of the Typothetae, there were present many prominent men of Buffalo and other cities. R. W. Nelson, general manager of the American Type Founders Association, came up from New York, together with H. L. Bullen, advertising manager of the association. Other out-of-town guests were R. E. Emblidge, of the *Niagara Gazette*; T. M. Chapman, of the *Tonawanda Herald*; John Clapperton, of Rochester; James Bailey, of the *Rochester Union and Advertiser*, and A. J. Wegman, of Rochester. Among the guests from Buffalo were the Rev. John S. Wilson and Park Commissioner Reinecke.

Charles A. Wenborne, president of the Buffalo Typothetae, acted as toastmaster. The toasts were all very appropriate and extremely interesting.

Immediately after the banquet, James A. Pierce assured Mr. Baker that while his friends in Buffalo rejoiced in his success and good fortune, they were extremely sorry to lose him. Mr. Pierce then, on behalf of the typothetae and friends, presented to Mr. Baker a richly engraved silver water pitcher.

Park Commissioner Reinecke responded to the toast, "Bugs, Parks and Printing."

"The You-Nit Type" was the toast Mr. Baker responded to, and A. C. Vanduzee made a hit with his stories of printers on the tramp.

The Rev. Mr. Wilson spoke of missionary work in the Buffalo branch, and after he had finished he presented to Mr. Baker a handsomely framed picture of the members of the Buffalo Typothetae. Before Mr. Baker could recover his breath Mr. Pierce responded to the toast, "Time," and slipped into Mr. Baker's watch pocket a beautiful timepiece.

It was not on the programme, but Mr. Baker was forced on his feet again to tell his enthusiastic friends that no matter how large the measure of success might be for him in the future he always would retain in his mind a pleasant remembrance of his Buffalo friends and a warm spot in his heart for the Buffalo Typothetae.

REFERRED TO CONTINUALLY BY MEMBERS OF ALL DEPARTMENTS.

I have often thought of tendering my appreciation of the work done by THE INLAND PRINTER. Every month I am asked for THE PRINTER several times before its arrival, and it is referred to continually by members of all departments. Personally I owe THE INLAND PRINTER my gratitude for many pointers, and also for a great deal of pleasure.—L. D. Bangs, foreman printing department, the Mortimer Company, Ottawa, Canada.

THE first successful type foundry in the United States was established at Philadelphia in 1796 by Archibald Binny and James Ronaldson, of Scotland.

NATIONAL ELECTROTYPERS' CONVENTION.



SOLDIERS' MONUMENT, MILWAUKEE.

THE annual convention of the National Electrotypers' Association was held at Milwaukee, Wisconsin, August 23 to 26, 1898, and proved a notable success socially and in the nature and quantity of business transacted. The attendance at the convention was very gratifying. Seventy-five firms were represented, over thirty-six per cent of the

entire number of houses engaged in the business in this country, and over forty-eight per cent of the jobbing electrotypers of the United States. Many matters of interest to the trade were discussed, and it is believed much good will result from the meeting. Measures were taken to inaugurate a standard scale of prices and a standard thickness for book plates throughout the country. These measures are probably the ones of greatest importance among those acted upon, as the lack of standards in these particulars has been the cause of much complaint by customers.

The secretary was directed to send a letter of thanks to Mr. H. R. Wills and Mr. A. L. Day, of the Hoyt Metal Company, for their valuable assistance in the matter of the organization of local associations.

The election for officers resulted as follows: President, F. A. Ringler, New York; vice-presidents—George H. Benedict, Chicago; George E. Peters, Boston; J. H. Ferguson, New York; George Thomson, Philadelphia; M. C. Lawrence, Cleveland; secretary, J. H. Ferguson, 446 Pearl street, New York; treasurer, J. H. Behrens, 341 Dearborn street, Chicago.

The third annual meeting will be held at New Haven, Connecticut, the date to be named by the Executive Committee.

The delegates to the electrotypers' convention participated in the various entertainments provided for members of the Typothetæ, and enjoyed themselves fully as much as if separate provision had been made for them. Numbers were delegates to both conventions and found the time well taken up with the business meetings of both organizations and the pleasures that had been planned by friends in Milwaukee. The trips to the Soldiers' Home and to Waukesha were especially appreciated.

The following report by President Ringler was listened to with intense interest by all members in attendance:

To the Executive Committee and Members:

GENTLEMEN,—A review of the work that has been accomplished during the past ten months shows that the National Association of Electrotypers has reached a position of importance and influence which promises great benefit to our members. When we assembled in Nashville in October, 1897, for our



F. A. RINGLER,

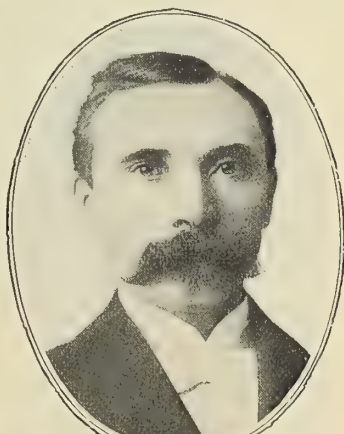
President, National Association of Electrotypers.

first annual convention our association numbered only a few members. There now stand on our membership list the names of nearly every electrotyping establishment in the country, and I have reason to believe that by next year all will be members.

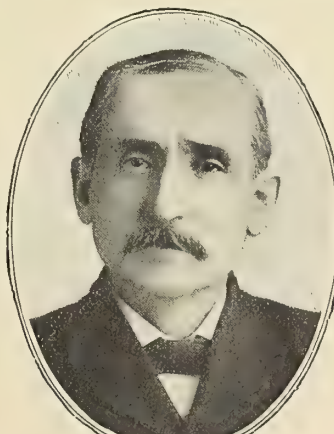
Every effort will be made to make this association national and thoroughly representative of the electrotyping interests of the United States. The last ten months have been devoted more largely to the work of local organization, and we have succeeded in organizing associations in Philadelphia, with Mr. George Thomson, president; Cleveland, Mr. M. C. Lawrence, president; Louisville, Mr. Fred S. Mayer, president. These, with the New York Association, Mr. J. H. Ferguson, president; Chicago Association, Mr. G. H. Benedict, president, and Boston Association, Mr. G. E. Peters, president, that were formed prior to the Nashville convention, make six local associations. In addition to these, associations are about to be formed in St. Louis, Cincinnati, Indianapolis, Minneapolis, St. Paul and Milwaukee. In spite of this necessity and the obstacles which have been encountered because of business depression and the war with Spain, very much practical work has been done and substantial progress has been made in the direction of our expressed objects—to be associated together as business men for widening and extending the avenues of trade and commerce, and for removing obstacles in the way of fair com-



GEORGE H. BENEDICT,
Vice-President, National Association
of Electrotypers.



J. H. BEHRENS,
Treasurer, National Association of
Electrotypers.



J. H. FERGUSON,
Secretary and Vice-President, National
Association of Electrotypers.



GEORGE THOMSON,
Vice-President, National Association
of Electrotypers.

petition in our own market, and for improving the conditions governing our trade with other countries. We may only refer to the past for principles, but in order to succeed in the future we must study the present and adapt ourselves to the changing conditions. Every question this association has to deal with should be considered from a purely business and practical standpoint.

We close this year with our business on a better foundation for the future, and hope that every member will gladly render any aid possible to such endeavors as seek to elevate and advance the electrotyping business.

Respectfully submitted, F. A. RINGLER.

The following comprehensive and valuable report was submitted by the secretary, Mr. J. H. Ferguson, and received the warm approval of the convention:

Mr. President and Fellow-Members of the National Association:

It is quite a number of years since the conception of the idea of a national electrotypers' association, but until within the past two years the times did not seem to be ripe for the formation of such a body. There were several local associations, and in their work there was felt the necessity of an organization which should include the entire country. In response to a request from Chicago, the New York Association decided to ascertain the sentiment of those in the trade, and a communication of inquiry was sent to every known electrotypewriter in the United States. The replies were almost unanimous in favor of a national organization, and one was formed, as stated in the minutes of the meeting held at Nashville.

During the past year there has been continuous progress in the work of organizing local associations, with the result that there are now eleven organized, or in process of organization, namely: Chicago, Cincinnati, Cleveland, Indianapolis, Louisville, Minneapolis, St. Paul, Milwaukee, New England, New York, Philadelphia and St. Louis. Only a portion have as yet joined the



C. C. CARGILL IN THE ACT OF "TAKING" THE ELECTROTYPERS AT WAUKESHA.

National Association, but no doubt the others will soon knock at our door for admission and be made welcome within the fold.

The first association of employing electrotypers dates back only about twelve years. During the early days of the civil war, when the prices of metals and other supplies greatly advanced in price, the electrotypers of New York met and adopted a scale of prices, but did not form a permanent association. The scale was maintained for several years, until about the close of the unpleasantness, when, owing to a reduction in prices of supplies, there came a gradual letting down in the rates for electrotypes.

For the information of some who have come into the business since the time referred to, I mention a few items from the scale mentioned:

BOOKWORK—Pica, 70 cents per 1,000 ems; small pica, 60 cents; long primer and bourgeois, 45 cents; brevier or smaller, 40 cents; stereotyping, 5 cents per 1,000 ems less. Making the price of a plate 5 by 8 inches: Pica, about 2½ cents per square inch; small pica, 3 cents; bourgeois, 3½ cents; brevier, 3⅓ cents.

JOBWORK—Type jobs measuring less than 2,000 ems, brevier, to be charged as cuts. First square inch, 40 cents; two square inches, 50 cents; piece 4 by 4 inches, \$1.10; 6 by 6 inches, \$2.20; 8 by 8 inches, \$3.90—about 6 cents per square inch.

At these rates electrotypers, even though they paid 12 cents per pound for electrotype metal and \$2.50 for plumbago, managed to get a respectable profit out of the business. It must be borne in mind that while the prices named were seemingly quite high, there was a lack of facilities for turning out work that would discourage an electrotypewriter of the present day. The perverseness of the acid battery and the persistence of the hand shaver in breaking plates may still linger in the memories of some of the older men present.

A few years after the close of the war prices for electros had depreciated to an extent that narrowed the margin for profit to a mere streak. Then attention became turned to improved methods; machinery was more largely employed, and for a time the increased facilities enabled electrotypers to make a profit, but prices continued to fall until it became a question whether expenses could be met. The only way seemed to be by an increase of

business. This really meant a further reduction in rates, as it was found necessary to offer lower prices as an inducement for a customer to change his electrotypewriter. This plan made the situation really worse, and in time all



A GROUP OF ELECTROTYPERS AT BETHESDA PARK, WAUKESHA.

became aware that there must be an advance in prices or it was only a matter of time before the trade would be ruined. Then was tried the plan of doing by means of an organization what had been found impossible to accomplish by individual efforts.

By some it has been suspected that the formation of employers' associations was for the purpose of antagonizing the unions and union men. Such is not the case, at least with this association, as anyone should be convinced who has read the motto of our president: "Unity of Capital and Labor Brings Prosperity to the World." Instead of antagonizing labor and laboring men, we assert that no man works harder than the electrotypewriter who employs men. Being laboring men ourselves, we should do injustice to ourselves and our occupation did we not have due respect for labor. There have been differences between employer and employe in our line of business, but the differences have been fewer, of shorter duration and have been more readily adjusted than they would have been but for our associations. Our organizations will prove to be beneficial to our workmen, provided they will work with us, as they seem disposed to do, to assist in maintaining a living rate for our products. That accomplished, they may feel certain that their employers will continue to pay living wages.

Reports from all sections of the country agree in the statement that business during the year has been very quiet. As trade fell off there was an inclination to think some one was cutting prices, but that impression was shortly dissipated as the truth became evident that there was much less than the usual demand for electrotypes. Notwithstanding dullness of business and consequent shrinkage in quantity of output, the trade today is in better condition than it was a year ago, thanks to advanced prices for plates. With the cessation of war and the revival of trade, which is generally predicted, elec-



AN EXCHANGE OF COURTESIES.

Mr. J. H. Ferguson feeding popcorn to Secretary Pollworth.

trotypers will have only themselves to blame if they do not take advantage of the opportunity to better their condition.

Reports from the officers of the different associations are all quite favorable. Prices are being well maintained. Not but that there may be instances where some brother has not sufficient backbone to withstand the importunities, and in some instances the threats, of his customers, but such cases are

exceptions, and as nearly as I can ascertain, infrequent. There is but a fraction of the reported variations from the scale which can be proved true. Electrotypers have so long believed and acted on statements of their patrons that it is almost like changing one's nature for him to entertain doubts regarding assertions of how much less price some other electrotypist will quote, or has offered to do the work for. A majority of such statements are untrue; yet it must be admitted that they, combined with the depression in business, are the cause of considerable uneasiness, which, unless checked, will work much injury.

It is the universal belief in the trade that there have been beneficial results from the formation of associations. The business is on a better footing than it has been for many years. What has been accomplished is only a fraction of the good which is possible.

The Boston electrotypers have had an association for about eight or ten years, but for several years previous to the organization of the National Association was inactive, after which the electrotypers of New England were united in a body under the name of the Electrotypers' Association of New England.

About twelve years ago the electrotypers of Chicago formed an association and for a time worked in harmony, but disturbing elements raised doubts as to the good faith of the members, with the result of a suspension of efforts for uniform rates. The condition of the trade grew worse and prices sagged until the members of the unions, becoming alarmed for the stability of their rates, requested the employers to resuscitate their association. This was accomplished, and the condition of the trade immediately improved. The members of the Chicago association have been efficient missionaries, and instrumental in doing valuable service in other cities. One can always speak more convincingly on a subject when he has had experience, so the electrotypers of Chicago having experienced the benefits of organization were well qualified to advocate the cause before others in the business. The secretary of the Chicago association reports the members are pulling together harmoniously and that the association is stronger than at any previous time since its organization.

In February of this year the electrotypers of Philadelphia formed an association which included in its membership every employing electrotypist in the city, and the organization set out with very favorable prospects. In June, owing to a refusal to accede to the demands made by the Electrotypers' and Stereotypers' unions, a strike resulted which has not yet been settled; the obstacles to an adjustment of the questions at issue seem too great to be surmounted. The determination displayed by each side to the controversy shows of what stuff Philadelphians are made. There are no indications of a convergence of the lines of the employers or the unions. By the efforts of the latter two new foundries have been established, which may exert a potent influence in a settlement of the questions at issue. If the new foundries fail, the proprietors will be convinced that the demands of the unions were excessive; if they succeed, the proprietors of the older houses will learn that reorganization of their methods will be necessary in order to keep their positions in the line of trade. It is a matter for regret that the differences could not be adjusted before the introduction of more competition. Unsettled grievances between labor and capital seldom result in good to either party or to the trade involved.

The New York association has a larger membership than any other in our body, yet it was not organized until after the Chicago association; in fact it was, to an extent, the successful organization of the Chicago brethren that led to the meeting for the purpose of taking steps toward the formation of the New York association. This body has not had plain sailing during the past year, having had two controversies with the Electrotypers' and Stereotypers' unions, both of which resulted in strikes. The first trouble, about the middle of December, was in reference to the adoption of a shorter workday. This strike was of but few hours' duration; the only question at issue was as to the date of adoption of a nine-hour workday, which was settled upon to commence on April 1. Early in April a strike was declared in support of Typographical Union No. 6, in a controversy with a printing office. This strike continued for four days, when No. 6 consented to the withdrawal of the electrotypers and stereotypers from the controversy. There is now under consideration a plan by which it is expected to avoid the possibility of any strike in future.

With a large majority of the electrotypers in New York, trade has been quiet for several months, but all expect to participate in the revival of trade predicted to soon occur. During the year there has been an addition of two electrotyping plants in the city, one in a printing office, where there is not sufficient work to warrant a foundry, the other is a new job shop. This one is occasioning some uneasiness in the trade owing to the rates for which work is being done—bookwork at 1¼ cents, with or without half-tones; jobwork at one-third off the scale. The proprietors are very particular not to give written estimates; they seem to fear something, and it is not unlikely something may drop.

This report would be incomplete without the mention of the names of two men, not directly in the trade, who have been very active, and who have done very effective work in interesting electrotypers in the subject of the formation of associations. They have been liberal in time and money for the work. Their assistance in our cause has been of great service. Possibly their efforts were not made entirely disinterestedly, but, as a measure of protection, under a conviction that the conditions under which electrotypers were conducting business would, in the near future, render it impossible for the metal man to collect his bills. Whatever may have prompted the gentlemen, the service has been rendered gratuitously, without solicitation, and the trade has been benefited. Everyone present must be aware that I refer

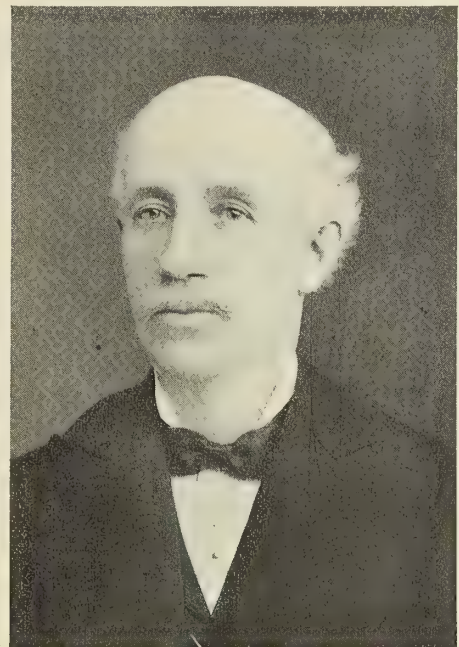
to Mr. H. R. Wills and Mr. A. L. Day, of the Hoyt Metal Company. I hope the thanks of this association will be tendered them and that they may receive, in addition, further evidences of esteem by being favored with orders for any goods, in their line, which are used by members of this body.

Respectfully submitted,

J. H. FERGUSON, Secretary.

The meeting closed with a banquet which was attended by all of the delegates and by several invited guests, among them THE INLAND PRINTER representative. F. A. Ringler, president, acted as toastmaster; at his right sat Secretary J. H. Ferguson and George E. Peters, and on his left Treasurer J. H. Behrens and George H. Benedict. The gathering was a very pleasant affair; and as the chairman called upon nearly everyone for short speeches, the best of good fellowship prevailed, and all went away feeling that the acquaintance gained would be of permanent value to them.

Following is a list of those who attended the convention, all of whom, with the exception of Mr. Whitcomb, were present at the banquet: F. A. Ringler, J. H. Behrens, George Thomson, F. Nahser, C. W. Juergens, F. H. Clark, H. R. Wills,



H. R. WILLS,

Of the Hoyt Metal Company, St. Louis, who has done yeoman service for the Electrotypers' Association.

L. Grossman, A. E. Flaig, John B. Neale, Fred W. Gage, Oscar Blomgren, C. F. Whitmarsh, J. Bermel, E. D. Moeng, C. S. Partridge, H. Buester, E. C. Williams, W. F. Stodder, H. T. McCafferty, T. A. Raisbeck, Edwin Flower, J. H. Ferguson, George E. Peters, E. H. Parkhurst, George C. Scott, C. C. Cargill, T. Theis, C. C. Webster, H. A. Pawley, Charles Hurst, J. Clyde Oswald, E. P. Suter, R. W. Nelson, George H. Benedict, H. C. Whitcomb.

A number of the gentlemen present at the convention have furnished THE INLAND PRINTER with their impressions of the meeting. These are here presented in the hope that they will give a clearer idea of the aims and objects of the organization than a simple report of the convention could possibly show:

C. W. Juergens, Juergens Brothers Company, Chicago.—The electrotypers' convention held in Milwaukee, in my opinion, has been a great success to the trade. It has formed a mutual friendship among the electrotypers all over the country, and in this friendship lies the success of the association. If those who do not belong to the association would become members, they would soon lose the feeling they now have that every electrotypist is an enemy of theirs.

John B. Neale, William C. Gage & Sons, Battle Creek, Michigan.—As an exceedingly interested attendant upon the sessions of the National Electrotypers' Association at Milwaukee, I was chiefly impressed with the strong desire shown for the universal betterment of the conditions of the

trade. Sectionalism, while as fully developed, perhaps, as in any other line of business carried on throughout the country, was made entirely secondary and subservient to the putting in effect of broad and well-conceived plans for the welfare of the craft as a whole. In adopting the uniform scale a step in advance was taken, the importance of which cannot fail to be realized when its good effects are manifested, as they surely must be, in the removal of one of the greatest causes of difference among platemakers, and a revival of much of the old-time prosperity in the trade. Could disturbing elements grasp the true significance of the work of the association in attempting to make uniform standards obtain, as well as to control ruinous competition, and act in harmony with them to secure just compensation for work well done, many of the troublous questions now confronting the electrotypers, in common with other members of the printing fraternity, would admit of peaceful and easy solution.

Charles C. Cargill, Grand Rapids Engraving Company.—"How much of human hostility depends on that circumstance—distance! If the most bitter enemies were to come into contact, how much their ideas of each other

convention did not accomplish any more than afford the opportunity of getting acquainted with each other, to exchange ideas and learn the conditions in different parts of the country, its work is not in vain; but it has accomplished much more and no one is harmed. Who among those that attended the Milwaukee convention did not go away with a more determined idea of the great benefits of association than when he went there?

C. S. Partridge, A. N. Kellogg Newspaper Company, Chicago.—The attendance at the Milwaukee convention indicates a rapidly growing interest in association work which is very gratifying to those who have worked long and faithfully to this end. Electrotypers are influenced to some extent in the conduct of their business by certain conditions which for the time being are local, but which eventually will become national. A valuable feature of the convention was the opportunity it offered for an exchange of views concerning these conditions, and much valuable information was thereby obtained which could otherwise be gained only at the cost of individual experience, which always comes high. The experience of men who have met and successfully overcome difficulties and dangers is obviously of great value to those



Sanders Engraving Company, St. Louis.

THE RETURN OF THE VOLUNTEER.

Photograph copyrighted by F. W. Guerin, St. Louis.

would be chastened and corrected. They would mutually amend their erroneous impressions; see much to admire and much to imitate in each other, and half the animosity that sheds its baneful influence on society would fade away and be forgotten." The electrotypers who met at Milwaukee will find food for thought in the above quotation. What a vast difference in their ideas of each other before any conventions were held; one looked upon the other as an enemy, taking advantage of every opportunity to cripple each other, and the business in general. The convention throws a different light on the subject. You find your competitor a man like yourself, willing and anxious to work for the general good, and instead of meeting the underhand, treacherous being previously pictured, he is one with whom you are glad to associate, willing to extend the hand of fellowship, and to work shoulder to shoulder for mutual progress. Why should it not be thus? Is it not better to reap the benefits of united action than to suffer the disastrous effects of hostility? One cannot appreciate, without personal experience, how much good is accomplished by regular meetings. I venture to say that if all the electrotypers in the country could meet once a month, there would not be a concern which would not be glad to take advantage of the benefits of association. If a

who sooner or later will have the same conditions confronting them, and there are few men in the electrotyping trade who know so much that they cannot profit by the experiences of others. This is only one of many valuable features of the convention, but it is worthy of mention.

J. H. Ferguson, The Lovejoy Company, New York.—As to my impressions of what has been accomplished by the National Electrotypers' Association and the prospects for the future, would say: The work, thus far, has been largely preliminary, yet the headway made is exceedingly encouraging. The association was formed at an opportune time—a time when, owing to the depressed condition of trade, nearly everyone was feeling almost discouraged and ready to grasp at anything which promised a change for the better. The time was ripe for the movement and it has been well supported. The attendance at Milwaukee and the interest shown is very gratifying, and I expect a largely increased attendance at the next convention at New Haven. The bringing together, in convention, of men of the same occupation for business and social intercourse cannot but be a benefit to all who attend, and I believe the benefits will be increasingly appreciated in years to come. Transportation companies realize that it is profitable for them to encourage

attendance at conventions, and the courtesies extended to those who go makes the journey to and from the place of meeting very pleasant and quite reasonable in cost. As a matter of business every house should be represented at the annual convention of its trade. While I think everyone came away from Milwaukee feeling that the convention was a success and having high hopes for the future, yet I do not feel competent to predict what may be done by the National Association; much, very much, will depend on the good faith of and confidence among the members. A few unprincipled ones may render inoperative the best laid schemes, provided they are not promptly shown the error of their ways and convinced that action not in accordance with the views of the majority of the members of the association will bring discomfort to the guilty party. Time was when each firm was a law unto itself; today the conditions are different. This is the age of organizations, and no one house can expect, to maintain a position in opposition to its competitors. If attempted, the one must overmaster the many or be itself defeated. It is certain that the electrotyping business is, at present, in a much better condition than it has been for many years, owing to the influence and efforts of members and well-wishers of the association, and electrotypers should feel encouraged and strengthened, to not only maintain their present position, but to push forward until there shall be a fair profit in the business. If prices are allowed to go backward they will not stop where they were two years ago, but continue their downward course and the result will be disastrous alike to employers and to workmen. It is, therefore, a vital matter to the unions that there shall be sufficient in the business for the maintenance of the present scale of wages or they will be cut; the sooner the unions realize this and act accordingly the better for all concerned.

E. C. Williams, George E. Lloyd & Co., Chicago.—I am not an electrotypist, but if I were, I certainly would be in the association. From what I learned while in Milwaukee, I know they are making great progress, and I believe they would make still greater progress if they could meet semi-annually instead of but once a year. If it were not possible for them all to meet at one place twice a year, the Eastern people should meet in the East and the Western people in the West at the same time and later hold their annual meeting. They have made wonderful progress in the last few years and have increased their membership to a great extent, and the good work done by the leading members is greatly appreciated by the association. I think the adoption of the new scale is the key to future success, and they should be congratulated on the way it has been received by the members. They certainly have my best wishes for their continued prosperity.

George H. Benedict, George H. Benedict & Company, Chicago.—I judge from the statements made by the several delegates to the Electrotypers' Convention at Milwaukee that each and every one was pleased to have attended the convention. It is my judgment that every electrotypist in the United States who did not attend would regret it if he knew of and appreciated the work accomplished, the good time we had, and the great satisfaction in making the acquaintance of those excellent gentlemen engaged in the same line of business. The fact that a uniform scale for the entire country was adopted is evidence that the electrotypers intend getting down to business, and the resolution to the effect that the electrotypers in one locality shall respect the rates of another territory surely indicates the intention of working in harmony and improving conditions to the fullest extent possible. I have now attended two conventions of the Electrotypers' Association, and will say to those who were not at either, that if the expense were double what it has been I would not miss the next convention, as I feel certain that I will be benefited in proportion to the expense by being with the electrotypers.

T. A. Raisbeck, Raisbeck Electrotype Company, New York.—It is gratifying to find so many electrotypers who realize that there are interests other than local ones which the trade all over the country should foster. During the week spent at the convention much was done toward establishing a uniform scale both of wages and prices. The important and beneficial nature of this move is realized by the Typothete and electrotypers alike, and as the advantages secured will be felt throughout the coming year, there will be no occasion for anyone to regret his attendance when considered from a business standpoint. The trip to Chicago offered the Eastern members an opportunity of combining pleasure with business. The New York, New England and Philadelphia people were on the same train, and the trip was a very enjoyable one indeed. Our cordial receptions in Chicago, Cleveland and Detroit are impressive, as they show that social and business relations are being established between the trade in the East and in the West, which I hope will continue for the furtherance of our mutual interests.

Fred W. Gage, William C. Gage & Sons, Battle Creek, Mich.—While the second annual convention of the National Electrotypers' Association was notable for the social enjoyments provided, there was also a noticeable willingness to "get down to business" in the meetings, and an evident earnest desire to further the best interests of all concerned. The adoption of the uniform scale marks a distinct step in advance, and will doubtless be of great benefit to printers as well as electrotypers. It was evident that concessions were made by various sections in the interests of harmony, and indeed one of the most noteworthy features of the convention was the freedom from contention and bickerings. A report from a recently organized local association to the effect that they would not on any account go back to the old "any-old-price" condition of affairs was or should be an object lesson to cities having no association.

F. H. Clark, Eclipse Electrotype and Engraving Company, Cleveland, Ohio.—The second convention of electrotypers, held at Milwaukee, proved beyond a doubt that the electrotyping industry of this country is on the road to a visible improvement of conditions. A wave of understanding has, at last, swept across the minds of most of us that our very preservation, in a

business way, depends upon a close and honorable association and a feeling of perfect confidence in each other. In no other way could the benefits of an association be better illustrated than by the way the delegates from the different sections worked harmoniously together and fraternized with each other at Milwaukee. Let us have a uniform scale and discount; a feeling of supreme confidence that we will be fairly dealt with by the other sections; a vigorous energy in bringing other associations into existence; and a faith that when we meet next year in convention all cities east of the Mississippi will send delegates who will hear reports from our capable officers that all is well, and that the business of electrotyping has, at last, taken its true standing among the industries of the land. Association naturally means better prices, and better prices for our products mean several things. The first is, that we will be able to give to our customers work of a higher grade, and better service. It means a development of new ideas in connection with our business. It means a competition as to quality and service instead of the competition of prices of the past with which we are all too familiar. It is an old argument, and a true one, that the printer does not pay for the electrotyping. He figures electrotyping in his estimate the same as any other part of the job. Now, if all printers pay the same price, will they not be better satisfied than under the old plan of A being able to buy cheaper than B, and on account of this difference in cost B possibly losing the job, and wondering why? When we first formed an association here we found the master printers ready to complain at our plan of a uniform rate of discount, but now they are better pleased, having had a chance to test the plan and finding it to be eminently satisfactory, on account of removing a constant worry that some other house is buying electrotypes at a lower price than they are. Now, just one word of advice to those electrotypers in cities where an association has not been formed. Do not be afraid of each other, for ours is a case where distance does not lend enchantment to the view. Get together and you will be surprised to find out that you are not the only man in the business in your city who is a thoroughly good fellow with honorable intentions, and a desire to make more than a bare living out of his business. When you once come to this understanding the rest is easy, and the business you do will be easier to handle, and the satisfaction of doing it with a fair profit to yourself will pay you many times over for your efforts in the direction of an association.

H. R. Wills, Hoyt Metal Company, St. Louis.—This, the second annual meeting of the National Association, was marked throughout by genuine good fellowship and free from all sordid motives or feelings whatever. It was a "mile post" on the road to success, and "association" and "better prices and conditions" were in the air everywhere. The large attendance as compared with the small meeting at Nashville last year augured well for the further success of the movement, which has now gained an impetus that will make the work of perfecting the national organization possible. The writer begs through your valuable journal to congratulate the officers of the National Association upon the success of their untiring efforts in the past, which have been put forth simply to get a fair return to all for honest work. The National Electrotypers' Association is and will continue to be a success.

Edward P. Suter, American Type Founders Company, Philadelphia.—The convention brought the electrotypers of various parts of the country into touch with each other. Experiences were "swapped," acquaintances made, and he is a dull man who went home from the convention without benefit. Trade usage or custom in various places was discussed, just as the local associations have uncovered to each other local conditions. No two men see just alike; the local associations have assimilated or brought into harmony the local electrotypers. The national convention did the same thing on a grander scale, and laid a substantial foundation for the future growth of the business. One of the good things done was the reelection of the officers. The association is new, and it has made remarkable progress. This progress is so largely due to the energy and capacity of its officers that its future is made certain by keeping the helm in the hands of the same men.

Edwin Flower, New York.—I feel that the convention at Milwaukee will result in much good to the trade throughout the United States. The interchange of views between those following the same industry who have hitherto been strangers to one another, and the conviction growing therefrom that results beneficial to all can be secured by cooperative effort, will largely do away with the antagonistic and senseless rivalry heretofore prevalent. The perfect harmony of purpose manifested by all the delegates, and their substantial agreement upon all essential matters, afford good reason to expect the adoption and maintenance of the standard scale agreed upon by electrotypers throughout the country. It is needless to say that the large attendance and the lively interest taken were very gratifying to those who attended the first and comparatively small gathering at Nashville nearly a year ago.



BARNHART BROTHERS & SPINDLER, Chicago, have recently brought out two series of characters, the "Volunteers" and the "Soldiers." The latter, of black silhouette style, consist of ten characters, a font containing one of each character. The "Volunteers," in outline style, consist of five characters, two of each kind being supplied in a font. A few of each kind are shown above.



Gymnasium. Syracuse University. Von Ranke Library. Crouse College.

SYRACUSE UNIVERSITY CAMPUS, SYRACUSE, NEW YORK.

THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

THE forty-fourth session of the International Typographical Union will be held at Syracuse, New York, October 10-14, 1898. Nearly all of the subordinate unions have selected their representatives, and indications point to a large and enthusiastic gathering. Quite a number of important matters will come up for consideration, and those who have been chosen to speak for their local unions will have responsibilities



JAMES M. LYNCH,
Chairman Arrangement Committee, and First Vice-President elect, I. T. U.

which delegates to previous conventions have not experienced. The programme for the convention had not been arranged at the time THE INLAND PRINTER went to press, but the headquarters will be at the Vanderbilt House, corner of East Washington and Warren streets, where a special rate of \$2 and \$2.50 per day will be made to delegates and visitors, and meetings will be held in Elks' Hall on South Salina street, but a short distance from headquarters. The I. T. U. Convention Committee of Typographical Union No. 55 has been working hard to arrange mat-

ters for the reception of delegates and visitors, and there is no question but that everyone attending will have a good time. The committee is as follows: James M. Lynch, chairman; T. H. Wheaton, secretary; E. J. Van Deventer, treasurer; P. J. Coogan, S. G. Gosnell, Jerry R. Connolly, H. N. Henney, T. M. Gafney, J. L. Chrystal, J. C. Daley.

As the committee of five appointed at the last session of the United Typotheta of America which convened in Milwaukee

in August will be in Syracuse at the time of the Typographical Union convention to consult with committees from the various unions concerning the shorter workday, it is hoped that some action will be taken on this momentous question that will be satisfactory to all concerned. This committee is as follows: J. J. Little, New York; R. J. Morgan, Cincinnati; A. J. Aikens, Milwaukee; Edwin Freegard, St. Louis; Amos Pettibone, Chicago.

The shorter workday committee of the International Typographical Union is as follows: James J. Murphy, chairman, New York; C. E. Hawkes, secretary, San Francisco; G. H. Russell, Chattanooga; R. B. Prendergast, Chicago; David Hastings, Hamilton, Ontario. These gentlemen will be in Syracuse during the convention, to act with the other committees.

The executive committee of the International Printing Pressmen and Assistants' Union has been appointed as the committee to meet the representatives from the United Typotheta to consult concerning the shorter workday. The committee is as follows: James H. Bowman, president, Chicago; William G. Loomis, vice-president, Detroit; D. J. McDonald, second vice-president, Charlestown; James A. Archer, third vice-president, Milwaukee; Theodore F. Galoskowsky, secretary-treasurer, St. Louis. James Conner, chairman of the shorter workday committee of the International Printing Pressmen and Assistants' Union will be present at the meeting.

President Charles F. Weimar, of the International Brotherhood of Bookbinders, and W. J. O'Grady, chairman of the shorter workday committee of the same organization, are expected to participate in the discussion concerning the shorter workday.

Below is a list of delegates to the convention who had filed certificates of election up to date of going to press:

- 1, Indianapolis — Hugh L. Marsh, Edgar A. Perkins.
- 2, Philadelphia — Jacob J. Rupertus, A. J. Watson, John P. Gallen.



J. W. BRAMWOOD,
Secretary-Treasurer I. T. U.



JAMES CONNER,
Chairman Shorter Workday Committee, I. P. P. & A. U.



J. J. MURPHY,
Chairman Shorter Workday Committee, I. T. U.



J. J. LITTLE,
Chairman Shorter Workday Committee, U. T. of A.

- 3, Cincinnati—Joseph C. Barrett, Michael A. Lavan, Edwin C. Scott.
- 4, Albany—John V. McCann, M. J. Sullivan.
- 5, Columbus—Walter M. Clancy, Frank H. Bauer.
- 6, New York—Barnett Greenberg, Alexander Gray, Jay Finn, Thomas Mulcahy.
- 7, Pittsburgh—James B. Neill, Press K. McClelland.
- 8, St. Louis—Ed Springmeyer, L. F. Fuchs, James D. Canan.
- 10, Louisville—William M. Higgins, E. P. Owen.
- 11, Memphis—M. T. Burton.
- 12, Baltimore—John M. Ramming, William J. Hanafin.
- 13, Boston—M. L. Bouret, Charles Tillman, John J. O'Leary, Robert B. Walsh.
- 14, Harrisburg—Melancthon Usaw.
- 15, Rochester—Ed S. Kates.
- 16, Chicago—William Schenck, George T. McNamara, J. P. Hoban, John F. Lynch.
- 17, New Orleans—James H. Gintz, Daniel D. Moore.
- 18, Detroit—Robert W. Hamilton, Daniel Black.
- 19, Elmira—George W. Baltz.
- 20, Nashville—Thomas J. Dougherty, Theodore Perry.
- 21, San Francisco—John R. Winders, J. K. Phillips, John A. Mahanny.
- 22, Dubuque—Thomas B. Hines.
- 26, Petersburg—W. F. Stevens.
- 27, Mobile—John J. Russell.



WIETING OPERA HOUSE, SYRACUSE, NEW YORK, WHERE DELEGATES TO THE I. T. U. CONVENTION WILL BE ENTERTAINED.

- 28, Galveston—David B. Skinner.
- 29, Peoria—J. E. Parker.
- 30, St. Paul—J. J. Gleason, F. H. Friend.
- 32, Norfolk—C. G. Kizer.
- 33, Providence—William Abell.
- 39, Grand Rapids—John D. Flanigan, George H. Allison.
- 40, St. Joseph—Samuel McAtee.
- 41, Augusta—J. W. Doar.
- 42, Minneapolis—John W. Hays.
- 48, Atlanta—Ed L. Sutton.
- 49, Denver—John W. Lambert, Homer E. Dunn.
- 52, Troy—John J. Connell.
- 53, Cleveland—James A. Higgins.
- 54, Raleigh—E. S. Cheek.
- 55, Syracuse—John L. Chrystal, Thomas M. Gafney.
- 57, Dayton—William Schwanengel.
- 62, Utica—Theodore Ray.
- 63, Toledo—James P. Egan.
- 64, Lafayette—John G. Kessler.
- 70, Lancaster—B. F. Schlott.
- 71, Trenton—John M. Hodgson.
- 72, Lansing—W. V. Shields.
- 77, Erie—H. C. Gould.
- 79, Wheeling—Charles A. Carenbauer.
- 80, Kansas City—Lawrence E. Smith, Charles B. Mundorff.
- 81, Bay City—Melvin Hodgins.
- 82, Colorado Springs—Bruce M. Barndollar.
- 86, Reading—William M. Baumen.
- 87, Houston—Herman Malsch.



VANDERBILT HOUSE, SYRACUSE, NEW YORK, HEADQUARTERS I. T. U. CONVENTION.

- 90, Richmond—George W. Schleif.
- 91, Toronto—J. T. Later.
- 94, Jersey City—James O'Neill.
- 100, Norwich—William C. Trump.
- 101, Columbia—J. H. Schoepf, John C. Macksey, George G. Seibold, Z. T. Jenkins.
- 102, Ottawa—Robert Mackell, Antoine Choquette.
- 103, Newark—Philip C. McGovern, Frank T. Hummel.
- 104, Birmingham—C. J. Deaton.
- 105, Vicksburg—John Burns.
- 110, Union Hill—John T. Boyle.
- 111, Knoxville—H. B. Price.
- 112, Scranton—James E. Clarke, George R. Suydam.
- 114, Annapolis—John R. Sullivan.
- 115, Salt Lake—Gus Ramsperger.
- 117, Springfield—W. G. White.
- 118, Des Moines—Miss Nellie Childers, Frank J. Pulver.
- 121, Topeka—W. S. Bush.
- 129, Hamilton, Ont.—David Hastings.
- 133, London—John McLean.
- 135, Oneonta—William J. Mason.
- 136, Duluth—Henry Dworschak.
- 143, Danbury—W. F. Dobbs.
- 145, Jacques Cartier—Charles Belleau.
- 146, Charleston—Frank W. Snyder.
- 148, Wichita—George F. Whitlock.
- 162, Jacksonville—H. J. Wenzel.
- 163, Superior—P. J. McKeague.
- 167, Schenectady—George E. Shannon.
- 169, New Albany—Edwin F. Catley.
- 173, Dallas—L. L. Daniels.
- 177, Springfield—Edward W. Sholly.
- 180, Sioux City—W. J. Worst.
- 182, Akron—J. F. McLennan.
- 185, Bradford—Frank P. Forbes.
- 188, Waco—George C. Martin.
- 190, Omaha—V. B. Kinney, A. F. Wilson.
- 191, Winnipeg—J. C. Devereux.
- 195, Paterson—D. O. Stoddard.
- 199, Zanesville—W. H. Loughhead.
- 203, Bluff City—Frank C. Simmons.
- 204, Limestone City—Norman A. Smith.



Courtesy Syracuse "Herald."
ELKS' HALL, SYRACUSE, NEW YORK, WHERE THE CONVENTION WILL MEET.



CORNER OF THE RESERVOIR, SOURCE OF SYRACUSE'S
WATER SUPPLY.

- 215, Decatur — Charles Vest.
- 223, Marysville — L. B. Wilcoxon.
- 226, Vancouver — J. H. Browne.
- 229, Crawfordsville — A. E. Ruffner.
- 232, Binghamton — Harry V. Casey.
- 233, Niagara Falls — D. E. Barnes.
- 235, Rahway — Robert D. Uhler.
- 251, Muscatine — Gustave Weis.
- 265, Ottawa — J. Morris Farnham.
- 288, Galesburg — Will E. Wagoner.
- 289, Titusville — Hugh Wallace.
- 292, Rotterdam — William F. McGrath.
- 297, Concord — Charles Ed Smith.
- 299, Tampa — Thomas R. Moore.
- 302, Quebec — Felix Marois.
- 304, Albuquerque — George W. Stubbs.
- 305, Newburgh — William E. Powers.
- 308, Watertown — Frank H. Lewis.
- 309, Ouray — George R. F. Swain.
- 315, Poughkeepsie — James A. Lavery.
- 316, North Adams — Ernest P. Faulkner.
- 318, East Liverpool — Charles W. Brownfield.
- 323, Hoboken — F. C. Luehs.
- 332, Muncie — J. B. Besack.
- 338, Charlotte — Thomas H. Adams.
- 339, Jamaica (West Indies) — J. A. Gregory.

GERMAN-AMERICAN.

- 7, New York — Ferdinand Foernsler, Harry K. Stephan.
- 14, Indianapolis — Hugo Miller.

STEREOTYPERS AND ELECTROTYPERS.

- 1, New York — James J. Freel, A. J. Boulton.
- 2, Boston Stereotypers — Charles Ashton, William Hood.
- 7, Philadelphia — J. P. Holey.
- 8, St. Louis Stereotypers — Sam Colderwood.
- 10, Baltimore Stereotypers — Philip Eckhardt.
- 11, Boston Electrotypers — F. L. O. Billings.



SYRACUSE SAVINGS BANK BUILDING.

Elks' Hall, where Convention meets, is the next building on the right.

- 18, Newark — Archie Waters.
- 23, Syracuse — Edwin M. Green.
- 29, San Francisco Stereotypers — H. E. Callinan.
- 38, Indianapolis Stereotypers — George H. Swain.

MAILERS.

- 1, Boston — William G. Harber.
- 2, Chicago — John J. Kinsley.
- 3, St. Louis — C. B. Menaugh.
- 5, Toronto — Michael Carmody.

PHOTO-ENGRAVERS.

- 1, New York — James Ryan, James G. Cain.
- 3, Boston — Charles Allen.
- 7, Syracuse — E. G. Corbett.

NEWSPAPER WRITERS.

- 1, Boston — John F. O'Sullivan.

IRREGULARLY ELECTED.

- 6, New York Mailers — Thomas J. Canary.
- 23, Milwaukee — M. P. Walsh, Fred W. Stearns.
- 209, Lincoln — George S. Foxworthy.
- 9, Detroit Stereotypers — G. H. Curtis.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

THE "AMERICAN PRESSMAN."—The Pressmen's Union made a wise move in the selection of ex-president Theodore F. Galoskowsky as editor of the *American Pressman*. Mr. Galoskowsky has the ability to advance the interests of the



SYRACUSE ATHLETIC ASSOCIATION CLUBHOUSE, AND GENESEE
CLUBHOUSE.

organization and the will to do it, while conserving the rights of all interested. The publication will be issued from St. Louis hereafter.

OLD-STYLE MOLASSES COMPOSITION.—Frank White, of Augusta, Georgia, writes: "Will you kindly send me recipe for the old-style molasses roller composition? I have a damp, warm climate, and a great deal of copy-ink work; so you see I cannot use glycerin rollers to any advantage." *Answer.*—Glue and molasses composition is made of straight glue and molasses, and it must be understood that the materials must be good. I would suggest that you obtain Peter Cooper's No. 1 or IX glue; place it in a bucket or other tight vessel and add about one-half pound of water to the pound of glue, and keep stirring it till all the water is taken up by the glue, then cover with a moist cloth and let stand till the water has soaked *entirely through* the glue. The soaking could be done at night and the mass let stand all night. The molasses used should be as heavy, or thick, as possible. The heavier it is the less water it contains and the less shrinkage in your roller. The composition can be made in different degrees of softness by the addition of more or less molasses. One pound glue to one pint (pound) of molasses makes a very hard composition; but taking the one pound of glue for a foundation you can add to it 1½ pounds, 1¾ pounds, 2 pounds or more molasses, according to the degree of softness required. In making, I would put a portion of the molasses in

the kettle, and having heated it, add the glue and remainder of the molasses little by little, stirring all the time (not padding). Keep this up till there is a thorough mixture of the materials, then pour it out into greased pans to be cut up and remelted and poured into roller molds the next morning, and you will have as good a roller as can be made with the materials. I would say to you that this mixture is seldom used nowadays.

FORMULA FOR MAKING ROLLERS FOR COUNTRY OFFICE.—J. E. C., of San Angelo, Texas, writes as follows: "In your next issue of *THE INLAND PRINTER*, under 'Pressroom' department, will you please give me some brief information as to making rollers in a country shop?" *Answer.*—For summer rollers, take four pounds of good flinty glue; soak this in clean water until the water has been absorbed about half through the flakes of glue, then lay out the glue on a clean board to soak

label, 13 by 6 inches, which is printed with black ink on highly glazed white label stock, regarding which he writes: "After repeated efforts to get an ink to work on the inclosed paper, we are obliged to give it up. Can you, through the columns of your valuable and much esteemed paper, give a remedy?"

Answer.—We find that the enamel surface on the paper, while very bright and flinty, is frail and devoid of the essential qualities necessary to hold on enamel material. We do not wonder that you find fault and give up trying to get an ink that will work on such a grade of stock. Our past experience with such stock would lead us to reject it, from whomsoever it came. It is simply not fit for printing on with any kind of ink, for the coating leaves the paper on the slightest pressure of moisture against its surface.

If you will merely moisten the tips of your finger and thumb with the tongue, and press your finger and thumb against both sides of the paper, you will find that the enamel will peel off too readily. Printers should be more than guarded against receiving enameled "box" papers to be printed on, because the coating of such stock is almost always objectionable for printing purposes, and causes delay and loss to those who are not aware of this deficiency in its workable quality. You might try mixing a small quantity of powdered talc with any "short" black ink—the talc may be procured at paint shops; powdered French chalk or finely scraped Castile soap shavings often afford relief, when well worked into the ink. A better grade of paper—French enamel, for instance—costing more per ream, is the most effective way out of the difficulty.

ROLLERS CRACK AND PEEL OFF AT THE ENDS.—E. A. W., of Muncie, Indiana, says: "I have a great deal of trouble with my distributing rollers. They crack and peel off on the ends, and the lumps pile up on each side of the ink table. Would you please tell me what causes this, and how I am to avoid this trouble? I set the rollers so that they just touch the table lightly; the duct roller also cracks at the end. I set my rollers very carefully, so that I know it is not on account of the setting. I use soap on the bearings of each end, so the rollers



Courtesy Syracuse Cycle Co.
A TYPICAL ONONDAGA INDIAN.
Not one of the Wanetahs.



CITY HALL, SYRACUSE, NEW YORK.

through, when it should be put into a melting kettle and allowed to come to a boil; then add one gallon of good sugar-house molasses, or four pounds of coarse brown sugar. Let this heat up again, and add to the mixture a tablespoonful of salt and half-pint urine. Bring these to the boiling point, occasionally skimming off impurities that come to the top as it becomes hot. When thoroughly melted, stand the kettle off the fire, and allow the bubbles to escape for about ten minutes, when it is ready to pour into the roller mold, which should be ready for this operation. Clean, oil and warm the mold before pouring. For winter rollers, pursue the same directions, but use the following: Four pounds of best glue, one gallon sugar-house molasses, one pint of refined glycerin, and one ounce venice turpentine. In winter the roller mold must be well oiled with sperm or lard oil (no streaky surplus) and well and uniformly heated before pouring in the composition.

INK PEELS OFF FACE OF FLINT-FINISH LABEL PAPER.—A. P., of Toronto, Canada, has sent us a copy of a coffee can



NEW YORK CENTRAL UNION DEPOT, SYRACUSE, NEW YORK.

stop almost as soon as the table leaves them. I also inclose you copy of letter-head and envelope, printed and embossed, on the work of which I would like your opinion." *Answer.*—If you will trim off the ends of the rollers (when new) so that they have an angle of about one or one and a quarter inch bevel from the trimming edge of the composition to the stock, the ends will not be apt to crack and tear off as badly as you

complain of. If rollers are not cast true to the center of the core and the mold, they will tear at the fattest points of the rollers. Then again, if rollers are put to press with dry ink on the face, they will soon begin to show cracks; because the dry ink pulls the skin on the face of the rollers unnaturally strong and until they become coated with fresh ink. Many pressmen spoil their rollers by putting them to work too soon after washing them; especially is this the case when lye or water has been used in the cleaning off. Then again, another reason why rollers crack and tear off at the ends is because they become soggy and mushy, by reason of humidity, and lose their flexibility and strength. These are a few of the causes that you must guard against in the use of "patent" or what is known as glycerin rollers. Soap is not a good article to prevent cracking and chipping off at the ends, because the very nature of the material, having a large proportion of alkali in its make-up, is detrimental to the kind of roller composition just mentioned. If you must use a soap, then obtain an insoluble quality which does not contain detergents; or, better, a drop of linseed or lard oil. The letter-head and envelope are both neat and well printed. We would like to see the gold bronze, on the embossed lines, look a little brighter than you have succeeded in doing. The male die is likely too soft to do better.

WORKING A HALF-TONE CUT ON A PLATEN PRESS.—H. A. W., of Benton Harbor, Michigan, has sent us several proofs of a $3\frac{3}{4}$ by $3\frac{1}{2}$ half-tone illustration; a few of these show how a portion of the plate filled up at the side at the beginning of the printing, while the others demonstrate how the same worked after being made ready, as stated below. He says: "I would like your advice on making ready the half-tone cut which I inclose you proofs of. On preparing the cut to run I found the base had warped, so that the center of the same, from top to bottom, was about three points below the edges. I carefully removed cut, straightened base, and placed a cut underlay of the church between the plate and base. The underlay was the thickness of sixty pounds to ream of 24 by 36 inch paper. On trying to work it, however, after making ready, the side of the cut showing steeple of church worked with heavy black spots; and the only way I could prevent this was to cut out the tympan clear down to the pressboard. Did I do right? What is the proper way to make a warped half-tone cut work. The job was run on a 13 by 19 George P. Gordon press. Packing used was a sheet of pressboard and four sheets of supersized and calendered paper, size 24 by 36, 60 pounds to ream. The overlay was cut from similar stock, and this was pasted on sheet of same stock on the bottom sheet of packing, next to pressboard." *Answer.*—On examining the printed proofs we find that the top of the plate is higher than the lower ends, while the contrary would have been better. A half-tone plate must be made *even* from the bottom; and this detail should be completed on the *bottom of the base*. Placing cut-out underlays between plate and base should be done with full knowledge of what is actually required there. In the present case, we fear you overdid that part of the make-ready, as a lighter thickness of paper would have been preferable to that used. In placing so thick an underlay where you did, you helped to spring up the lighter edges of the engraving, and the inking rollers could not do otherwise than fill up the edge or edges that are too high. In printing half-tones on platen job presses, we recommend the use of roller bearers, because these keep the rollers to proper surface height, and prevent the rollers striking the form too hard at top and bottom. It is not likely that you did this; and as the cut was placed on the extreme right-hand side of the chase, the rollers did not have a chance to ink the plate uniformly. The overlaying of the cut is poor; you have made all the tones flat and of about the same color. The high lights, as well as the medium ones, should have been much lighter, and the strong shades made much heavier. Your packing was all right. Try our suggestion.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

MOLDING COMPOSITION.—"Electrotyper," New York, writes: "Would you kindly give me a formula for a good composition that will keep hard in a warm place, and what to do with it when it cracks—a wax that will answer and not cost too much?" *Answer.*—A good molding composition consists of pure beeswax 85 per cent, crude turpentine 10 per cent, plumbago 5 per cent. If the temperature of your molding room is high, a little burgundy pitch may be added to stiffen the composition. A cheaper formula, which is preferred by many electrotypers, is made by substituting ozokerite for beeswax. Ready-made molding composition may be purchased from dealers in your city. If fresh material be added occasionally these compositions will not crack.

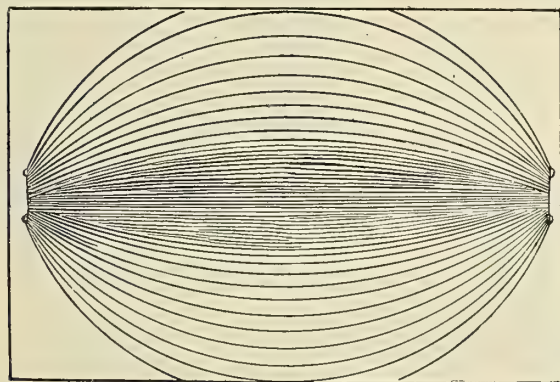
MIXING METALS.—G. C., Hazelton, Pennsylvania, writes: "Here is a question which please answer in the stereotype department of THE INLAND PRINTER. I am using about one thousand pounds of metal in stereotyping the newspaper which I am on, and the metal is in good condition; there is about one hundred pounds of old plate in the office from different plate companies for which there is no use. Would it injure my metal to add that old plate to it?" *Answer.*—It would not be safe to add old plate metal to your newspaper metal. The platemakers buy only the cheapest grades of metal, which, while good enough for their purpose, would soon wear out if melted over and over every night. There is another reason why you should not use old plate metal. The makers of reading matter and "patent" advertising plates do not sell their metal. They sell only the use of it, and expect when contracts are completed that the metal will be returned to them.

AN OUTFIT FOR MAKING MATRICES.—G. F. M., Greensboro, North Carolina, writes: "Will you kindly advise me on these two points: (1) Can papier-maché matrices be easily packed for safe transportation to be used at a distance? (2) If the former is answered by 'yes,' what outfit should I buy just to make the matrices (and not to do the stereotyping) for a book set up sixteen pages at a time? I mean, considering cost of outfit (which must not be very great) and time necessary to do the work (which must not be excessive), to what manufacturer would I better apply to get what is best adapted? Trusting that I have made myself understood and that you can easily give the information, I am, yours truly. P. S.—I have your book on 'Stereotyping,' which describes the process and in a general way the apparatus used." *Answer.*—(1) Yes, the writer ships hundreds of matrices every week. Wrap them with a thin board on each side and mark, "keep dry." (2) The outfit required to make matrices consists of some type-high bearers with which to surround the pages, a paste sieve and brush, beating brush and steam drying table. Your book on stereotyping gives descriptions and illustrations of all the articles required. For prices write to any of the manufacturers who advertise in THE INLAND PRINTER.

A STEREOTYPYER'S TROUBLES.—A. K. NEWBURY, New York, writes: "Please answer me through your valuable paper the following questions: (1) A short while ago I received a new set of blankets, probably two months ago; now they are all hard and cakey like leather. I never put them under the table unless they are thoroughly dry. (2) The type, especially the standing ads., and column rules get all gummy and sticky, the form also sticks to the table so that I have to take a hammer to loosen it. I emery the table and then oil it with blacklead; will that hurt it? I have always used backing powder but have discontinued it for a few days. I also use the

regular stereotype paste. (3) Can you tell me a good method to test metal." *Answer.*—Drying blankets should be washed frequently. It is a good plan to let them soak over night and then boil them. Do not use an all-wool blanket, a cotton warp will last longer. (2) The cause of sticky type is probably due to the kind of oil you use. A thin, clean lamp oil is best. The brand known as headlight oil will give you no trouble, if used sparingly. A little blacklead on the steam table will do no harm, but is unnecessary. (3) To test the temperature of your metal, if that is what you mean, hold a piece of white paper in it for an instant. The metal should not be hot enough to char the paper.

REMEDY FOR HOT SOLUTION.—A correspondent who does not wish his name used writes as follows: "Our firm some time ago was induced to purchase a new-fangled depositing vat, for which great things were claimed in the way of speed and economy. The inventor said that we could save fifty per cent in time with only one-half the quantity of solution ordinarily employed. I find that I can save time all right in one or two runs, but I cannot overcome the fact of heating the solution by continuous running. The inventor says 'run in cold water and cool the air before sending the air in the solution,' but river water such as we have here will not cool it any. My solution, after making two runs, is up to 110 degrees. I use $4\frac{1}{4}$ volts ordinarily and 80 amperes, but when the last pages of my paper come down I use 6 volts with 150 amperes to the case. Inclosed is a piece of shell of one of the pages of our paper run just thirty-five minutes. I can see no special advantage in the peculiar construction of our vat, of which I send you a sketch. Could I not do as well with any vat?" *Answer.*—Your vat has no special points of advantage and it has several serious defects. It is expensive, inconvenient, limited in capacity, and the cross-sectional area of the solution is too small. Your great trouble, heating of the solution, is caused by resistance. This is always the cause of heat, and the only way to minimize resistance is to increase the capacity of the conductors. The solution is a conductor of the current from the anode to the cathode. It is a very poor conductor, however, as all solutions are, and must therefore have a large area to compensate for what it lacks in



EQUIPOTENTIAL LINES.

quality. Under ordinary conditions the cross-sectional area of the solution should be at least twice as great as the area of the anode, but with a current such as you employ the cross-sectional area of the solution should be at least three times that of the anode; in other words, if your anode is 15 by 20 inches, your vat should be 32 inches wide and the solution 28 inches deep; with a vat of these dimensions and an agitated solution you would probably have no further trouble. The object of employing a larger quantity of solution is to provide more paths for current. The distribution of the current is illustrated in the accompanying figure, which is taken from Gore's "Electrolytic Separation of Metals."

ZINCO, STEREO AND ELECTRO.—The following communication comes from San Francisco: "To close an argument will you kindly let me know through THE INLAND PRINTER the

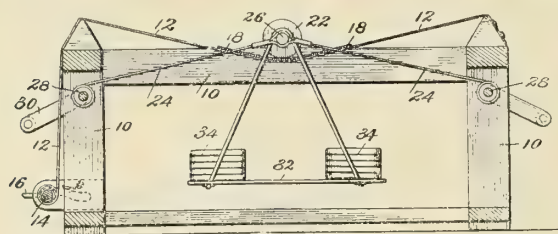
proper meaning of the words stereotype, zinco, electrotype. (2) Supposing a set of electrotypes being ordered from a photo-engraving company, and a set of zincos delivered, a note like this was sent and the zincos returned: 'We have a long run and electrotypes are wanted, not stereotypes. Please fix these as soon as possible and send to ———.' Would you understand to duplicate the set of cuts or to cover their surface with copper? By answering you will greatly oblige a constant reader of your journal." *Answer.*—Zincos are original plates made by etching in zinc a design previously printed on the metal. Stereotyping and electrotyping are both duplicating processes. Stereotypes are made by taking a mold of the object of which a duplicate is desired in plaster, clay or papier-mâché and then filling the mold with molten metal. In electrotyping, the mold, which is made in wax, is suspended in a bath of sulphate of copper solution where, by the action of a current of electricity, it receives a deposit of copper, which, when sufficiently thick, is stripped from the wax and backed up with soft metal. (2) In your note you expressly stipulated that you wanted electrotypes, and if the order was accurately filled you should have received a set of duplicates in copper. It may be that you wanted your zincos copperplated, but you did not say so, and copperplating is not electrotyping.

IMPROVED METHOD OF DRYING MATRICES.—Mr. J. Freymont Frey, stereotyper of the Indianapolis *Journal*, has applied for letters patent on a new method and apparatus for making matrices with the aid of superheated steam. The apparatus will shortly be put upon the market by Messrs. E. W. Blatchford & Co., Chicago. Regarding this invention Mr. Frey says: "In the spring of 1897 the heads of the several mechanical departments of the *Journal* were called together and informed of the contemplated removal of the paper to a building to be constructed especially for it. Plans were submitted of the mechanical building to be occupied by the composing, stereotype and press rooms, and such suggestions were asked for by the business management as the head of each department had to offer, regarding the division of space, etc.; the desire of the management being to equip each department with all that money could supply and regard for employes could devise. Pending removal, the problem confronting me was that I had to make my own steam in the new building. I say problem, because I was being supplied with a regular pressure of 90 to 100 pounds and every stereotyper knows the advantage of this pressure, although not all are fortunate enough to get the same. Not wishing to carry this pressure on a boiler which would be under my care, it occurred to me to look up the exact ratio of degrees of temperature as compared with pounds of steam pressure. I found that 100 pounds pressure represented a temperature of 338 degrees, also, that 41 pounds meant only 288 degrees. To increase the temperature of the latter pressure to the temperature of the former led to the invention of my apparatus and experiments with superheated steam. The properties peculiar to superheated steam are similar to those of gases—its specific volume will increase as the temperature increases; the gauge pressure remains unchanged. The increase in volume, therefore, with lessened condensation, is the main feature of superheated steam. The steam must lose its superheat before condensation can begin. The moment it enters the steam table the iron surfaces absorb the superheat, raising the temperature of the table, thereby reducing the time heretofore necessary in drying the matrix. All will concede, I think, that the table-dried matrix is the only perfect matrix; that the use of 'roasters,' 'centrifugal dryers,' 'baths,' etc., is to save time at the expense of a perfect face. My claim is that my apparatus will render the 'roasters' unnecessary. Further, with a steam pressure of from 40 to 60 pounds my apparatus will heat it to 500 degrees and over. While this temperature would seem inimical to the type form, it must be remembered that radiation caused by the atmosphere and the contact of the cold form at once reduce this to about 390 degrees, which working temperature without the superheater would require a boiler pressure of

200 pounds. This increase of temperature is gained without increasing the gauge pressure one ounce. In short, since I began my experiments I have tried to secure a maximum temperature with a minimum pressure, and I believe that I have succeeded."

PATENTS.

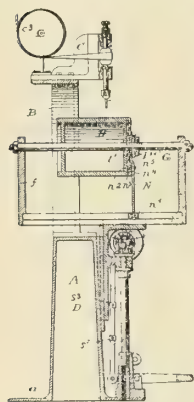
A novel plate-bending machine has been devised by John W. Osborne, of San Jose, California. As described in patent No. 608,706, it consists primarily of a strong web, 12, of flexible material supported at the ends. The plate is placed face



No. 608,706.

downward on the web, and a weighted roller, 22, is run back and forth so that it rests on and bends the plate. The degree of curvature of the plate can be increased by slackening the web at 14. It is claimed that by this method a zinc plate can be curved accurately, without any tendency to greater bending in the parts where it is thinnest.

J. H. Ferguson, of the Lovejoy Company, New York, has patented the router here shown as No. 608,550. It is designed for working curved electroplates. The plate being clamped to the cylinder H, may be raised or lowered by the treadle, to



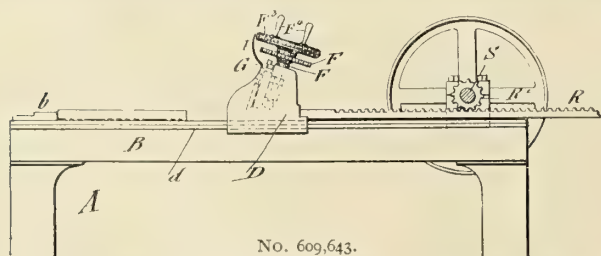
No. 608,550.

bring it in or out of contact with the router that rotates in fixed bearings at the top of the machine. By means of a pair of hand levers connected with the cylinder, it may be moved either longitudinally or rotated, or may be locked against either movement. The clamping devices are the invention of Lewis Herrick. The machine appears to be simple and practical.

It is difficult to produce a nickel electrotype by the ordinary process, because this metal has very small tendency to adhere to the blacklead surface of the wax in the bath. Louis Boudreaux, of Paris, France, has therefore patented (No. 608,248) the use of a coating of metallic powder, preferably bronze, in place of the blacklead.

He applies the bronze immediately after casting the wax plate, before it solidifies, and it readily attaches itself to the surface, the surplus bronze being easily blown off. He then makes the mold and proceeds in the ordinary way. Boudreaux claims that this method is also better for forming copper electrotypes than the blacklead, and practically essential in the case of nickel.

In patent No. 609,643, F. Wesel describes a new shaving machine, adapted by means of a scale to the ready adjustment

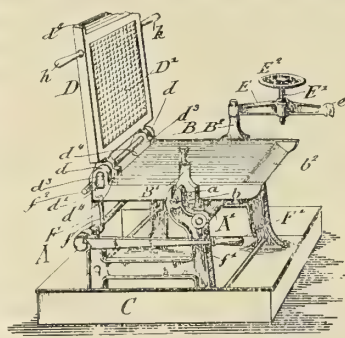


No. 609,643.

for shaving either type-high, block-high or pica-high, the three principal heights called for in an electrotype foundry.

A make-ready press is the name assigned to patent No. 609,650, by F. W. Baum, assignor to F. Wesel Manufacturing

Company. It is a machine for leveling electrotype plates so that they will require the least possible amount of make-ready in printing. In making electrotypes the founder places the electrotype shell face down in a backing pan and pours the backing metal on top. The shell does not always settle down absolutely to the level of the backing pan's bottom, and the electrotype is therefore only approximately flat. Its condition is improved by the finisher, who hunts up the low spots and brings them up by hammering on the back. In the make-ready press the plate is placed face down on the bed, while still hot, and the rough-faced



No. 609,650.

top, called a hurdy-gurdy plate, is brought down and pressure applied with the screw. The hot plate yields readily to the pressure of the elevations on the hurdy-gurdy plate, and a level surface results. In the case of a large plate a current of cooling water is run in before relieving from the screw pressure, that the plate may set flat and not be subject to subsequent warping.

MUNICIPAL ADVERTISING.

Municipal advertising has come to be recognized as a potential means to an end, resultant in industrial development and increased population, thereby largely adding to local wealth in the advancement of all property values and greater commercial transactions.

Many cities set aside each year a certain sum to be expended in heralding their industrial, commercial and other advantages. Municipalities that have been most persistent in sending out literature of this character have the most to show in the way of busy factories, jobbing houses and a population of contented, industrious people. There is no sweeter music than the "busy click of machinery and merry ring of the anvil," and next to the farmer who "feeds us all" the factory stands high among the wealth-producers of this age. Many towns with most splendid natural advantages for manufacturing remain unknown because no proper effort is made to let the world know what they possess.

Mr. C. S. Nichols, whose portrait is printed herewith, has made the subject of municipal advertising a study for many years. His services are sought by those who know the most of the value of "noising it abroad" by advertising and doing it right. A long experience and practice as a writer for the press, coupled with energy and conscientious labor, gives him a conspicuous place in this particular field. His best references are the hundreds of satisfied patrons in all parts of the country. Publishers and newspaper men desiring to coöperate with an expert in the production of special illustrated editions, or corporations wishing such service in preparing booklets and effective advertisements should address him at 93 Fifth avenue, Chicago.



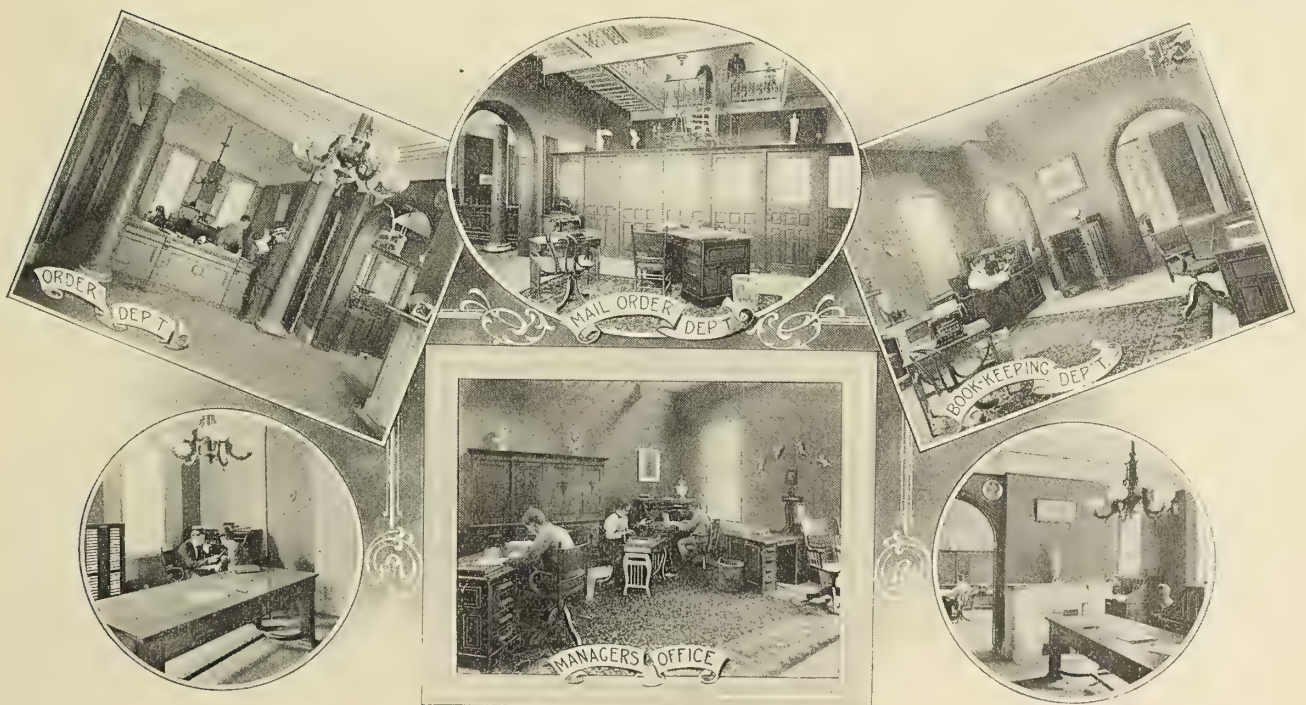
C. S. NICHOLS.



ART IN ILLUSTRATION.

THE making of illustrations has increased so much in the last few years, and such great strides have been made in this branch of the graphic arts that pictures have come to be an extremely important part in the make-up of the printed matter of today. There are engravers and engravers, but not all of them have the ability to turn out work of the very highest grade. Taste has been so cultivated in this direction that with the majority of people who appreciate excellence in this line, nothing commonplace will answer. It is a pleasure to illustrate the plant of the Electro-Tint Engraving Company, of Philadelphia, and to say a little about this enterprising concern, which was organized July, 1888, by L. Frank Stearns and Joseph McIntyre, both of whom have been connected with process work in all its different branches almost since it was introduced into this country. Excellent portraits of these gentlemen appear at the head of this article. Mr. Stearns was born in Winchendon, Massachusetts, in January, 1849, and Mr. McIntyre in Philadelphia, in 1862. They were the first to use the enamel process of half-tone etching, and it is this process they now use.

The first place in Philadelphia where they began operations was at 726 Chestnut street, in which location they very successfully worked their enamel process of copper etching,





until the growth of their business rendered the accommodations inadequate. They afterward secured larger quarters at 1306-1310 Filbert street, where they added to their regular half-tone business the zinc-etching and three-color processes, and very largely increased their facilities for turning out work. They remained there until June, 1897, when their plant was completely destroyed by fire. At the time of this disastrous conflagration, they were actively at work on the three-color process, and had produced some of the finest results by this method that had ever been placed before the public. Owing to the fire, however, they were unable to immediately obtain suitable quarters and facilities for the resumption of their color work, and were forced to occupy temporary quarters, for their regular lines of business only, at 723 Sansom street. Their determination to still further increase their business, and to carry forward the work they had so auspiciously begun, was not at all daunted by the fire, however, and while on Sansom street they made arrangements and finally purchased their new property at 1227-1229 Race street, making extensive alterations on the buildings, and thoroughly arranging them to suit their work in all the different departments. A careful examination of the illustrations accompanying this article is invited, as it will give the reader a very correct impression of the extensiveness of the establishment, and the facilities now enjoyed for the prompt execution of orders.

They have four large, well-lighted floors, over the top floor being an immense skylight 40 by 40 feet. This skylight has been especially built and fitted for their three-color process, and at the present time they are producing some very highly creditable results in this line of work. In fitting up the entire establishment they have spared no labor or expense to make it a thoroughly up-to-date engraving plant, and have added the most modern and improved types of machinery and apparatus. Special attention has been given to refitting the photographic department with lenses, cameras and gratings of the latest styles, and their presses for colorwork are not excelled by any made. A special feature of the establishment is the offices and the art departments, which have

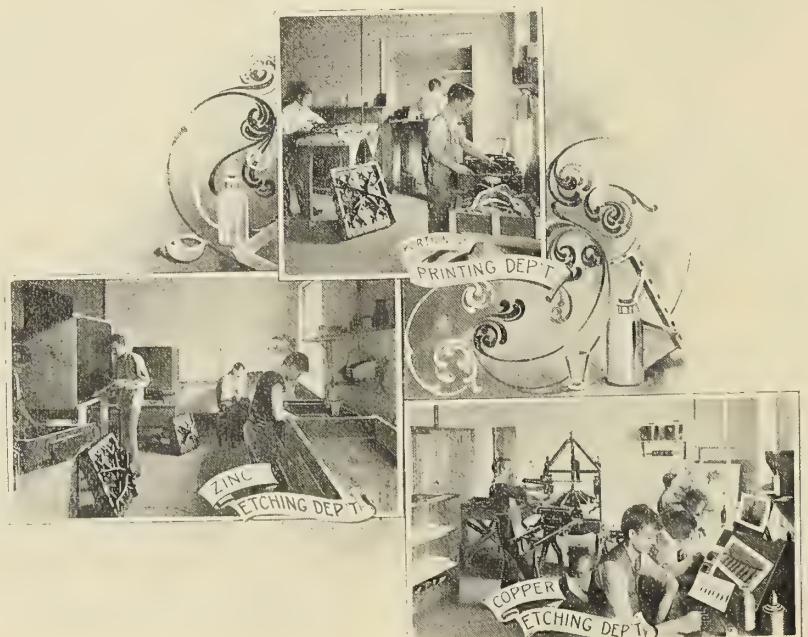
been arranged and furnished not only artistically, but luxuriously, and they can pardonably boast of owning one of the largest and most complete engraving establishments in the country.

Messrs. Stearns and McIntyre take great personal interest in their product, so that customers intrusting business to the house can feel assured that it will be looked after by those with whom they have talked, as well as being put in the hands of competent people in the workrooms. Mr. Stearns oversees all the work while in course of preparation, having competent foremen in each department, and these in turn have skilled workmen under them. Mr. McIntyre is the general business manager, and while thoroughly practical in every branch of the art, personally supervises the three-color department, this particular portion of the work being his hobby. He is to be congratulated upon the state of perfection to which he has brought this wonderful process.

The firm is noted for its originality, and has an enviable reputation for producing artistic designs and making plates from them that have fine printing qualities and will stand up under long runs. Their designs for advertising purposes at once arrest attention, and at the same time have that artistic quality which makes them pleasing to those of the most refined tastes. They have a staff of very competent artists in connection with their engraving departments, and handle in their own establishment all work of this kind in the way of illustration and designing.

In the small cut of the mail order department, shown herewith, can be seen one of the artists on the upper floor working direct from objects or garments intended for a fashion book, and this method is used for much of their catalogue illustrating. This enables them to secure a fidelity to the object so essential in work of this kind. The gallery in which this and the other artists in this line of work are located runs over the manager's office and the art department, and is especially adapted for this class of work, being well lighted and ventilated and tastefully fitted up.

Entering the office of this establishment with copy of some work on which the best of care is desired, the customer is at once impressed with the character of the gentlemen he meets, and with the tasteful and elegant surroundings in which he finds himself. The manager's office, the order department, the bookkeeping department, and the quiet, well-lighted nooks where full instructions regarding the work can be given, and drawings and copies laid out for inspection, all give the visitor the impression that if he intrusts the house with work it will be



carried through to his utmost satisfaction. A visit to the art department, with its busy corps of artists; a glimpse into the main gallery, where the photographers are at work; a glance



into the three-color gallery, where the most intricate part of their work is done; as well as a look into the zinc-etching, copper-etching, printing, finishing, routing and blocking departments, serve still more to increase the assurance one has that no part of his work will be slighted in passing through this thoroughly equipped engraving plant.

One of the specialties of the house is the making of stock art subjects for calendars and other uses, and no firm in the country has a finer line of subjects to select from. One of their catalogues recently issued is entitled "Reproductions of Celebrated Paintings in Miniature." It was gotten up with a view to showing printers and others who desire to purchase their plates exactly what subjects they handle, without making it necessary to furnish a complete catalogue of all the pictures made in the large size. This was done by having miniatures made of all the subjects, some of them even smaller than a postage stamp, but as clear in detail, and as full of life, as the large cuts. This catalogue contains over eight hundred of these



subjects, and in addition, the pictures are fully listed and prices given at which first-class electrotypes can be furnished, or original etchings on copper supplied. It is a plan that should

meet with the approval of all who desire to make purchases in this line, and will undoubtedly bring many orders to the firm.

Another specimen book of this company, showing examples of the different styles of cuts they have produced, printed in two colors of ink, is a most tasteful work, and tells the tale of what this house can accomplish better than pages of talk. If art in illustration is desired by any firm about to get out a fine catalogue or booklet, no better people to consult can be found than the Electro-Tint Engraving Company, of Philadelphia. The suggestions given in the book last referred to will be of immense assistance to those about to place orders, and we have no doubt the firm would be glad to supply copies to those who intend ordering work in their line.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE *Show-Window*, New York and Chicago, each month shows the appreciation of its readers and advertisers. It admirably fills the field.

THE annual illustrated number of the *Stationery World and Fancy Goods Review*, issued in June, well sustains the reputation of that excellent journal.

THE August issue of *The Rudder*, the yachting journal, gives an interesting account of trial races for 20-footers. The magazine is well and freely illustrated, in half-tone, and unusually well printed.

Archiv für Buchdrucker-Kunst, published by Alexander Waldow, Leipsic, Germany, exhibits the choicest specimens of typography and process illustration of the German empire. The three-color work is particularly good.

JUSTICE COHEN, of the Supreme Court, has appointed Louis T. Golding receiver for the Godey Company, publishers of *Godey's Magazine*, in a suit brought by the Martin Cantine Company, a creditor, for \$2,292. The bond of the receiver is fixed at \$10,000.

Brush and Pencil, the art magazine, will hereafter be published by the Arts and Crafts Company, Marquette building, Chicago. The magazine will be improved in various ways, and no effort spared to make it a thoroughly representative journal of American art.

AN effort to form an "Institute of Printers and Kindred Trades of the British Empire" has met with some success in the initial movement. The scheme is on the widest and most liberal scale. The *Journal of Printing and Kindred Trades of the British Empire*, the official organ, made its first appearance in June, and is worthy of its impressive title.

"MAKING Ready and Printing of Process Blocks," by J. O. Moersch, Harrington & Co., Sydney, N. S. W., and E. Wilson, 853 Broadway, New York. This monograph, which is offered for one shilling, gives the views of a pressman of practical experience, and will undoubtedly prove helpful to many. Five illustrations explain the text. The work is not what it should be mechanically. Design, composition, presswork and binding are open to criticism.

HENRY GOLDMAN, the author and inventor of advanced arithmetical systems, and of the Arithmachine computing apparatus, has issued a very instructive work on mechanical arithmetic. "The Arithmachinist," as the book is entitled, is very thorough and comprehensive, and gives a most interesting review of mechanical arithmetic from the earliest times. It is calculated to limit the drudgery of the counting room. The Office Men's Record Company, 149 La Salle Street, Chicago, Illinois.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

BUSINESS MANAGER THRUSH, of the Empire Typesetting Machine Company, is combining business with pleasure in an extended trip through Europe.

THE linotype machine factory in Montreal, a four-story brick structure, has been damaged by fire to the extent of nearly \$50,000, partially covered by insurance.

THE Unitype Company is reported to be using every energy at its factory in Manchester, Connecticut, in the preparation for the market of its different classes of typesetting machines at the earliest possible day.

THE Moore Linotype Cabinet Company, 23-27 City Hall place, New York City, has issued a neat circular, printed in two colors, calling attention of users of the linotype to the undoubted advantages of the company's linotype cabinet for storing matrices and the smaller parts of the machine.

ON the introduction of typesetting machines at Muncie, Indiana, the printers presented a scale of prices calling for \$17 and \$19 per week for day and night work, respectively, forty-eight hours to constitute a week. A learner's scale was also provided, which proved acceptable to the proprietors of the papers.

THE Rogers Typograph Company, of Philadelphia, has filed suit against the Louisville Press Company, publishers of the *Commercial*, for \$3,600 on two notes executed August 18, 1894. Plaintiffs allege that the notes fell due November 24, 1895, and although repeatedly asked to settle, defendants have refused. Judgment is therefore asked.

IT is stated that the Des Jardins Type Justifier Company has recently been incorporated under the laws of New Jersey with an authorized capital of \$200,000. The company will have a factory at Hartford, Connecticut, for the purpose of designing and manufacturing various automatic justification devices for existing or contemplated typesetting machines.

MESSRS. OTTMAR MERGENTHALER & Co., of Baltimore, Maryland, have issued a list of the parts of the linotype which they are prepared to furnish to users of that machine. The book has been carefully compiled, and is illustrated with fine half-tones. This firm has entered into the supply industry for the purpose of keeping their finely appointed factory busy.

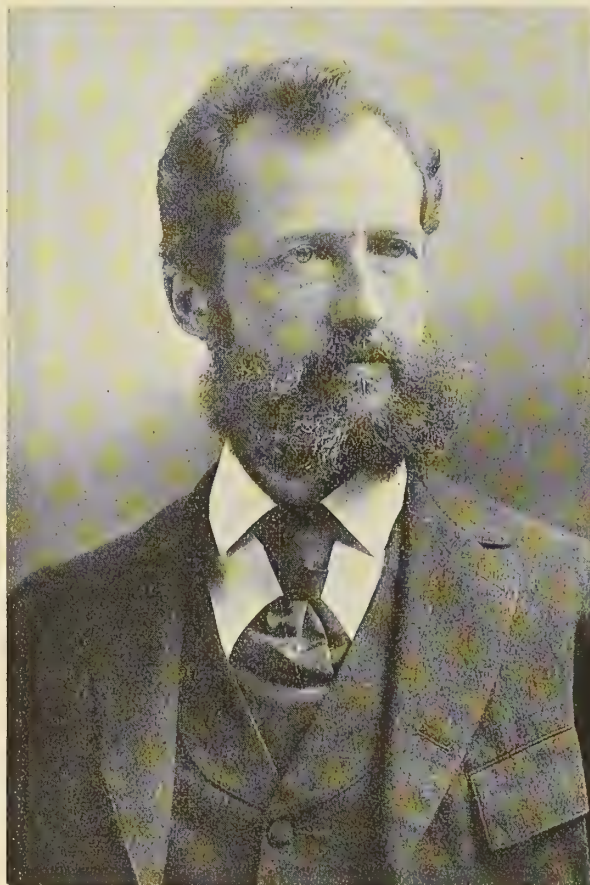
IN May last the large and finely equipped printing establishment of the Francis-Valentine Company, of San Francisco, was destroyed by fire. Among the machinery was a linotype. After the fire the appearance of the linotype suggested the scrap pile. However, it was sent to a local machine shop and repaired, with the result that it runs better since its fiery experience than it ever did before.

THE "Simplex," one of the machines built by the Unitype Company, is entirely a one-man machine, and is the lowest-priced machine designed by that company. One of these is now being experimented with at the factory in Manchester, Connecticut, and easily developed a speed of 3,000 ems an hour during seven hours' continuous work; the operator attending to the dead and live matter, justifying, and the entire running of the machine.

DUMMY KEYBOARDS.—C. W., of Chicago, asks if there is a dummy keyboard for the linotype machine, and who makes them, and if they are not of great advantage to learners. *Answer.*—The Mergenthaler Company used to make and furnish dummy keyboards to offices in advance of installing its machines, with the view of assisting the coming operators in

speedily becoming skilled. It was soon abandoned, however, for the reason that the pressure or "touch" required for the dummy keyboard was so different from that of the regular keyboard that it required considerable time to overcome the "touch" thus acquired. The company now furnishes diagrams of the exact size of the keyboard, by means of which the location of the different keys can readily be learned in advance.

WE take pleasure in presenting to our readers the picture of Mr. Ottmar Mergenthaler, the inventor of the linotype. To him is largely due the present revolution in our method of printing, and consequently his name has become familiar wherever printing is done. From a very interesting pamphlet which



OTTMAR MERGENTHALER.

he has kindly sent us, entitled "Biography of Ottmar Mergenthaler and History of the Linotype, Its Invention and Development," we learn that Mr. Mergenthaler was born in the Kingdom of Wurtemberg, Germany, on May 10, 1854. At the age of fourteen he was apprenticed to a watch and clock maker at Bietigheim, and in October, 1872, at the age of eighteen, he landed in Baltimore with a trunk and \$30 in cash. He went direct to Washington, D. C., where, in connection with his trade, he worked largely upon electrical instruments for the United States Signal Service. From 1876 to 1879 he devoted considerable time in attempting to develop other people's ideas of printing by machinery. During the latter year he abandoned all others' ideas and commenced work upon what he has since developed into the linotype machine.

TO REMOVE THE DISTRIBUTER BOX.—"Operator," New York City, asks for information in regard to removing the distributor box. *Answer.*—First turn the machine back until the second elevator ascends from the box, then pull the distributor shifter slide outward, allowing it to rest against the latch, then turn the locking screw to the *right* as far as it will go without forcing, and the box can be removed easily. When replacing the distributor box be sure that it is up in its place

fully and then turn the locking screw to the *left* to its limit. Do not turn to the right, as it will break the shifter guide.

A COUNTRY publisher advises his brethren to have their mail lists set up on the linotype in the nearest city office. The cost of composition is no more than the country publisher would have to pay for having it set by hand in his own office, the charge for the use of the metal is light, and the advantages of having the names and addresses of subscribers in logotype form are many. In a change of address, it is a simple matter to change the name from one post office to another in the galley.

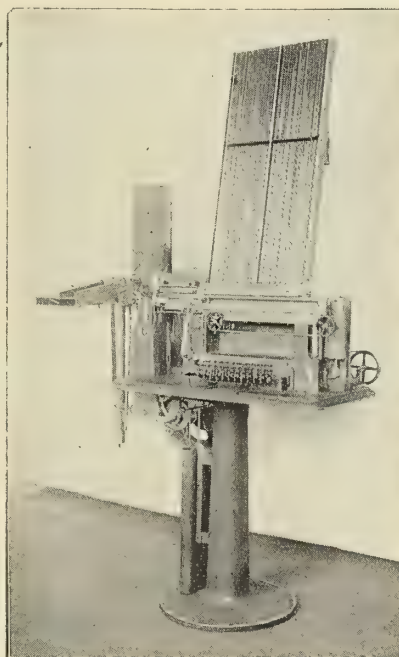
LINOTYPE MOTORS.—After months of extensive experiments, the Mergenthaler Company have succeeded in building a specially designed electric motor for the linotype machine. It is secured within the frame of the machine with no other change than the removal of the band pulley and the substitution of a gear wheel furnished with the motor. The only connection required is the extension of a wire to an ordinary incandescent lamp socket. The motor is one-half horse-power, but consumes a current representing less than one-fourth of a horse-power. It can be attached to machines by any mechanic of ordinary intelligence. By the use of this motor countershafts, pulleys and belts are dispensed with, and machines can thus be arranged to far greater advantage in composing rooms. The price is \$65 each.

C. S. E., of Boston, writes in regard to E. Malley's letter of July: "In trying to discover why his prediction did not come true, it seems to me that E. Malley was himself a little at fault. He did not allow sufficient time. He should have said *about five years* instead of *two*. Printers are slow to accept new ideas, and consequently much slower to adopt methods that require a reorganization of their entire plants. They would rather fight it out to the last ditch with the appliances of their forefathers, and yield to the inevitable only when absolute ruin confronts them. Establishing the Mergenthaler machines in the news offices was a very different proposition. Newspaper publishers will welcome any labor-saving or time-saving appliance suited to their business, and when it embodies, besides this, the merit of reducing the cost of production, as is the case with the linotype, its universal adoption is at once assured. It may be that the enormous success of the Mergenthaler Company with the publishers led them to expect the same encouragement from the book printers, and perhaps has spoiled them for the handling of this field. It seems to me that the possibilities of the book field are just as large, although it will not be so easily handled and will call for different treatment. It will require a man preëminently fitted to undertake this department in order to carry it to a successful issue—a man who is known to the best element of the printing business, who is in touch with them, and knows how to demonstrate the advantages of the machine to them; a practical business man of tact and perseverance and a capable advertiser. The correspondent who signs himself 'A Printer,' in the August issue, makes the mistake of charging an expense of \$1,440 for rental, instead of applying the amount to the purchase of the machines. If E. Malley will watch and wait he will probably find that his prediction was not so far out of the way as it now seems."

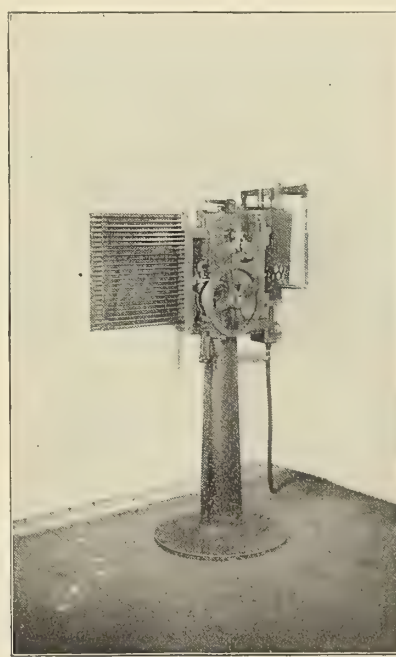
THE JOHNSON TYPE CASTING AND SETTING MACHINE.—"Inquirer," St. Louis, writes: "As I see you mention the

Johnson machine, I would like to ask if it is not almost identical in its action and mechanism with the Lanston Monotype. This being the case, I cannot understand how its promoters can successfully place it upon the market. I would be interested in your reply upon the subject." *Answer.*—The original Johnson machine was similar in a number of its features to the Lanston, but the present Johnson machine discards all these similarities, and has entered upon methods entirely its own. It is composed of two machines—a casting and a setting machine. The casting machine proceeds to make type in the same manner as do the type foundries, namely: It casts up a quantity of each letter at a time, storing them in transferrable channels to replenish the magazine in the setting machine. In thus casting a number of each letter at a time is one of the most important and valuable features of the machine, as it is well known that among the first types cast are frequently imperfect ones, owing to the matrices not having attained the same temperature as the mold, and thus repelling the hot metal. This method adopted by the Johnson guarantees a perfect type. Justification is performed by cutting the required sized space from type metal slugs.

THE JOHNSON TYPE CASTING AND SETTING MACHINE.—The Johnson Typesetter consists of two machines, a casting machine and the typesetter proper. The casting machine makes the type, assembling it upon metal channels. The machine is automatic, one boy easily caring for a number. The loaded channels are stored in a cabinet until the type is needed. The magazine of the setter is arranged so that it breaks back and turns at an angle. The type is run from the channels into the magazine, and from that into the main magazine below. The attendant who cares for the caster keeps the



JOHNSON SETTING MACHINE.



JOHNSON CASTING MACHINE.

upper magazine filled, so that the operator always has a supply of type to draw upon. He assembles the line by striking keys similar to those of a typewriter. He has no care as to the spacing, merely striking the space key between words. An alarm bell warns him when the line is nearly filled. After finishing the word or syllable needed in the line he touches the starting key and is again at liberty to continue assembling another line. The machine then measures the line to determine what size spaces are to be substituted in place of the temporary ones placed there by the space key, in order to justify the line.

The line then moves on and receives these new spaces, which are cut from type metal strips which are stored in an upright magazine. The temporary spaces are automatically returned to the channel from which they had been taken. The line thus justified is delivered on the galley with or without a lead as desired. The machine is manufactured in New Bedford, Massachusetts, and is the property of the Anthonys, of the New Bedford *Standard*.

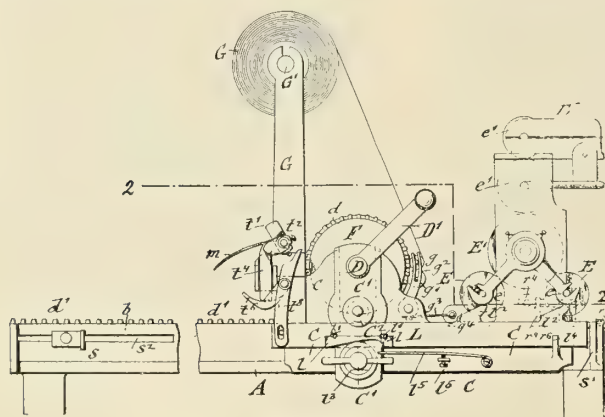
TOO MUCH HEAT AND ANTIMONY.—"Blowhole," Baltimore, writes: "Since you have kindly volunteered, through the columns of *THE INLAND PRINTER*, to answer queries regarding machine composition, I should like you to suggest a remedy for air holes appearing on what is otherwise a perfect slug, immediately under the face of the letter, as you will see by the sample I send you under separate cover. The trouble is usually with an all-cap line. I had come to the conclusion that the remedy lies in the mouthpiece, that is, give more vent so as to allow the air to escape. This has, to a measure, remedied the evil, but not entirely so, every now and then a bad slug in this respect being cast. You can readily see what an inconvenience and expenditure of time this consumes, and the trouble is not always detected until the forms go to press, unless every slug is carefully looked over. Another peculiarity is that this is only a periodical trouble, but is one that I should like to overcome, and if you can suggest the desired remedy I shall be much indebted." *Answer.*—From the appearance of the slug forwarded, the metal has been too hot and there has been too much antimony in it to allow it to flow freely. As antimony will concentrate when liquefied if not stirred, this causes at times a superabundance of it being injected into a slug, and an imperfect cast is the result. The Ionic cap letters, covering nearly the whole surface of the slug, is, I judge, why it is more noticeable under the face of the letters upon these lines than upon the regular font.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

F. Wesel's new proof press, patent 608,813, has several points of superiority over earlier constructions. In the first place, two rolls of paper, of different widths, may be placed on the shaft G', for supplying the machine, and permitting the proving of two forms or more at one roll. The feed mechanism is such that the ends of the webs of paper are fed for a

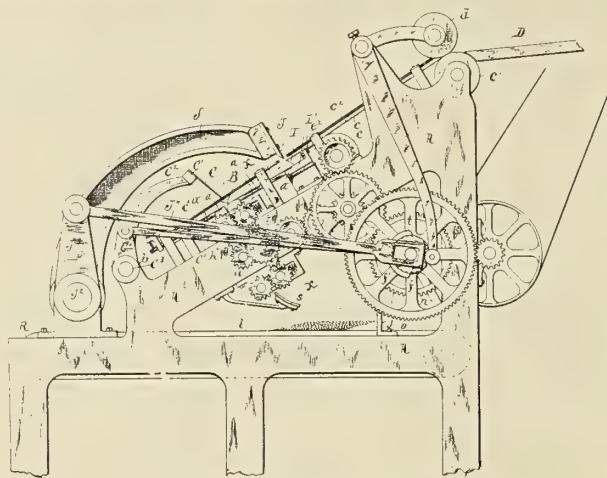


No. 608,813.

short distance after the printed proof is torn off. There is also a gripping device, g', for holding the ends of the webs in position without interfering with the form during the backward roll, this grip being released during the forward roll.

The latest folder patent by T. C. Dexter is No. 608,843, and describes a machine intended to deliver a pamphlet or periodical with the leaves all cut at the front, so that the purchaser

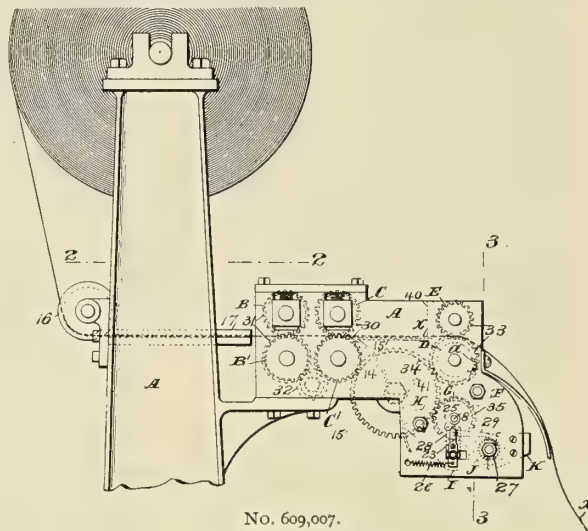
will not have to open them with a paper knife. The sheet being fed in from the board D is carried down to the guides so that its center comes exactly below the shearing blade J, which descends, severing the sheet, and as the blade rises the rear



No. 608,843.

half of the sheet is allowed to slide over the forward half to the guides. Then as soon as the two halves come to position, the folding blade C tucks them into the folding roller B. These pass the sheets on to the cutting disks h, h, which slit them at right angles to the folding rollers, and divides them into four equal signatures, each of eight pages.

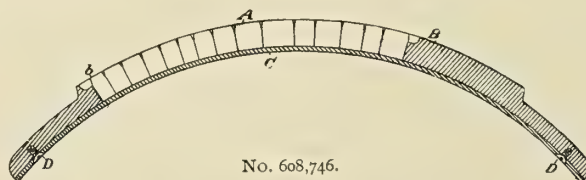
William H. Butler, of Harrison, New York, has devised No. 609,007 for cutting blanks from a strip of cardboard, and



No. 609,007.

printing on them, and delivering to a paper-box making machine. B B' are the cutting rolls, C C' the feeding rolls, D the form-carrying roll, and E the impression roll.

In patent No. 608,746, John F. Ames, of Portland, Oregon, describes type with a form made to fit the surface of a cylinder, being held on by dovetail grooves. He means to use these for box printing, because he has discovered that large type do not

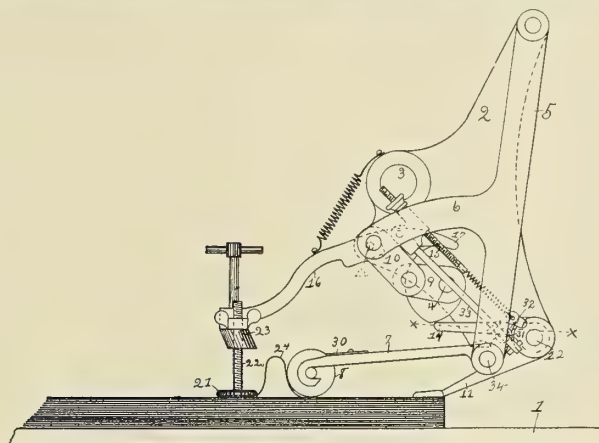


No. 608,746.

print well on a box, and he thinks to get around it in this way. It is a very large contract that Mr. Ames has undertaken, as

those who have spent thousands of dollars on type-revolving presses can inform him.

Edward M. Jillson, of West Carrollton, Ohio, who patented a paper-feeding machine in 1890, has just taken out an improvement thereon (No. 609,437), whereby a more positive feed of the paper is obtained, and the liability to buckle two sheets at once is obviated. The buckling finger 7 is the same as in the



No. 609,437.

old construction, and doubles up the sheet as shown at 24. The rest of the pile is maintained in place by the finger 11. The sheets are buckled against the gauge-foot 21, and the buckle is made shorter than heretofore.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

A WELL-CONSIDERED circular comes from the Sanderses, printers, 144 Maiden Lane, New York. It is very neatly and tastefully executed.

SEVERAL samples of work from the Barney Press, Berlin, New Hampshire. Composition, presswork, and selection and arrangement of colors all good.

MARYVILLE (Mo.) *Daily Record*.—The ads. are not good examples of effective display. They lack strength. Too much space is taken up with border work.

A FEW samples of commercial printing of an ordinary character from the office of the *Barbour Democrat*, Philippi, West Virginia. Composition and presswork are fair.

F. J. PAPENHAGEN, Defiance, Ohio.—Your work is good in both composition and presswork. The George W. Keil card is nicely balanced and neat in appearance.

L. G. POULTON, Harrisburg, Pennsylvania, sends business card and circular, the presswork and composition on which are good, but the designs are weak and lack neatness, while the colors used on the card are not pleasing.

ROLLA L. CRAIN & Co., Ottawa, Ontario.—The work submitted by you is of an ordinary character in design and execution. The blotter, "To the Front," is, perhaps, the best of the bunch, and should help to bring you trade.

CARR, "Prompt Printer," Seneca street, Cleveland, Ohio, says, on one of his blotters, "I won't do slop work." All the samples of work submitted by him bear out the truth of the assertion. Composition and presswork are of a high order.

Ad Sense, of Chicago, is as neat and well-conducted an advertising journal as we have seen. It is the work of the Campbell-Priebe Company, and is a fine specimen of work of the high class which we have come to expect from that house.

H. C. PORTER, Ancram, New York.—Your own note-head is a poor specimen of presswork, and would not favorably impress a prospective customer who knows anything at all about printing. The other samples are of an ordinary character.

A NEAT booklet issued by the Zenner-Raymond Disinfectant Company, Detroit, Michigan, is an excellent sample of typography, with title and cover

printed in two colors. Printing is by Wing & Matthews, of Detroit, whose card, which is a neat and artistic piece of engraving and printing, accompanies the booklet.

THE Grip Printing and Publishing Company, Toronto, Canada, has issued a very creditable catalogue of specimens of half-tone and wood and zinc engraving in monotone and in colors. The work is exceptionally good and shows to good advantage with the best.

FROM the Columbia Printing House, Market street, Philadelphia, Pennsylvania, a brochure of twenty pages and cover, 5 by 7 inches in size, the composition of which is good, but presswork could be improved, especially upon the half-tones. The cover is well printed.

THE Curtis Printing Company, Woodward avenue, Detroit, Michigan, has issued an advertising brochure entitled "Away from the Ordinary." The printing is certainly as good as the title would lead one to expect, and design, composition and presswork are of high grade.

THE J. W. O'Bannon Company, dealers in bookbinders' supplies, New York, are sending out a very handsome pen tray made of aluminum, to celebrate their third anniversary. An attractive half-tone design transferred to the face of the aluminum forms the advertising feature.

A FEW samples of engraving and letterpress printing have reached us from Hodgson & Paton, Edward street, Brisbane, Queensland, which show original ideas in design and execution. The presswork is good. The blotters issued by this firm ought to be good trade-bringers.

CHARLES H. COOK, pressman, with the Newburgh (N. Y.) *Register*.—The catalogue of the New York Military Academy is a very good piece of presswork from beginning to end, the color being uniform throughout. The half-tones are very well printed, and the work is creditable to you.

J. FRANKLIN SMITH, with Vanfleet & Son, Philadelphia, Pennsylvania, submits a series of blotters, the advertising matter and composition of which were both done by him. The matter is straight to the point and seasonable, and the composition is excellent. Presswork also is good.

H. O. WELLS, Benton Harbor, Michigan.—The "Class of '98" brochure is a neat piece of work. The title on the cover of the directory of First Methodist Episcopal Church should have been much bolder, and the half-tone portrait of the pastor is a very fine piece of presswork.

A FOLDER, novel in shape and design, and excellently well printed, was issued by the Kenyon Printing & Manufacturing Company, Des Moines, Iowa, on the occasion of its recent removal. The composition is original in design and execution, and presswork and embossing first-class.

REGISTER PUBLISHING COMPANY, Welch, West Virginia.—The commercial work submitted is of general good quality. The letter-heads are neat. It was a mistake to print the typewritten circular of the Excelsior Tailoring Company in red ink; blue, purple, green—almost any other color would have been all right.

FROM James Bayne Company, Grand Rapids, Michigan, samples of work in half-tone, line engraving, and three-color process work. The firm also does printing, and the specimen submitted shows that it does good printing too. The presswork is of a high order, the lights and shades being treated in an artistic manner.

ALLEN A. EDMONDS, Maysville, Kentucky.—You have evidently made the best of your ten years of experience in the profession, and appear to "understand the business." The samples submitted by you are all good specimens of composition and presswork, and show that you use your plant to its utmost capacity.

AN exceedingly tasteful and well-printed advertising folder comes from the Franklin Engraving & Electrotyping Company, 341-351 Dearborn street, Chicago. The engravings are among the finest we have seen, and the press of The Henry O. Shepard Company has given the work the finish characteristic of its productions.

CHARLES W. MAGEE & Bros., Piqua, Ohio.—The samples of printing submitted are fair, but there is nothing original about design or composition. The card referred to is a very poor piece of work, and your customer was justified in his remarks. Why not make "Slot Machines" in bold, plain type, in one line, and the address somewhat bolder?

E. A. CUNNINGHAM, Appeal Publishing Company, Marysville, California.—The package of commercial work forwarded by you shows that you have the ability to set up in good style letter-heads, bill-heads, cards, etc.—all are excellent. The half-sheet card lacks the strength such an announcement should have, but you probably did the best you could with the material at your disposal.

FRANK VAN VLECK, electrical and mechanical engineer, Los Angeles, California, sends some specimens of advertising designing prepared by him for Kitts & Jeffries, printers. The ideas are good, but a good deal of pruning would have made the work more effective. The designs should have been very much larger and the calendar much more pronounced. The advertising should have been set smaller and neater.

"OUR Heroes of the Spanish-American War" is a package of sixteen half-tone portraits of Admirals Dewey and Sampson, Commodore Schley, Generals Miles and Shafter, Colonel Roosevelt, etc., beautifully printed from fine half-tone plates on very heavy enameled stock, 6 by 9 inches in size, with autograph signatures and short biographies of the heroes below their portraits. The series is inclosed in a stout cover-paper envelope, on which is printed and embossed a patriotic emblem, and tied with a tri-colored silk

ribbon. The Central Bureau of Engraving, 157-159 William street, New York, has copyrighted and issued this valuable keepsake, and will issue a second series of sixteen during the month of October. All the work—engraving, composition, presswork, etc.—is of the very best, and the series will be treasured by all who become possessors thereof.

A FEW samples of booklet and commercial work from the A. M. Bustard Company, 157 William street, New York, are in excellent taste, the design and composition being artistic and neatly executed, and the presswork of a high order. A number of half-tones in the booklet, "About a Valuable Farm," are very fine specimens of that class of work. Walter S. Carroll, the pressman, is to be congratulated on his ability in that line.

WOODRUFF'S ADVERTISING HOUSE, Ravenna, Ohio, has submitted advance sheets of 1899 calendars, illustrated with half-tone engravings of a patriotic character. These are original photographs taken expressly for this line of goods by Mr. Woodruff, the subjects being Ravenna boys in regimentals, grouped in military form. The pictures are "catchy," and without doubt there will be a great demand for them. The presswork is excellent.

THE "Yankee Navy," a book of 124 pages, 5½ by 8¼ inches, printed on heavy enameled stock, uncut edges, freely illustrated with half-tones is issued by Life Publishing Company, New York. It is a well-written book, just the kind to catch the fancy of our boys, and should have a great sale. The printing is well done. The book is bound in buckram, and on the front cover a "Jackie" is represented as mending "Old Glory." The book is sold for \$1.

"THE SHIP'S DOCTOR" is the title of a very handsome and timely booklet advertising the specialties of the Arlington Chemical Company, of Yonkers, New York, and issued from the press of Isaac H. Blanchard & Co., New York. Spirited drawings done in colors by the three-color half-tone process and wash drawings in black-and-white, showing scenes and incidents in peace and war on board ship, are beautifully rendered. The typography and other mechanical details are excellent.

A PACKAGE of lithographic and letterpress printing from the App Litho Printing Company, Denver, Colorado, has been forwarded by J. H. Schussler, pressman, and is of an exceedingly artistic character. The colors are harmoniously blended, register perfect, and where embossing has been added the result is extremely pleasing. If, as Mr. Schussler remarks, he had used blue-black in place of dead black on the four-color print, the result would doubtless have been more satisfactory.

THE Pennsylvania Railroad has issued from its Passenger Department a brochure of 48 pages and cover entitled "Atlantic City," which is a neat piece of typography. It is 4¼ by 6 inches in size, the type page being 2 by 3¼ inches, leaving wide side and bottom margins. Numerous vignettéd half-tones are printed in the margins in tint, giving a rich and delicate appearance to the work. The printing is done by the Chasmar-Winchell Press, New York, and composition and presswork is superb.

JOHN C. MILLS, with Watson, Ferguson & Co., Brisbane, Queensland, forwards a package of his work, with a request to "comment on them in detail." This it is impossible to do on account of the limited space at our disposal. Most of the samples are excellent pieces of composition and presswork, especially the Dunlop Cycle advertisement. The Gresham Wine List is a good piece of rule and tint work, being neat and artistic. A high average of merit is discernible throughout all the specimens submitted.

WE are in receipt of several sample books of paper manufactured by the Niagara Paper Mills Company, Lockport, New York. They include three lines of covers, one called "Defender," one "Queen," and the other "Royal Melton." The "Defender" cover has a crepe surface and is made in a great variety of tints, and being of a material that takes embossing nicely, is especially recommended for that work. The other papers are of a smoother character and are excellent for the use intended, and are both made in a number of colors.

A NUMBER of specimens of very fine printing have been received from the office of Alfred M. Slocum Company, Arch street, Philadelphia. This firm is well known for its artistic productions in typography, and great credit is due to Mr. Bodine Barrett, foreman of the jobroom, for the design and composition of the work, and to Mr. Edward Sutton, foreman of the job presses, for the artistic effects in color. It would be difficult to equal, and almost impossible to excel, the samples under review, in any other printing office in the United States.

By courtesy of Arthur Glynn, of the Winthrop Press, Lafayette place, New York, we are in receipt of a package of printing, the work of his brother T. Glynn, of Manchester, England. The samples are varied in size, design, and treatment, but all are artistic to the highest degree. The selection and blending of colors and gold show that Mr. Glynn has a trained eye, and knows the value and relation of colors to each other. The composition is very good, and presswork could scarcely be improved upon. Some three-color half-tones are veritable works of art.

THE "City of Chelsea"—a souvenir edition of the Chelsea (Mass.) Gazette, is a book of 204 pages, 6½ by 9½ inches, printed on fine enameled stock with purple crimped cover. The book is compiled and illustrated by Charles Bancroft Gillespie, and is a history of the city from its foundation to the present day, its government, principal points of interest, prominent residents, manufactories, etc. The illustrations are all fine half-tone views, portraits and buildings, made by the Suffolk Engraving Company, of Boston. In composition, make-up, presswork and binding, the work is above criticism.

A SIXTY-FOUR-page catalogue, well printed, and bound in an attractive cover, comes to us from R. G. Weber, secretary of the Weber Gas & Gasoline Engine Company. Full particulars concerning the Weber gas and gasoline

engines are given, and illustrations are shown which enable prospective buyers to tell exactly how each engine looks. The engines of this firm are applicable to a number of uses, and are especially desirable for printing offices and bookbinderies, where an economical and easily controlled method of obtaining power is needed. Copies of the catalogue can be had by addressing the company at Kansas City, Missouri.

THE Paris Beacon, of Paris, Illinois, celebrated its fiftieth anniversary in July, by a handsome souvenir number of thirty-four pages with a cover. The edition was illustrative of Paris and Edgar County, and the numerous half-tone illustrations were very acceptably presented. The Beacon showed good taste in adhering to good black ink and abjuring the deplorable greens and browns that destroy the effect of the average souvenir newspaper. The cover of pink-coated paper was adorned with a fine half-tone by the Benedict Company, of Chicago, showing an allegory of the Fates. Paris and Edgar County may congratulate themselves on so representative a journal.

THROUGH the courtesy of Messrs. E. L. Hitchens, Edmund O'Connell and Thomas F. Crowley, committee of Typographical Union No. 3, Cincinnati, THE INLAND PRINTER is in receipt of a copy of the souvenir reproduction of Mr. E. D. Grafton's memorial to George W. Childs. The original creation is in water color, and was contributed by the union printers of Cincinnati to the Childs-Drexel Home for Union Printers, at Colorado Springs, Colorado. The reproduction is by Messrs. Earhart & Richardson. We learn that Mr. Grafton was over eighty years of age when he finished the memorial. In the center of the memorial are these words: "The only proof that you are above other men, is the hand reached down to help them."

J. NEWTON PATRICK, St. Louis, Missouri, forwards some specimens of work done by the Woodward-Tiernan Printing Company, of that city. A brochure, the "Sunset Limited," is a neat piece of composition and presswork. Another brochure, the "Continental Limited," has apparently been gotten up regardless of expense, but the contrast between the typography and the half-tones is too pronounced. The type is very light-faced, and printed in green ink, making it hard to read, while the half-tone cuts are printed in a strong sepia, and stand out with startling distinctness. More harmony between type and illustrations would have improved the value of the work. An announcement of the N. E. A. meeting, at Washington, D. C., is a piece of strong printing in black and red, and is well executed.

THE September number of the *Street Railway Journal* is a mammoth issue of about 400 pages, 9¼ by 13 inches in size, containing 140 pages of reading matter, and over 260 pages of advertising. It commemorates the fifteenth annual convention of the American Street Railway Association, held in Boston, September 6 to 9. Typographically it is an excellent piece of work, the composition being good throughout, especially on the advertising pages, many of which are displayed in an artistic manner. The presswork is admirable, and a good quality of enameled stock was used, thus enabling the pressmen to obtain the best results of their labor. Some of the advertisements are printed in two or more colors. The issue is a tribute to the enterprise of the management of the *Street Railway Journal*.

A SUPERB work of art is the history of Springfield, the capital of Illinois, recently issued from the office of the *Illinois State Register*, of that city. It is a volume of 228 pages, 9½ by 12½ inches, printed on heavy enameled paper, strongly bound in cloth, appropriately stamped on side with the dome of the capitol, and gilt lettering, "The Illinois Capital, Illustrated." No pains or expense have been spared to make this a valuable historical record of the foundation and growth of a city so closely associated with national issues. With Springfield, Illinois, is linked the names of Lincoln, Douglas, Grant, Baker, Trumbull, Logan, Palmer, Oglesby, and many other statesmen of renown. The *Illinois State Register* secured the services of Mr. J. L. Pickering, who searched out the data and compiled the work in such an acceptable manner. His subordinates were: Burke Vancil, photographer; U. G. Hinman, foreman of the job department; C. F. Wadsworth, compositor; Frank J. Queenan, pressman, and R. A. Guyman, pressfeeder. All these share the honor with the management of the *State Register* of producing such an artistic souvenir, which is not marred with advertisements or fulsome write-ups of local manufacturing concerns or petty tradesmen, as works of this nature usually are. The composition and make-up of the pages are first-class, the half-tone engravings are fine, the presswork is artistic, the binding is excellent. Mr. H. W. Clendenin, editor, and Mr. Thomas Rees, business manager of the *Illinois State Register*, are to be congratulated upon their enterprise in conceiving and carrying into execution such a gigantic undertaking as the publication of this superb work.

TO THE courtesy of Mr. Edwin Wiley, librarian of the University of Tennessee, Knoxville, Tennessee, we are indebted for a copy of the *Volunteer* for 1898, being the second volume of the college annual issued by the students. The large number of half-tones are excellently printed on heavy coated paper, the typography is neat and tasteful, and in every respect the book is well up to the standard of the best college publications. The work is of convenient shape, 8 by 10, bound in cloth of a reddish cast and stamped in gold. Bean, Warters & Gaut, of Knoxville, are responsible for the printing, while the Terry Engraving Company, of Columbus, Ohio, made the plates. The work is creditable to all concerned in its preparation.

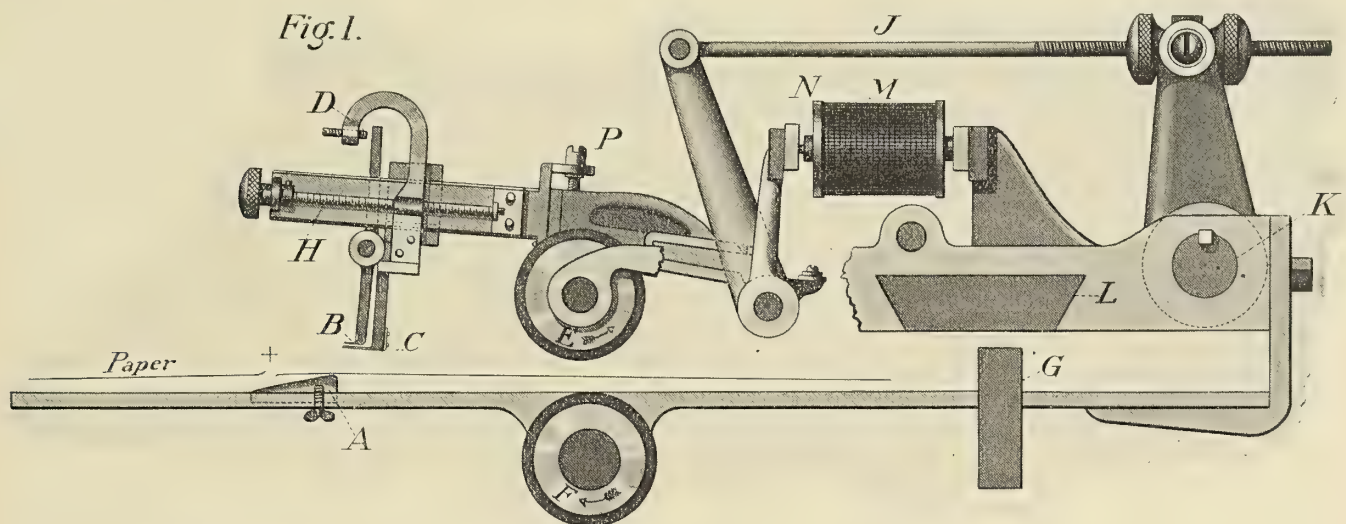
AUTOMATIC POINTING ATTACHMENTS.

Automatic points are registering attachments added to the Dexter drop-roll folding machines for the purpose of accurately and rapidly folding and registering the sheets by the print instead of by the margins. The plan of operation will be clearly understood by reference to the accompanying illustrations and descriptions.

The sheet is fed to drop roller and carried into machine in the usual way. After it is brought against first fold gauge,

slit + approaching point B. The bridge A pressing the sheet upward and the shoe C pressing downward in front of the bridge insures the opening of the slit, causing the upper edge to engage against the point B and tilt it sufficiently to make electrical contact at D. Sheets that have been cut either on the press or cutter, or printed on flat-bed or rotary perfecting presses, do not have uniform margins, and it was necessary before the introduction of the automatic pointing device to fold them by the process of the slow hand-point machine to

Fig. 1.



- A— Bridge underneath the sheet.
B— The automatic point for engaging the edge of slit.
C—Shoe (or foot) for holding the sheet down in front of the bridge, A, and underneath the point, B, to insure opening of the slit for the entrance of the point.
D—The electric contact point that is engaged by the upper end of automatic point when edge of slit + has engaged its lower end at B.
E and F— Upper and lower friction wheels that, in registering, carry the sheet forward until the edge of slit + engages against point B.

friction wheel E descends, and by its pressure upon lower wheel F moves the sheet forward. At the same time, the first fold gauge recedes, leaving the friction wheels E and F in full control of the sheet, which is carried forward by the friction wheels until the slit + is brought against the lower end of the point B. The sheet will then only move sufficiently to tilt the point B until the upper end touches the contact point D, when the magnet M lifts the friction wheel E, leaving the sheet in a

get accurate work, but with automatic pointing devices applied to rapid drop-roll machines the accuracy of the handwork, with the speed of the drop-roll machine, is secured.

TRADE NOTES.

OTTO WEISERT, type founder, Stuttgart, Germany, favors us with a very interesting catalogue of type faces and ornaments, beautifully arranged and printed.

THEODORE BROWN HAPGOOD, JR., designer of posters, bookplates, and decorations for books, announces that his studio is now situated at No. 69 Cornhill, Boston, Massachusetts.

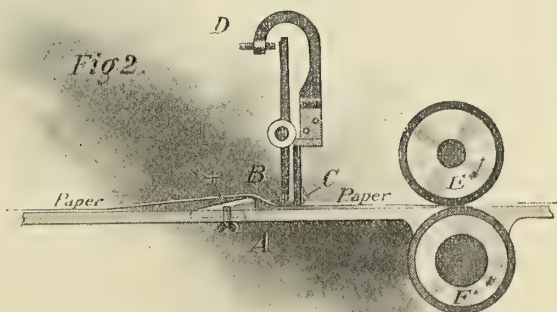
WILLIAM J. KELLY desires to inform his trade friends that, on September 23, he ceased connection with the A. D. Farmer & Son Type Founding Company, of New York City. Mr. Kelly has been city representative for the past three years.

THE Philadelphia Wood Engraving Company has removed from 41 North Eleventh street, to 723 Sansom street, where it will conduct a photo-engraving establishment in connection with wood engraving, under the name of Philadelphia Wood & Photo-Engraving Company.

THE *Observer*, at Coopersville, Michigan, was burned out on Thursday, July 21. Friday afternoon at 5 o'clock the publishers telephoned in from Grand Rapids to Barnhart Brothers & Spindler, Chicago, their order for a new outfit, which was shipped complete on Saturday before noon. A good record.

THE resignation of George R. Swart as director and New York manager of the Dexter Folder Company is announced. Mr. Swart is retiring from the folding machinery business to engage in the sale and manufacture of carbide and generators for acetylene gas in Chicago. He will be succeeded by H. L.

Fig 2.



registered position. The slits are made at the same time the impression is taken in printing, consequently are uniform with the print, and, as the slit controls the registering, the work must be accurately done, even though the margins may not be uniform. Fig. 2 shows a sheet being drawn over the bridge with

Egbert, formerly eastern manager for the Seybold Machine Company. Mr. Egbert, who before his connection with the latter company was for a number of years identified with Messrs. T. W. & C. B. Sheridan, will have his headquarters at the office of the Dexter Folder Company, 97 Reade street, New York.

W. J. PHELPS, an electrical expert, well known in Chicago, has devised an incandescent lamp which may be turned up or down very much as a gas jet is regulated. The simplicity and cheapness of the device should make its adoption very general as a saving of expense and a matter of convenience. Mr. Phelps is a native of Elmwood, Illinois.

WILL J. FRENCH, of the *Pacific Union Printer*, San Francisco, has arranged to take charge of the distribution of THE INLAND PRINTER among members of the typographical union. He has numbers of friends in San Francisco, all of whom will undoubtedly be glad to purchase the paper through him. His address is 316 Battery street. Communications addressed to him at room 8, 320 Sansome street, will have attention.

MR. THOMAS TODD, the Beacon Press, Boston, Massachusetts, has moved to 14 Beacon street, and in his September calendar, with the customary verses to the season, announces that fact:

The Beacon Press, now pleasantly located,
Holds daily sessions on the upper floor.
Although our rooms are somewhat elevated,
The prices are no higher than before.

THE machinery made by Karl Krause, of Leipsic, Germany, for bookbinders and printers, is of international reputation, not only for the solidity of the parts but for elaboration of detail and artistic finish. The factory has recently issued a catalogue showing its extensive list of machines. The work is admirable typographically and should be in the hands of printers and binders interested in this class of machinery.

A PRINTER in a small town writes to know what type and press he should purchase to furnish a small job office. His means are small also. No other information is given. Display type should be purchased in series and should be readily decipherable. The fonts should be as large as possible. Light and heavy faces should be about equally divided. The press may be selected from any of the well-known houses and good value obtained.

THE United States Envelope Company has been incorporated at Springfield, Massachusetts. It comprises the factories of White, Corbin & Co., Logan, Swift & Brigham Envelope Company, Morgan Envelope Company, Whitcomb Envelope Company, Plimpton Manufacturing Company, P. P. Kellogg & Co., Holyoke Envelope Company, National Envelope Company, W. H. Hill Envelope Company, and Springfield Envelope Company.

HAROLD WENDELL PHILLIPS, formerly of the New York *Sun*, and later of the Rochester press, has taken advantage of existing conditions and opened a general newspaper bureau, having leased the upper floor over Oaks & Calhoun's, on State street, Rochester, New York, to meet his requirements. Associated with him in his venture is J. E. Adams, formerly of the Rowell Agency, of New York, and A. Bell, late of the Detroit *Free Press*.

C. E. ROBINSON & BROTHER announce that they have sold the business of the Gray's Ferry Printing Ink Works to Alexander Scott, James Rogers and Thomas Robb, and retired on account of ill health. These gentlemen have been in the employ of the firm for over twenty years, and have a practical knowledge of the business. The new firm name will be Scott, Rogers & Robb, with offices in Chicago, Philadelphia, New York and Baltimore.

JULIUS GUGLER, of the Gugler Lithographic Company, Milwaukee, Wisconsin, draws attention to an error in the first few sentences in the leading article in the September number

of THE INLAND PRINTER. Where mention is intended to be made of the lithographic stone quarries of Solenhofen, "Solenheimer" is printed. This error was due to a mutilation in the copy and to the fact that Professor Woodbury did not see a proof. We make this explanation in justice to Professor Woodbury.

A PRACTICAL and interesting series of exhibits of printing and bookbinding machinery has been commenced by Mr. W. C. Horne, 5 Torrens street, city road, London, E. C., England. The exhibitions will be held three or four times a year for two weeks. The premises are well adapted to the purpose and a large amount of machinery doing practical work may be inspected in a few hours. The first exhibition was held in July and was very successful.

AS SHOWING the appreciation felt by members of the Chicago Typothetæ of the efforts of Messrs. Van Allens & Boughton to entertain delegates returning from the recent Milwaukee convention, the following resolution, passed unanimously at a meeting of the Chicago Typothetæ, held September 16, 1898, is given:

Resolved, That the thanks of the Chicago Typothetæ be and are hereby extended to the firm of Van Allens & Boughton, New York, and their western manager, Mr. H. W. Thornton, for their kindness and liberality in placing tallyhos at the disposal of the Chicago Typothetæ in entertaining delegates and their friends from Milwaukee, August 27, 1898.

UNQUESTIONABLY the fastest linotype operator in Australasia is Mr. Frank J. Bevan, of the *Daily Telegraph* composing staff. Last week, taking the copy from the box in the ordinary course, Mr. Bevan averaged 15,860 ens per hour for the whole week; and on Friday night, under exactly the same conditions, he set 129,015 ens in eight hours, or an average of 16,080 ens per hour, including corrections and loss of time in taking up copy. All the matter set was in minion type and contained no fat beyond the ordinary run of news copy. Larger results than these have been reported from America on a few hours' trial, but in no case, so far as we are aware, have they been beaten as a sustained average extending over a long period under the ordinary conditions of office working. To give some idea to the uninitiated, it may be mentioned that the 129,015 ens set by Mr. Bevan on Friday night in eight hours are equal to eleven full columns of the *Daily Telegraph*, or about two weeks' solid work by hand composition.—*The Daily Telegraph*, Sydney, N. S. W., July 11, 1898.

THE INLAND PRINTER is indebted to the courtesy of Mr. Thomas A. Whalen, superintendent of municipal printing for the city of Boston, for a copy of the annual report of his department for 1897-98. The book is of rare typographical excellence, the illustrations are numerous and well executed and good workmanship is evident throughout. Mr. Whalen reports very favorably of the new plan under union rules, and says that in the matter of hours and wages the employes have been the beneficiaries of the union policy adopted, and believes that a contented force of workmen is not the least pleasing result of this policy. The operation of the plant by the city dates from March 1, 1897. The total pay roll for the eleven months amounts to \$62,992.83; the total business done for the eleven months to \$122,265.52; the total operating expenses to \$110,058.12. Allowing for the depreciation of the plant at the rate of ten per cent per annum, the department is able to report a net gain during the period covered by the report of \$8,004.03, as against the old system of contract work.

THE patrons of the old printing ink firm of Jaenecke Bros. & Fr. Schneemann will no doubt be pleased to learn that this house has established a western branch at 188 Monroe street, Chicago Illinois, and has thus placed itself in the position to supply the constantly increasing demands in the West for its various productions, with the utmost promptness, since a large and complete stock of everything in the line is kept in store, while special inks are made to order on the shortest notice, the branch being fully equipped for such emergencies; and

as its manager, Mr. Julius Jaenecke, has been identified with the ink business since boyhood, at the parent house in Hanover, as well as the London and New York houses of the firm, the Chicago branch is in able hands, and with a quality of goods that is second to none in the world, together with the advancement for speedy delivery, it will no doubt reap a deserved success. To our friend Mr. E. H. Wimpfheimer, who represented the firm for so many years, we will say "au revoir, but not good-by," for although his duties will keep him at headquarters in Newark, we expect to see his familiar face on occasional visits to his many friends throughout the West.

A PASTE THAT WILL KEEP.

To make a paste that will keep, dissolve a teaspoonful of alum in a quart of warm water; when cold add as much sifted flour as will give it the consistency of cream, adding half a teaspoonful of powdered resin, and a few drops of oil of cloves if you wish a pleasant odor. Add a teacupful of boiling water, stirring briskly. Keep from the air in a cool place. Soften a portion with warm water when desired for use. This paste will keep sweet a year.—*Exchange.*

FIGHT OVER ROYALTIES ON PATENT JOGGERS.

Users of paper joggers not made by R. A. Hart are liable to vexatious litigation on account of a violation of patent granted to Charles E. Holbrook. It appears that but few of Holbrook's joggers were made and sold, and that R. A. Hart, of Battle Creek, Michigan, and others, have been making and

desire to use the paper joggers that he has not settled for in his settlement:

This is to certify that Russell A. Hart, of Battle Creek, Michigan, has purchased the right, title and interest in patent No. 348,123 for paper joggers, and all claims which we have previously had against the users of R. A. Hart & Co's joggers have been settled. (Note the following reservation): Hereby expressly reserving to ourselves any and all rights of action now existing in our favor against any and all parties who have heretofore made, sold or used any sheet-piling attachment known as joggers which were manufactured by any other party than by R. A. Hart, or R. A. Hart & Company with full right to bring action against any and all such makers, sellers or users at any time after December 31, 1898.

R. A. Hart is hereby given the right to settle with anyone, and license the same up to January 1, 1899, and all licenses so granted by R. A. Hart are good and valid. (Signed) CHARLES E. HOLBROOK and others.

R. A. Hart & Co. have conferred with the officers of the United Typothetæ, and have decided that they will issue licenses to users of paper joggers in accordance with the terms of the above agreement for \$1 cash. Those interested should write at once, inclosing stamp, to R. A. Hart & Co., 42 Lincoln street, Battle Creek, Michigan, for explanatory circular in this connection.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"WETTER" type-high numbering machines, practically as good as new, are offered for sale at a sacrifice by the Bates Machine Company, 346 Broadway, New York.

CALENDARS FOR 1899.

Barnhart Bros. & Spindler, 183-187 Monroe street, Chicago, are getting out new calendar designs for 1899, also cuts for calendar headings, samples of which will be forwarded on application.

THE "MONONA" LEVERLESS COUNTRY PRESS.

Messrs. W. G. Walker & Co., of Madison, Wisconsin, have just completed a seven-column quarto Monona leverless press for a large Canadian firm. The Monona leverless press is proving wonderfully popular, and it seems almost impossible for the builders thus far to keep pace with the demand.

THE "BETTER WETTER."

Joseph Wetter & Co. call attention this month to the good things that are being said of the Better Wetter. They are much pleased to have such words of thanks and encouragement from those who are using their improved numbering machines, and desire to say to the trade that they appreciate these words of praise. It will be their endeavor to continue to produce machines in the future, as they have done in the past, that will always give satisfaction. They are the leaders in typographical numbering machines for any purpose, and they propose to hold that position.

FROM PALMYRA, NEW YORK.

The manufacturers of the Jones Gordon and Lightning Jobber Presses and Ideal Cutter are feeling well satisfied over their business for the summer. Ordinarily printing machinery manufacturers either have to shut down in the summer or run on stock for winter business. Notwithstanding the fact that they have more than doubled their working force since last April and have been running to their fullest capacity all summer, they have been from six to eight weeks behind all of that time. They are looking for the largest trade in the history of their business this winter. The manufacturers say "that their



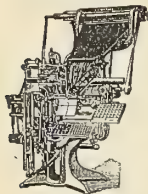
R. A. HART.

selling joggers in good faith, but which good attorneys have decided to be a violation of the Holbrook patent. Holbrook has been able to collect \$10 each in royalty from the users of joggers in order to save litigation, but in each case in which the Hart Company has been appealed to for protection that company has given bonds and assumed the litigation, but has been advised by its attorney to settle out of court, which it has done. Users of all other joggers but the Hart jogger are liable to be assessed for royalties, and in order to bring the matter to a settlement satisfactory to all concerned, Mr. R. A. Hart has secured the following agreement for this year only for the granting of licenses to printers who are using and who

presses and cutters possess some points of merit over any other machinery built, and to this fact alone they ascribe the rush of business, as the printers always know a good thing when they see it."

FOR LINOTYPE OPERATORS.

Speed in typesetting machine operation does not depend so much on rapidity of movement as it does upon a method of fingering that makes every effort count, and accomplishes results with as little lost or false motion as possible. Such a system may be attained by a careful study of the pamphlet by Charles H. Cochrane, "The Proper Fingering of the Linotype Keyboard." All his deductions are based upon the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the linotype in their relation to the fingers. Price, 10 cents, postpaid. The Inland Printer Company, 212-214 Monroe street, Chicago; 34 Park Row, New York.

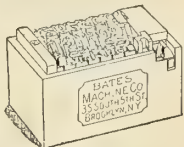


PRESSES AND TYPE.

Among the notable sales of Babcock Optimus presses recently are two to Harper Brothers, of New York, they having now five in their office. Among the recent sales of type made by Barnhart Brothers & Spindler are some 8,000 pounds of job type on one order in Great Britain; a large order for body type, accents, etc., from Lucknow, India, and a considerable shipment of their celebrated backgrounds and panels to South Africa.

THE NUMBERING MACHINE OF THE FUTURE.

Those who are contemplating the purchase of numbering machines for locking up in a form should not fail to investigate this improved machine. No time is lost in make-ready, for no "friskets" are necessary, and as they are cleaned instantly, without removing a screw or even unlocking the form, absolutely accurate numbering is assured. The following are extracts from letters to the makers—The Bates Machine Company, 346 Broadway, New York—who will furnish catalogues and full information upon application:



NEW MODEL M.

"Enter our order for forty New Model M. Our New Model M has exclusive advantages of construction effecting the economy of their use."—*Times Printing House, Philadelphia, Pa.*

"Deliver thirty-six New Model M. Your machine possesses extremely important labor-saving features."—*Dunlap Printing Co., Philadelphia, Pa.*

"The foreman of our pressroom says: 'Throw away the old machines with the arbitrary prefix "No."—these new ones will more than pay for themselves.'"—*Rhode Island Printing Company, Providence, R. I.*

"Are giving good satisfaction. Number accurately. Very neat work."—*Library Bureau, Boston, Mass.*

"Perfect satisfaction. Several years ahead of other machines."—*R. L. Stillson, New York, N. Y.*

"Machines work in the most satisfactory manner. Finest labor-saving devices ever used."—*Independent Publishing Company, Helena, Mont.*

A FIN DE SIECLE CATALOGUE.

To Messrs. James White & Co., paper dealers, 177 Monroe street, Chicago, must be awarded the credit for producing one of the handsomest, if not the handsomest, and most artistic catalogue ever laid on the table of the editor of THE INLAND PRINTER. It is, of course, true that the goods which the catalogue advertises—the Princess Cover papers, one of the specialties of Messrs. White & Co.—aid much in giving effect to the attractiveness of the book, but much credit is due the business acumen and taste which selected Mr. Will H. Bradley to select the designs and colors which would give the varied colors and qualities of the Princess Covers the best effect. It is a most excellent piece of work and a still better piece of advertising.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BOOK FOR PRINTERS, young and old. "Bishop's Practical Printer"; 200 pages, \$1. All type foundries sell it.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. THE INLAND PRINTER CO., Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 1/4 by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

NICHOLS' PERFECT ORDER BOOK, capacity 3,000 orders. \$3.00. At foundries or FRED H. NICHOLS, Lynn, Mass.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

BUSINESS OPPORTUNITIES.

AGENTS WANTED—To sell elegant steel-plate portraits of the late William Ewart Gladstone, made from recent photograph taken in his library at Hawarden; a magnificent work. Send \$1 for 16 by 19 india-proof copy, or 50 cents for 12 by 16 plain steel-plate copy, postpaid. Big money can be made on these. Write for terms to agents. [THE INLAND PRINTER assures its readers that these portraits are works of art, and well worth the price asked.] Address THE HENRY O. SHEPARD COMPANY, 214 Monroe street, Chicago.

AN ESTABLISHED and newly equipped steel and copper, plate and die, engraving and stamping department (power machinery), in one of the leading printing houses in Baltimore; population 600,000; will be leased as a department. "O 1042," INLAND PRINTER.

BARGAIN—Established (8 years) engraving and advertising business in large southern city; no competition 150 miles; customers over entire South; complete plant; low rent quarters; hustler can make big money; for sale cheap. CHAMPION, Fitten Building, Atlanta, Ga.

COMPLETE PHOTO-ENGRAVING business, Chicago; established ten years; \$3,000; guarantee \$10,000 business, or will retain interest. "O 1032," INLAND PRINTER.

FOR SALE—A fine job office in large New England manufacturing city; everything first-class and practically new; cylinder and three jobbers, power cutter, electric motor, 300 fonts of type; tools of all kinds; centrally located; moderate rent and established business at good prices; which could be increased to any amount by push; office will inventory over \$4,000; will sell right; health and other interests compel disposal; a rare chance for one or two practical men. "O 1070," INLAND PRINTER.

FOR SALE—A well equipped modern news and job office; all necessary machinery and new type faces; cash or time. HEYBACH-BUSH CO., Louisville, Ky.

FOR SALE—Copyright, plates and stock on hand of a magnificent subscription book. The plates were cast from new type, bought especially for this work, and are in first-class condition. Stock on hand includes bound books in six different styles, and printed sheets ready for binding. There is money in this for a house with facilities for properly pushing the sale of the work. For further particulars address "J 39," INLAND PRINTER.

FOR SALE—Newspaper and job office; \$800 cash; clear of encumbrance; fifty miles south of Spokane; farming, mining and stock country; poor health in family. E. S. DOYLE, Tekoa, Wash.

FOR SALE—Patent No. 554,246; improved printers' galley and lock-up; best galley made. S. A. DENISON, Belton, Tex.

LEADING PRINTER AND BINDERY in eastern manufacturing city of 40,000, at less than inventory; August unsolicited business, \$1,100. "O 1035," INLAND PRINTER.

SPECIAL OPPORTUNITY—I want a practical man, either artist or engraver, to come in with me; can show big profits on capital invested; fine prospects, constantly growing business; must have \$2,000 to invest; pays salary and share in profits; chance of a lifetime. Address, at once, C. S. BIERCE, Secretary, The Brown-Bierce Company, Dayton, Ohio.

BUSINESS OPPORTUNITIES.

TO PUBLISHERS—I have for sale the new plates and about 1,600 completed copies of a book of nearly 600 pages, two volumes bound in one, which has never yet been placed on the market. The book is similar in scope to the well-known "Black Beauty," but relates to the dog, and should have a large sale if properly pushed. Reason for selling—am out of the publishing business. It will pay you to investigate this. "F 27," INLAND PRINTER.

TO PUBLISHERS—Will sell entire output of the best subscription book on the market today. Reason for selling is lack of money to push the same. Any book house with money can make a great fortune in five years' time. Address "J 40," INLAND PRINTER.

FOR SALE.

FOR SALE—A 32 by 44 hand litho press; in use two years. "O 1066," INLAND PRINTER.

FOR SALE—A bargain, Cranston two-revolution press, bed 38 by 54; all modern improvements. R. PRESTON, 146 Franklin street, Boston.

FOR SALE—About ten thousand pounds of blue, gray and yellow litho stone; sizes vary from 28 by 42 down; at 3 cents a pound. "O 1067," INLAND PRINTER.

FOR SALE—A Colt's armory; 13 by 19; steam power, etc.; complete; new, with all fixtures. \$300. "O 1063," INLAND PRINTER.

FOR SALE—A Howard Iron Works Diamond cutting machine, 44-inch; power, with two new knives; this machine is in perfect condition; has been thoroughly overhauled. \$400. "O 1062," INLAND PRINTER.

FOR SALE—A lot of binders' tools: stand press, backer, small stitchers, perforator, stabber, eyeletter, punch and miscellaneous bindery machinery for sale cheap; we may have what you want; write us. "O 1064," INLAND PRINTER.

FOR SALE—A Perfection "G" Morrison Stitcher; steam power; trough and flat table; stitches through one inch; newly cleaned and painted; as good as new in every respect. \$175. "O 1059," INLAND PRINTER.

FOR SALE—A Potter No. 3 litho press, 28 by 42, in good condition; will sell cheap. "O 1065," INLAND PRINTER.

FOR SALE—An S. K. White numbering machine (foot-power); four-wheel head, with set of letters; in careful use a short time; newly cleaned and painted. \$150. "O 1061," INLAND PRINTER.

FOR SALE—Complete up-to-date photo-engraving plant, in running order. "O 1075," INLAND PRINTER.

FOR SALE—Foot-power saddle-back stitcher; extra long arm; as good as new; an excellent machine for pamphlet work, etc. \$60. "O 1060," INLAND PRINTER.

FOR SALE—In the plant of the Saginaw *Globe*, which came to us when that paper discontinued publication on September 3, is a minion Thorne typesetting machine, which we offer for sale; the machine was put in in the summer of 1894, and has with it a ½-horse-power 500-volt motor, together with all shaft and belt connections; there is with the machine about four hundred pounds of type which is in fairly good condition. For particulars, address THE EVENING NEWS, Saginaw, Michigan.

FOR SALE—One-horse-power Shipman kerosene engine, Boston model; good order; suitable for boat, printing office, sawing, turning, etc.; will be sold cheap. W. S. ELY, Meriden, Conn.

FOR SALE—Overstocked with cylinder newspaper presses; will sell low; every press guaranteed. R. PRESTON, 146 Franklin street, Boston.

FOR SALE—Secondhand 7 actual horse-power Otto gas engine; first-class condition; price \$175. L. F. GRAMMES & SONS, Allentown, Pa.

FOR SALE—Two Thorne typesetting machines, latest pattern, together with about 3,000 pounds new body type. Also complete equipment for book and job composing plant. A bargain. Write for particulars. "KIMBALL," 94 Washington street, Chicago.

HELP WANTED.

PRESSMAN—Expert and thoroughly experienced color printer, capable of handling the finest grade of half-tone color register work on stop-cylinder machines; splendid and permanent situation for a strictly first-class man; send samples of work; state experience, place of last employment and wages expected. "O 1026," INLAND PRINTER.

PRESSMAN WANTED who is competent to take charge of pressroom, stereotype room, boiler and engine rooms; quadruple press; state experience, age, habits and wages wanted. "O 1024," INLAND PRINTER.

SALESMAN wanted for Printers' and Litho Blankets; first hands, best made; New York salesman earns \$1,500 yearly. "LITHO," P. O. 1371, New York.

WANTED—A man who understands the making of first-class printing ink, printing ink oils and varnishes; fine opening for young man, well qualified, to secure interest in business. "O 1034," INLAND PRINTER.

WANTED—PRESSMAN—A progressive three-color printing house has a good place with excellent chances for improvement and advancement for a first-class cylinder pressman used to colorwork; must be a young man, and application must state age, full experience, where formerly employed and now employed, and all particulars, or no attention will be paid to it. All replies will be held strictly confidential. "O 1053," INLAND PRINTER.

SITUATIONS WANTED.

A GOOD SPEEDY STEREOTYPYER desires position; job or newspaper; good references; sober. "O 1080," INLAND PRINTER.

AN up-to-date all-round printer, good pressman and stone hand, is open to engagement; steady and reliable; would like to learn linotype. "O 1037," INLAND PRINTER.

ARTIST desires position on enterprising daily; twenty-two years old; sober; reliable; seven years' experience in general newspaper work in pen-and-ink and chalk; specimens; reference given. "O 1025," INLAND PRINTER.

AS FOREMAN of jobroom, by man forty years old; steady and reliable; reference; state wages. "O 1002," INLAND PRINTER.

COMPETENT JOB FOREMAN, now managing large office, desires change; can estimate and understands all branches. "O 1041," INLAND PRINTER.

COPPERPLATE PRINTER—Steady, sober young man. "O 1036," INLAND PRINTER.

DO you need a man who can "run" a printing office and not let it run him? One who knows the job business thoroughly, has had years of experience on a daily paper; can do editorial work, edit telegraph, write heads, do local work, make up forms, etc., and who "gets there" every time? If you do, write to me. Years of experience; best of references. "O 1001," INLAND PRINTER.

EXPERIENCED PUBLISHER desires to associate himself with good weekly or monthly publication, with a view of ultimately acquiring an interest in the same. "O 1071," INLAND PRINTER.

FOREMAN wishes charge of good bindery, or to represent printing and binding house; first-class binder; hard working; successful in estimates; good wages expected. "O 1051," INLAND PRINTER.

I WANT A SITUATION with up-to-date printing house, in which energy, conscientious work and ample experience will be appreciated; modern ideas and capable of executive position; qualified in estimating, buying stock and general office details and management. D. C. CHALFANT, 715 North Sixteenth street, Philadelphia.

JOB COMPOSITOR—A competent job compositor, capable of taking charge, would like to change situation; at present foreman in job office; up-to-date ideas; competent at stonework, presswork, general jobbing, etc.; ten years in New York City and other offices. "O 1069," INLAND PRINTER.

JOB PRINTER desires change. Thirteen years' experience in job, news and press rooms; no bad habits; best references as to ability and character; married. A. M. DROWNE, 1622 Fifth ave., Troy, N. Y.

LINOTYPE MACHINIST-OPERATOR; open for engagement as machinist-operator on small plant, or machinist on larger plant; full kit tools; book or news; reference from last employer. "O 1011," INLAND PRINTER.

LINOTYPE OPERATOR-MACHINIST, who is also first-class jobber, make-up, stone hand or proofreader; experienced as foreman and superintendent; non-union; experienced in all branches of the business; young and sober. "O 1028," INLAND PRINTER.

LINOTYPE operator understanding care of machines, long book experience, desires position in office using one to three machines; speed, 6,000 to 7,500 nonpareil; had charge of machines; union. "O 1012," INLAND PRINTER.

PEN ARTIST wants to change position, newspaper or commercial; South preferred; first-class references. "O 1076," INLAND PRINTER.

PHOTO-ENGRAVER wants a position; capable of doing any part of the process business from designing to mounting; has been seven years foreman; well up in color work; south preferred. "O 1074," INLAND PRINTER.

PRESSMAN—Job and cylinder; thoroughly competent; half-tone, embossing; can take charge. "O 1068," INLAND PRINTER.

PUNCH CUTTER AND ENGRAVER—First-class man wants a situation. "O 1044," INLAND PRINTER.

SITUATION WANTED—By first-class half-tone operator; reliable and experienced; could take charge of photo-engraving department; references. "O 1078," INLAND PRINTER.

SITUATION WANTED—By printer; five years' experience, two years in city; neither drink, chew or smoke; will go any place. "O 1043," INLAND PRINTER.

THOROUGHLY competent newspaper artist and designer wants position in South. References and samples to responsible parties. "O 1047," INLAND PRINTER.

YOUNG LADY desires situation as operator or justifier on Thorne typesetting machine; three years' experience; thoroughly competent. "O 1038," INLAND PRINTER.

YOUNG MAN, four years' experience on cylinder presses, seeks position; moderate wages; reliable; sober. "O 1029," INLAND PRINTER.

WANT A GOOD MAN?—Office and business manager; breezy, versatile writer; thorough newspaper man; twelve years' all-around experience in New York, ten years in other places. Want position, any capacity, on daily or weekly in live inland community, with view to purchase interest or outright. "O 1072," INLAND PRINTER.

SITUATIONS WANTED.

WANTED—A job as pressman by a first-class man of fifteen years' experience; understands book, job and half-tone. "O 1045," INLAND PRINTER.

WANTED—All-round photo-engraver now employed wants position December 1. Prefer management of line and half-tone newspaper plant. "O 1054," INLAND PRINTER.

WANTED—A position by a thoroughly competent, all-round non-union printer, of temperate habits. Country preferred. "O 1055," INLAND PRINTER.

WANTED—By competent printer, job as foreman or make-up on daily. "O 1049," INLAND PRINTER.

WANTED—Position as general manager, superintendent or buyer of some large printing, binding and engraving establishment, by man familiar with all details, and fully competent to handle large establishment to entire satisfaction of its owners. Am thoroughly practical; twelve years in similar position; twenty-two years in the business; can estimate on any kind of work; can furnish references; am now engaged; want to change on account of sickness in family; good salary expected by thoroughly competent and wide-awake man, who will give its equivalent in service; prefer the East. "O 1073," INLAND PRINTER.

WANTED—Situation as manager of daily newspaper or job printing plant; conversant with all departments; have had extensive experience; references; would lease a good plant. "O 1048," INLAND PRINTER.

ZINC ETCHER and machine room man of seven years' experience in the business, would like to correspond with party in need of a man; would prefer newspaper work; A No. 1 reference. "ENGRAVER," 413 South Eleventh street, Minneapolis, Minn.

WANTED TO PURCHASE.

ROUTER WANTED—A good secondhand routing machine, capable of doing first-class work; must be cheap for cash. Address with full particulars, "O 1077," INLAND PRINTER.

WANTED—A very large press, secondhand preferred; must be four-roller, table distribution; Campbell Book and Job preferred; size must be OOO or OOOO Campbell, with capacity for handling sheets 46 by 64 inches; less than that would not answer; anyone possessing machine of above description will find ready sale for cash, if at a reasonable figure; correspondence solicited. "O 1057," INLAND PRINTER.

WANTED—Secondhand copying machine for typewriter letters; give full particulars, price, etc. "O 1052," INLAND PRINTER.

MISCELLANEOUS.

ARON DIED BEFORE THE HALLETT PROCESS was invented. The process isn't a "blurrer," but imitates perfectly genuine typewritten letters, having **ribbon effect**. Protected by foundation patents. Exclusive perpetual rights granted. A. HALLETT, Boston, Mass.

ADAMSON TYPEWRITER PRESS CO., of Muncie, Ind., are the sole owners of the process and machines for producing the copy-effect typewritten letters. Exclusive rights assigned and guaranteed under foundation patents. Machines on trial. Write for particulars.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process, \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

CHALK PLATES RECOATED, only $\frac{1}{3}$ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

ENGRAVERS of boxwood should get my method of transferring written or printed matter to boxwood; once used always used. Price 35 cents in silver. E. W. JOBE, Little Rock, Arkansas.

PLATEN PRESS EMBOSSE made easy by using Embossing boards for force; 3 for 30, 7 for 50, or 80 cents a dozen with book. WERT STEWART, Fifth and Sycamore streets, Cincinnati, Ohio.

PRINTERS—Electrotype of facsimile \$10 Confederate bill reduced to \$2, postpaid. HARRISON, P. O. Box 229, Brooklyn, N. Y.

RUBBER STAMPS, 6 cents a line, postpaid, to printers and stationers; circulars free. H. P. MAYNARD, 16 Arcade, Cincinnati, Ohio.

STEREOTYPE OUTFITS for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box, $6\frac{1}{2}$ by 12 inches; outfit for both methods, \$15; 10 by 18 outfit, \$28.50; 13 by 22, \$46. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$3 for both, including material. Book explaining all of above sent on receipt of 50 cents. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps**. Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. Address, PEARRE E. CROWL & CO., Baltimore, Md.

EGGLESTON'S PATENT GAUGE PIN
THE LATEST IMPROVED
PRICE 50 CTS. PER DOZ. THE EGGLESTON MFG. CO.
27 SO. 4TH. ST. MINNEAPOLIS, MINN.

"BELL" CHALK PLATES

The very best process yet discovered for illustrating daily newspapers quickly and inexpensively. Use the "Bell" Standard Plates and save money. *Positively no infringement.* From 50 to 70 per cent reduction in cost by having your old base plates recoated. Address, HIRD MANUFACTURING CO., Cleveland, Ohio.

HALF-TONES

That please. Don't throw away money. Get our prices before you buy. Commercial engraving for the trade. Tell us what you want and send for proofs.

Harper Illustrating Syndicate,
COLUMBUS, OHIO.

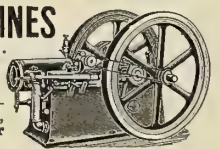
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GAS & GASOLINE ENGINES
2 TO 250 HORSE-POWER.

Excel all others in Desirable Features.

Adapted for ALL Power Purposes—
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than steam.



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ESTIMATING TAUGHT BY... MAIL

By the conductor of that Department in THE INLAND PRINTER.

New class now forming.
\$10.00 per month.

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JOS. J. RAFTER,
Hartford, Conn.



Pretty Pictures.

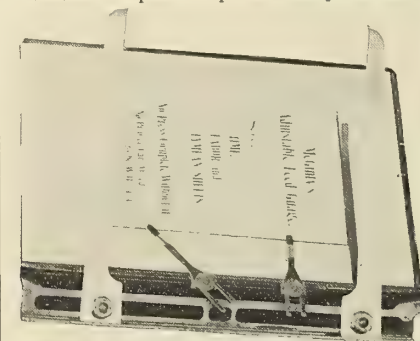
The fourth edition of our cut catalogue, now ready, represents the best collection of half-tone and line cuts for use in circulars, booklets, advertisements, magazines, papers, etc., in the United States.
Price 10c.

THE SPATULA,
6 Oliver Street, BOSTON, MASS.

McGINTY'S ADJUSTABLE FEED GAUGE FOR PLATEN PRINTING PRESSES.

A common-sense device—Accurate, Reliable, Simple and Durable—the invention of a practical printer and pressman.

It is attached to the tympan bail and is always ready. The pins can be set at any point on the tympan and changed from one job to another in the fraction of a minute. Gripper works over end gauge. Packing can be changed without danger of moving the pins. Same tympan sheet can be used over and over again, as there is no tearing or defacing of same. A set includes a bail and will outlast a new press. Thirty days' trial given, and if not satisfactory, price refunded. Send for descriptive circular and price list.



Manufactured and for sale only by

THE McGINTY FEED GAUGE CO., DOYLESTOWN, PA.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, \$15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO., St. Louis.



OUR NAVY ATTACKING THE HARBOR DEFENSES OF SANTIAGO.

PHOTO COLORTYPE CO.

PUBLISHERS OF





High Grade Calendar Backs.

87-89 Plymouth Place, CHICAGO, ILL.

WE SELL
Calendar Backs
ONLY.

Correspondence Solicited.

SEE OTHER SIDE.

1899 January 1899						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	 L.Q. 4	 N M. 11	 F.Q. 18	 F.M. 25.

We do NOT sell
Finished Calendars

Write for Particulars.

SEE OTHER SIDE.

TO FIRST- CLASS PRINTERS

Do you want the

FINE CALENDAR TRADE

in your town or vicinity?

If so, secure exclusive territory at once.

We have beyond any doubt
the finest line of

Calendar Backs

in the country, all beautifully executed in colors by our
celebrated Photo-Colortype process, therefore assuring
the richest and most pleasing effects and superior to the
so-called fifteen color lithographs.

OUR ASSORTMENT CONSISTS OF OVER 100 DIFFERENT DESIGNS
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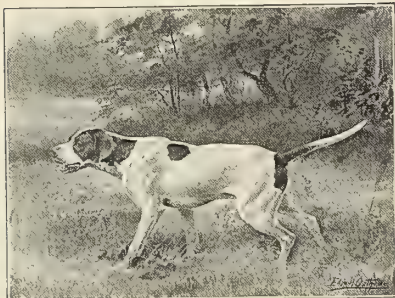
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A complete assortment of all the principal
Sea and Land Battles and all the famous
Navy and Army heroes of our late Spanish-
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LANDSCAPES AND MARINE PICTURES.

A great variety of fine pictures to suit every
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SPORTING PICTURES AND HUMOROUS SUBJECTS.

A fine line of Dog Pictures painted by
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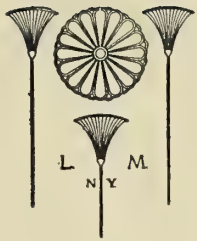
ART SUBJECTS

of every description from famous Watercolors
and Oil Paintings.

REMEMBER, we make Calender Backs only, no finished Calendars.

For Further Particulars Address, **PHOTO COLORTYPE CO.**

87-91 Plymouth Court, CHICAGO.



JAPANESE PAPERS.

For Editions de Luxe,
Artists' Proofs,
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Programmes.

LIONEL MOSES, IMPORTER,
10 Warren St., New York.

ST. LOUIS PHOTO-ENGRAVING CO.

(OR. 4TH & PINE STS. ST. LOUIS, MO.)

CALENDAR

Plates of all kinds.
Cut prices.
Send for proofs.



Harper Illustrating Syndicate,
COLUMBUS, OHIO.

THE LATEST
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WORK ON

Photo-Engraving

By H. JENKINS.

Contains practical instructions for producing photo-engraved plates in relief line and half-tone, with a chapter on three-color half-tone work, and appendix with numerous recipes.

Three-color half-tone frontispiece, with progressive sheets of each color. Fully illustrated in line and half-tone. A concise and practical work. 184 pages; cloth bound. Price, \$2.00 net, postpaid.

THE INLAND PRINTER COMPANY,
Publishers,

34 Park Row, NEW YORK. 212-214 Monroe St., CHICAGO.

Give a Bond

—give a bond paper a trial and you will never use any other kind for high-class commercial work. We have bond paper in every grade—every weight—every color—the largest stock in the West. That's quite a claim, isn't it? But it's true. We carry it—our trade demands it.

Parsons No. 1 Bond—White and Colors.
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From the highest grade, down—we have them all. Let us know your wants and we'll send samples.

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Book Papers, Envelopes,
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Fine Catalogue Covers printed and embossed from original designs. We pay special attention to this work; producing handsome and novel effects at low cost. Also,

CLOTH AND LEATHER CASE-MAKING,
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COLOR CUTS AND CALENDARS FOR Blotter Advertising.

Blotters are the one always-profitable advertising medium for printers—if they are good ones. We are issuing monthly a series of original color plates, with calendar and text, that are the best thing out for this purpose. Cheap, too. Sold to only one firm in a town. Send today for proofs.

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VOL. XI OF THE ART STUDENT BEGAN IN NOVEMBER WITH THE MEISSONIER NUMBER.

THE ART STUDENT, edited by Ernest Knauff. Instruction in Illustrating, Caricaturing, Chalk-plate and Wood Engraving, etc.

Facsimiles of sketches by Meissonier, Gerome, Herkomer, Vierge, Merzel and all the masters of draughtsmanship.

Send 30 cents (stamps taken) for four specimen numbers, or 70 cents for six months' subscription and three back numbers, or \$1.50 for one year's subscription and seven back numbers.

No free copies. Mention *The Inland Printer* when you write.

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PRINTER'S ESTIMATE BOOK.

PRINTERS have long wished for an Estimate Book that was arranged in compact shape, and which could be carried conveniently in the pocket for ready reference.



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is the handiest and most perfect ever devised. No trouble to accurately estimate on any kind of work by its use. Mistakes are impossible, and a profit can be made on every job. Don't guess at the cost of work, but know what it is worth. Used and indorsed by the leading printers of the country. Recommended by all the typographical journals. Order a supply for your estimators and solicitors. Price: single copies, 50 cents; per dozen, \$5.00. The savings made on a single estimate will pay for a year's supply. For sale by all branches of the American Type Founders Co., THE INLAND PRINTER, or remit direct to

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in NINE different grades of Writing Papers, Linens and Bonds, from 7c. per lb. up. One of the largest and best assorted lines on the market and absolutely the lowest priced, quality considered. Full line of samples, just out, sent on receipt of 25 cents; credited on first order.

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The Cost of Printing.



This valuable work presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown.

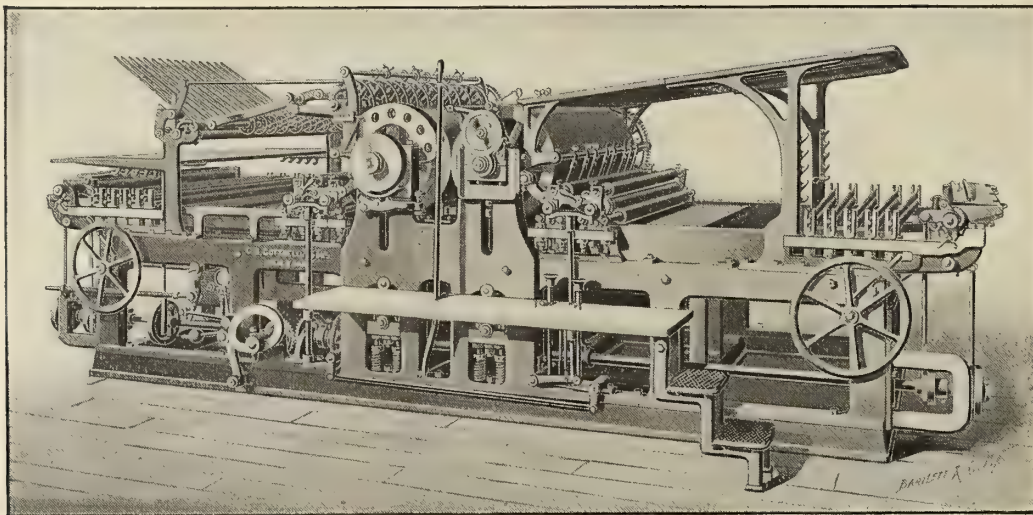
Seventy-four pages, 6 3/4 by 10 inches, on 100-lb. S. & S. C. book paper; cloth bound. Price \$1.50, postpaid.

THE INLAND PRINTER CO.

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C. B. COTTRELL & SONS CO.

Flat Bed Perfecting Press with the Cottrell
Patent Automatic Shifting Tympan.

We wish to call the attention of the printer who desires to make money to this Press. Our advice is to see the machine in operation. The Press is a success and will do fine presswork and perfect it at nearly double the speed of a two-revolution machine. It saves more than half the labor, does away with the second feeding of the sheet, spreading out, drying, packing up and jogging, also all waits between the first and second sides. It also saves half the floor space, half the labor and more than half the cost.

The purchase of one of these presses will demonstrate its utility and will result in your ordering more. We have offices running from three to six of them. Send for prices, sizes and particulars.

C. B. Cottrell & Sons Co.

We are Selling this Press

at a low price and make a little on each one. We believe in large sales and small profits. Nothing cheap about the machine but the price. Simple in construction, that enables us to build it cheaper. *No complications. Look at the price.* Guaranteed to print a solid form.

Lightning Jobber.

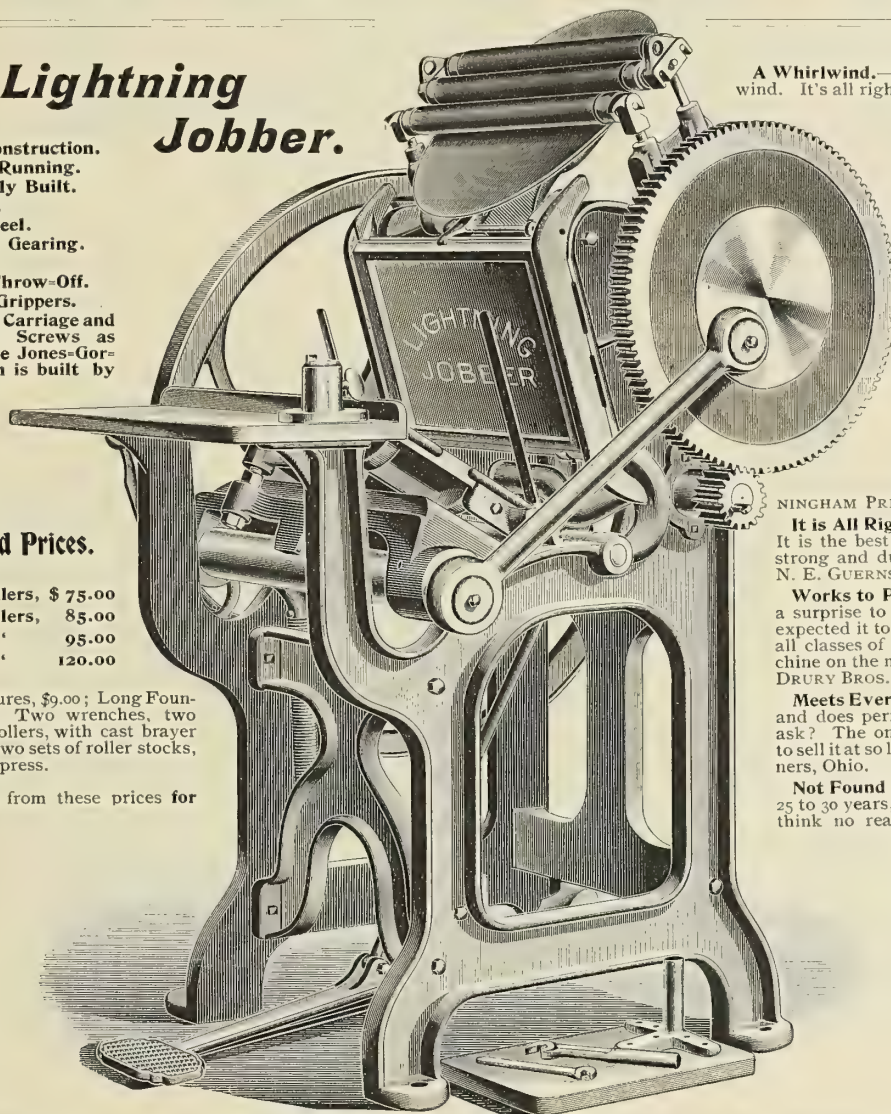
Simple in Construction.
Very Light Running.
Very Strongly Built.
Shafts Steel.
Drawbars Steel.
Machine-Cut Gearing.
No Cams.
Impression Throw-Off.
Depressible Grippers.
Same kind of Carriage and Impression Screws as used on the Jones-Gordon, which is built by the same firm.

Sizes and Prices.

Inside Chase.	
7 x 10, 2 rollers,	\$ 75.00
8 x 12, 3 rollers,	85.00
9 x 13, " "	95.00
10 x 15, " "	120.00

Steam Fixtures, \$9.00; Long Fountain, \$16.00. Two wrenches, two chases, ink rollers, with cast brayer or mold and two sets of roller stocks, go with each press.

A discount from these prices for cash.



A Whirlwind.—Say, your Lightning Jobber is a whirlwind. It's all right.—W. M. McDONALD, Byron, Mich.

Form Fills the Chase.—We have used the L. J. with very gratifying results. Its real worth is apparent when the form fills the chase and the results are very satisfactory.—FULLER PUB. CO., Grand Rapids, Mich.

It Prints a Full Form.—The 10 x 15 Lightning Jobber gives entire satisfaction. I consider it equal, if not superior, to many of the high-priced machines. It is well and strongly built. Prints a full form without trouble and is an easy-running and rapid press.—W. H. RODELL, Rochester, N. Y.

Some Severe Tests.—Our press has been in constant use and has been subjected to some severe tests, having used it on full forms a greater part of the time without any repairs whatever. It has given the best of satisfaction.—CUNNINGHAM PRINTING CO., Middlesburg, Ky.

It is All Right.—The Lightning Jobber is all right. It is the best press for the money I ever saw. It is strong and durable, and is more than satisfactory.—N. E. GUERNSEY, Milton, Iowa.

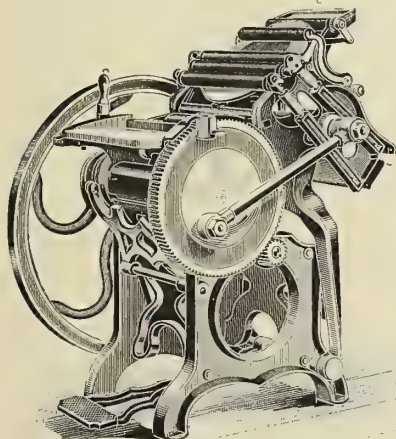
Works to Perfection.—The Lightning Jobber was a surprise to us. We bought it at a low price and expected it to be a cheap press, but find that it does all classes of platen presswork as nicely as any machine on the market. In fact, it works to perfection.—DRURY BROS., Grand Encampment, Wyo.

Meets Every Requirement.—Runs easily, smoothly and does perfect work. What more could a printer ask? The only mystery to us is how you can afford to sell it at so low a price.—MOORE BROS., College Corners, Ohio.

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Can't be Beaten for Rapid Work.—We have given our Lightning Jobber a thorough test and are greatly pleased with it. We think the press cannot be beaten for rapid work or good impression. Several printers have been in to see it and all say it is well built and up to date in every particular.—WYANDOTTE PRINTING CO., Columbus, Ohio.

IT is safe to say that no press ever put on the market attained such immediate popularity. While it is built at a low price it is first-class and reliable in every particular. We have had some kind words unsolicited from nearly every customer. It is by its simplicity of construction we are enabled to place it on the market at a price so marvelously low. The working parts are well finished. The shafts and drawbars are steel. The press is sold under the fullest guarantee. Ask your dealer to show you this press before placing your order.



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WE ALSO MANUFACTURE

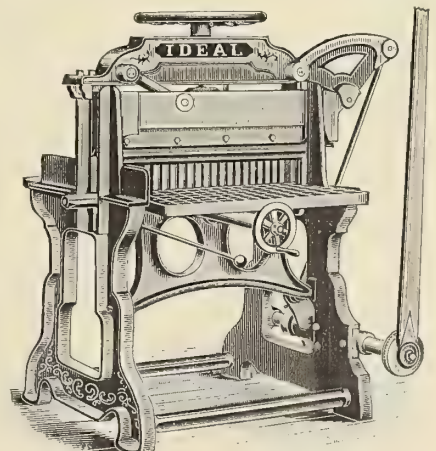
The Jones-Gordon Press The Ideal Paper Cutter

IF INTERESTED
...send for circular..

We can't say much about the merits of our machinery in so small a space.

MANUFACTURED BY

J. M. JONES, Palmyra, N. Y.



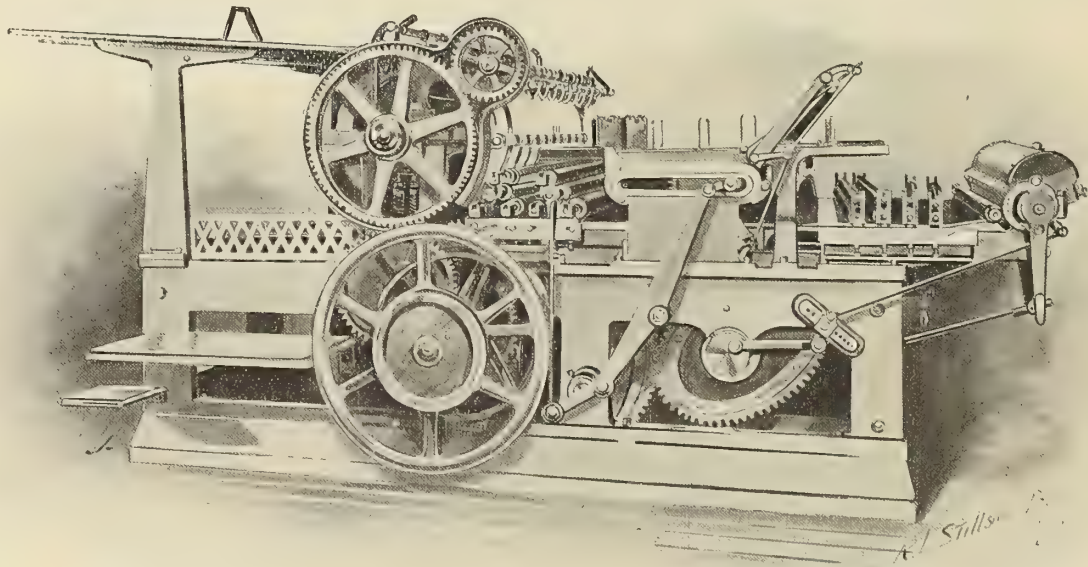
IDEAL CUTTER.

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THE NEW Crank - Movement Whitlock

IS NOW BUILT WITH

Box Type Bed (scraped absolutely true),
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Quadruple Air Springs (on all sizes larger than Pony),



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Plate (absolutely rigid impression) and
Our New Crank Bed Movement,

MAKING IT EASILY THE

*Swiftest, Smoothest Running, Strongest—in a word, the
BEST of all Two-Revolution Presses.*

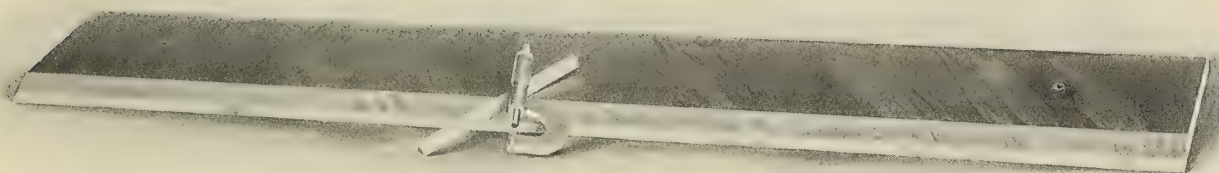
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132 TIMES BUILDING.

BOSTON,
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706 FISHER BUILDING.

THIS is the Toughest,
Stiffest Edged and
Finest Tempered
Knife made ❁ ❁ ❁



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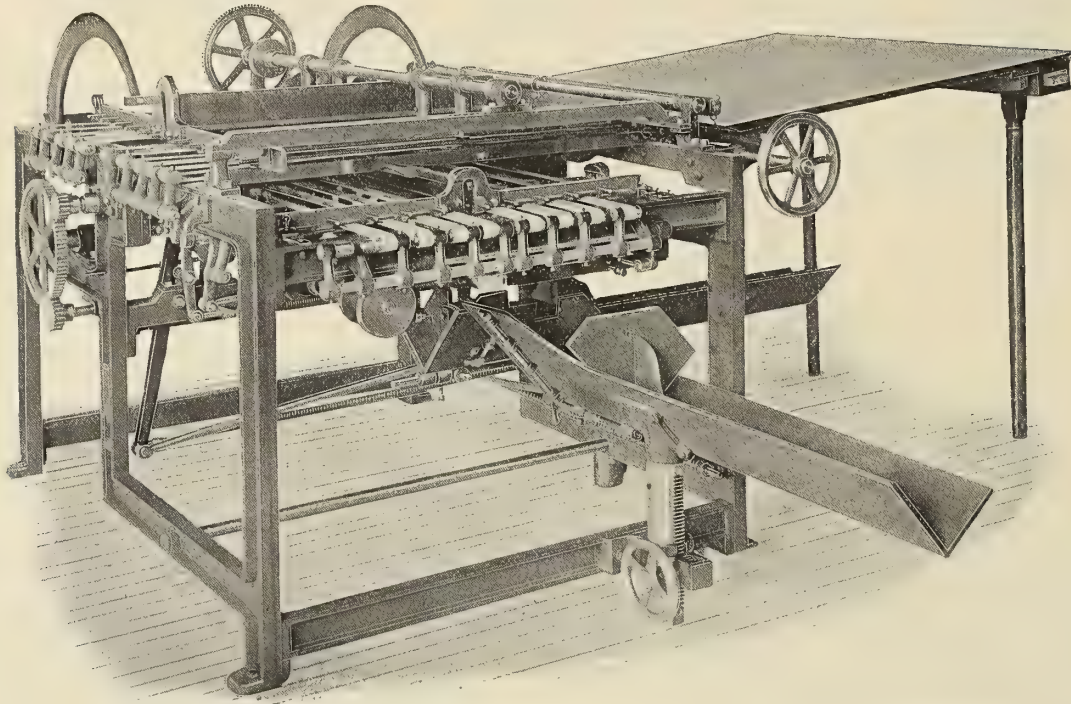
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*NEW printed matter, new souvenir
and our best brains if you
mention this.*

WORCESTER, MASS.

ESTABLISHED 1830.

This is the Very Latest.



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Brown Folding Machine Co.

....ERIE, PA....

WELD & STURTEVANT, Agents,
44 Duane Street, New York.

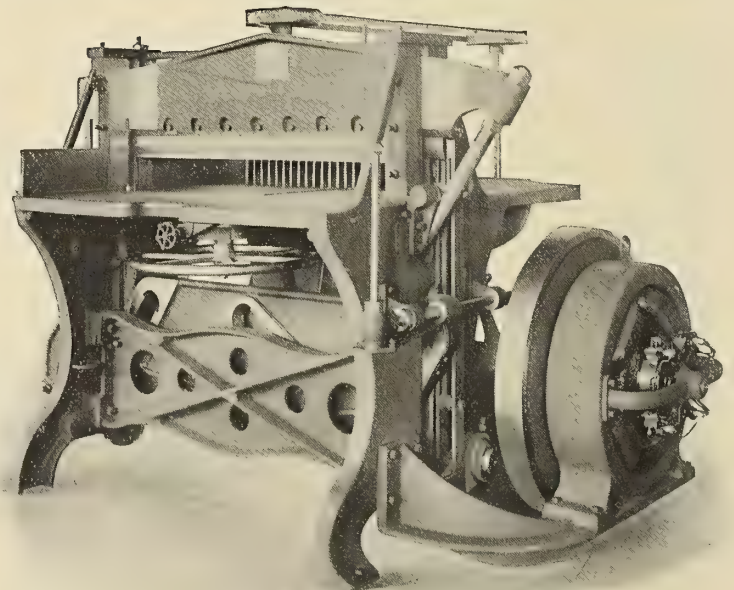
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Direct-Connected Motors FOR ALL MACHINERY USED BY PRINTERS.

SPECIAL KNOWLEDGE AND
EXPERIENCE ARE REQUIRED
to meet the conditions of this line
of work.

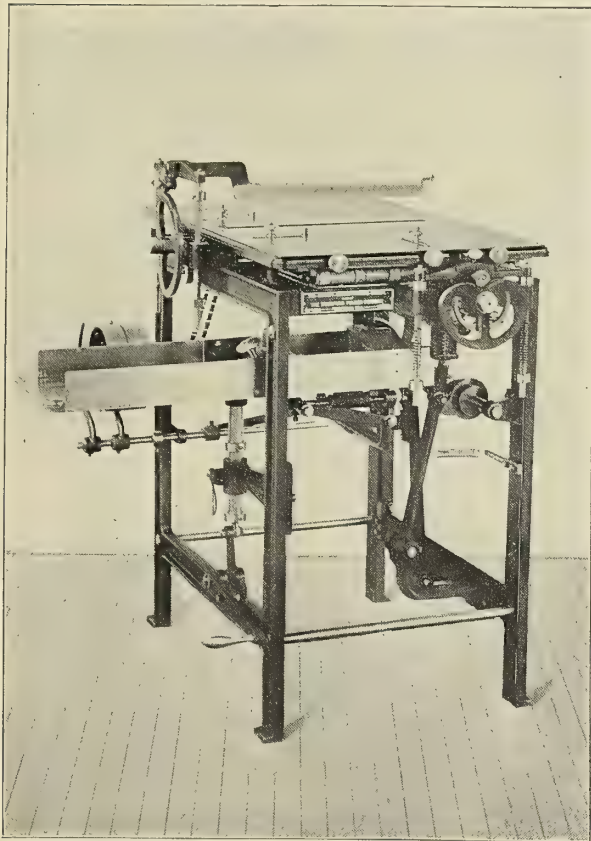
Our long and successful career and
wide experience enable us to build
Motors unequaled in

EFFICIENCY,
RELIABILITY,
REGULATION,
EASE OF CONTROL.



CATALOGUE FOR THE ASKING.

Something entirely New in Folding Machinery.



The Bennett Circular Folding Machine.

ONE, TWO AND
THREE FOLDS.
THE LAST TWO
PARALLEL.

FIVE DIFFERENT
FOLDS
BY ONE
MACHINE.

ACCURATE
AND SPEEDY.

Folds 25,000 sheets in ten hours very easily.

**THE TIME HAS COME TO DELIVER ALL CIRCULARS
TO YOUR PATRONS FOLDED.**

Notice the general design and workmanship.

It is made as fine as an engine lathe.

The "devil" can earn you \$5 per day on this machine, because it won't "buck" in his hands.

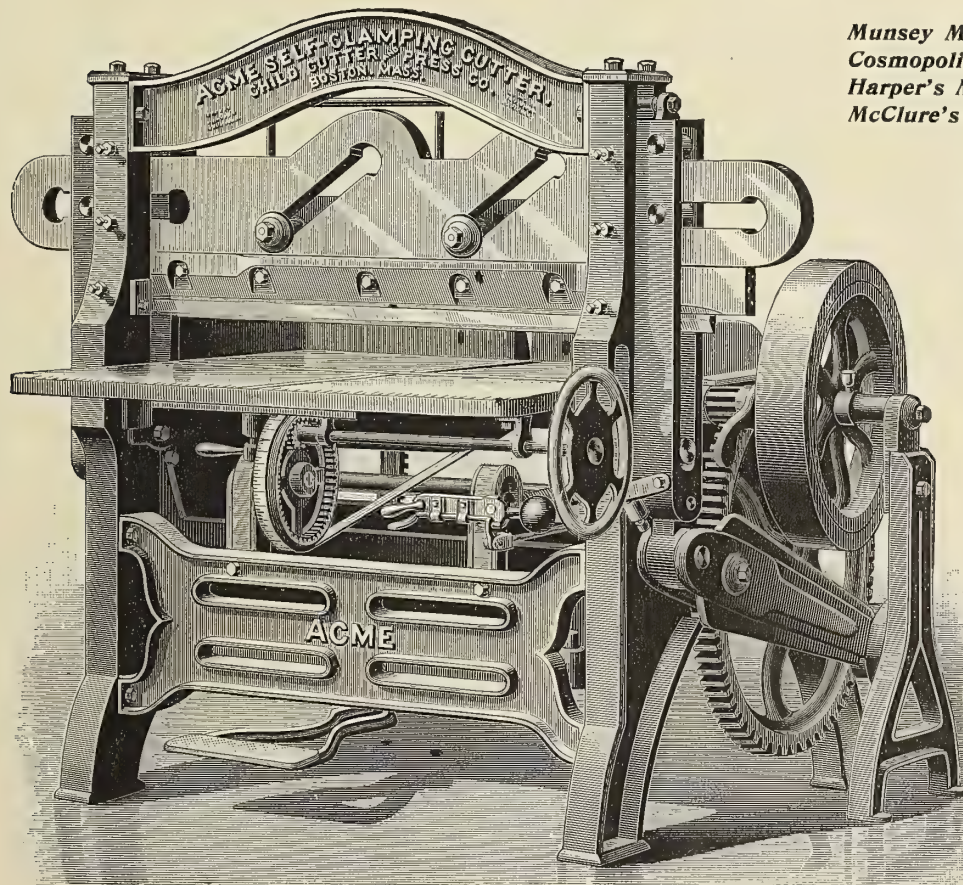
There are a great many good kinks here. It anticipates your needs a little. It widens your field as a printer. It places you on higher ground and extends your horizon.

***When you see it in operation and get the price,
YOU WILL BUY.***

Ask our Agents, The American Type Founders Co., to show you the machine and get the PRICE — it will surprise you.

THE ROCKFORD FOLDER CO., Rockford, Ill.
OWNERS AND MAKERS.

Who use the "ACME" Self-Clamping Cutter?



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Cosmopolitan Magazine Co. (2)
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and 1,000 others, printers,
bookbinders, box makers, corset
manufacturers, paper mills, etc.*



Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

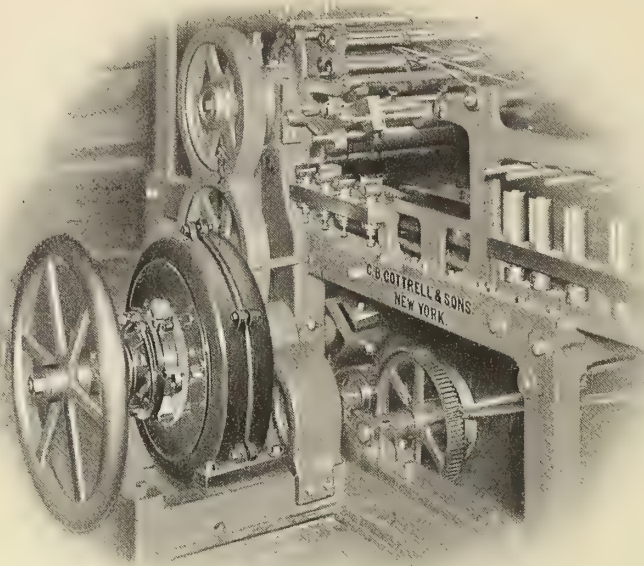
33-35-37 Kemble St., Roxbury,
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THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.



DIRECT-CONNECTED MOTOR.

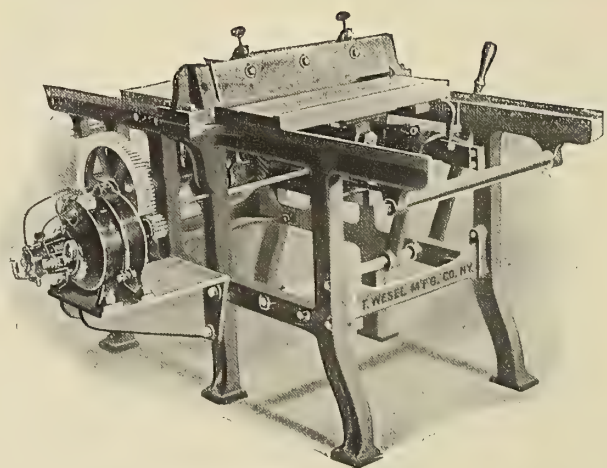
all the machines, or only one, was in operation, the long shaft with its load of pulleys and belts and power-consuming bearings must be kept in motion.

A great contrast is shown with electrically driven machines. There are just as many opportunities for economy as you have machines. *No power being used except right where you are doing work.* Every machine can be started or stopped, run fast or slow, or reversed, absolutely independent of any other machine in the shop.

The Lundell Motor method of driving presses and all other machinery necessary in a complete printing establishment, offers so many economical advantages that we want to talk to every printer, big or little, who is wide enough awake to want to improve his condition and *reduce expenses*, if he can.

We will answer questions, give estimates of cost, plans and advice, cheerfully and freely.

Our Catalogue No. 51 will be sure to interest you. Address Press Department,



GEAR-CONNECTED MOTOR.

Sprague Electric Company,

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Our New Specimen Book.

THE ABOVE CUT is a miniature reproduction of the cover of our new specimen book, just issued, which shows representative examples of our work. This book gives the average everyday engraving we turn out—half-tone, zinc etching, etc.—but it is printed as the cuts should be, and not run as many try to use illustrations. It will thus be helpful and full of suggestion, and we know it will prove of value to you. It contains 16 pages, and presents half-tones of various degrees of fineness for different classes of work, made from photographs or wash drawings, grouped pictures, fashion plates, mechanical cuts, dainty vignetted cuts of objects for commercial uses, line drawings, litho-engraved cards, headings, etc., and other work.

This book will be sent free to those in need of first-class engraving. Send for it.

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Photo-Process Engravers
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In order to make room for a line of New and Improved Machinery which we now have under way, we offer the goods listed below **AT GREAT BARGAINS**. Every one is perfect and our regular machinery, and this opportunity should at once be taken advantage of by those in the market:

30-inch Printers' Cutters.

30 " Gem Cutters.
30 " Star Cutters.
32 " "
34 " "
38 " "
54 " "
34 " Keystone Cutters.
38 " "
43 " "
44 " "
56 " "

No. 0 Standing Press.

" 0½ "
" 1 "
" 1 " on stand.
" 9 Embosser.
" 12 "
" 12 " and Inker.
" 13 "
12-inch Card Cutters.
30 " Shears.
54 " Knife Grinder.
34 " Extra Heavy Shears.

40-inch Extra Heavy Shears.

Rotary Board Cutters.
Sawing Machines.
Round Corner Cutter.
Hand and Foot Stabber.
Back Forming Machines.
17-inch Job Backer.
17½-inch Roller Backer.
21 " "
Foot Beveling Machine.
Case Smoothing Machine.
10-hole Glue Heater.

No. 1 Glue Jacket.

Solid Glue Jacket, 9-inch.
Gilding Press Screws.

SECONDHAND MACHINES.

28-inch O. S. Law Cutter.
32 " Acme Cutter.
32 " O. S. Sanborn Cutter.
54 " Star Cutter.
Simple Book Trimmer.
30-inch Shears.
17 " Roller Backer.

Inspection or correspondence concerning the above is solicited. All inquiries promptly answered.

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(Successors to GEORGE H. SANBORN & SONS)

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Designers,
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Halftone & Fine Engravings
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PEARL & NEW CHAMBERS STS.
NEW YORK

Chas. A. Breck,
Proprietors.

...NOW...

Cold weather is coming on and we would suggest that you get ready for it **NOW** by purchasing a supply of

Superior Reducing Compound.

WE have recently purchased the formula of the "Superior Reducing Compound," a material to assist pressmen when running half-tone cuts on enameled paper, and have improved it by study and experiment, and decided to put it on the market in connection with our other specialties. As at present made, this material is the finest Reducer on the market. It makes the oldest, toughest and most obstinate inks as kind, soft and smooth as silk. It does not change the color or affect the drying qualities in the least. A time-saver in the pressroom. We can recommend this Reducer to all old users of the Superior Reducing Compound and to new people as well.

Price, 50 cents per pound, net.

Beck's Perfection Overlay Process

Pleases printers because they get better results in less time than by old methods, and gives customers better satisfaction, and therefore secures more work and keeps the presses busy. Printers who never before successfully attempted half-tone cut work are now producing finest results by this method. Send in your order.

Circulars giving full particulars sent on request. Price of outfit (with full directions for use), containing enough material for one hundred cut overlays, six by nine inches, express paid, \$10, net.

Our Perfection Embossing Composition is the best on earth. Ask about it.

FRANK BECK COMPANY,

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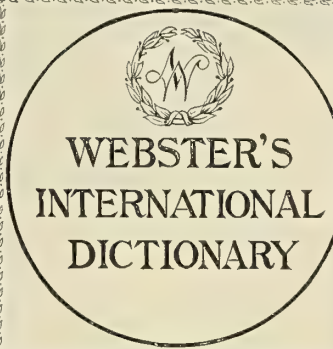
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"The International is a wonderfully compact storehouse of accurate information."

The International is Scientific and Practical.

It avoids showy inflation of vocabulary, excluding a multitude of words as having no legitimate standing or as mischievous corruptions of "the well of English undefiled." In arrangement of etymology and definitions it follows the historical order of derivation; the history of a word being the best guide to its correct use. In indicating pronunciation it uses characters familiar to every reader, not requiring the acquisition of a new and strange alphabet. It avoids such running into one paragraph of different titles as is liable to cause difficulty and delay to the consulter.



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"It is thoroughly reliable, full of just the information one wishes to secure."

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If you do not own it, why not buy it now?

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G. & C. MERRIAM CO., Publishers, Springfield, Mass., U. S. A.

BRONSON'S BARGAIN LIST OF PRINTERS' MACHINERY ... NOW IN ... WAREHOUSE.

All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES.

October 1, 1898.

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- 189—38x55 Two-Revolution Scott, 4 rollers, air springs, table distribution, rear delivery, steam and overhead fixtures.
- 210—23x28 Two-Revolution Pony Campbell, 2 rollers, front delivery, table distribution, steam and overhead fixtures.
- 219—36x52 Two-Revolution Potter, 4 rollers, table distribution, rear delivery, steam and overhead fixtures.
- 221—33x49 Two-Revolution Campbell Intermediate, 2 rollers, front delivery, table distribution, steam and overhead fixtures.
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- 203—40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures. (Press suitable for newspaper work.)

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- 207—33x46 Cottrell & Babcock Drum, air springs, tape delivery, steam and overhead fixtures.
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- 156—24x28 Hoe Pony Drum Cylinder, wire springs, tape delivery, 2 rollers, steam and overhead fixtures.
- 131—24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.
- 130—17x22 Potter Drum Cylinder, wire springs, tapeless delivery, steam and overhead fixtures.
- 127—17x21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw distribution, steam and overhead fixtures.
- 222—33x47 Cottrell Monarch Drum, air springs, table distribution, tapeless delivery, steam and overhead fixtures.
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- 193—13x19 New Style Gordon, throw-off, side steam fixtures.
- 191—5x8 Pearl, throw-off.

REMEMBER THIS: That all of our machines are thoroughly overhauled by competent workmen, and are guaranteed to be as represented. That our list includes **BARGAINS** that cannot be obtained elsewhere. That the wave of prosperity is coming our way, and that now is the time to increase facilities for doing good work. Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for the display of machinery.

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It is 5 x 7½ inches in size, contains 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. This demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

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THE INLAND PRINTER CO.

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34 Park Row, cor. Beekman St., New York.

Price, \$3.50 per Copy, express paid.

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Largest Line of **COVER PAPERS** in the United States.

PLAIN Covers, Antique and Smooth Laid Covers, Princess Cover, Transparent Parchment Cover, Heavy Enameled Cover, Syrian Cover, Paradox Cover, Amazon Cover, Linen Cover, Dresden Handmade Cover, Venetian Cover, Coal Screen Cover, West Indian Cover, Double Enameled Cover, White City Cover, Hercules Cover, Atlas Cover, Duplex Hercules Cover, Persian Waterproof Cover, Union Cover. . . . Also full lines Machine Finished, Supercalendered and Coated Book, Novel Paper, Parker's Blotting, Deckle-Edge Papers, Document Manila, etc.

Illinois Paper Company,
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Engraved and Embossed Stationery

COMPLETE SAMPLE SETS

of Wedding Invitations,
Announcements,
Cards,
Commencements,
Monogrammed Stationery,
Commercial work, etc.

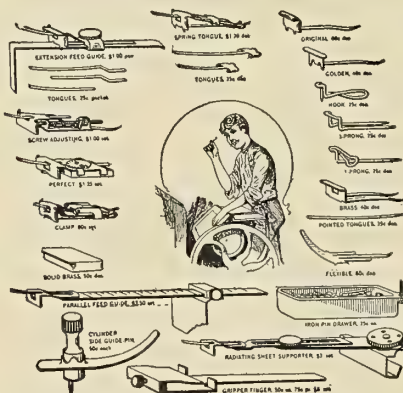
Write for particulars.

NOW READY.

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STATIONERS to the trade....

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Pioneer of Gauge Pins to the world!

ALL THE BEST.

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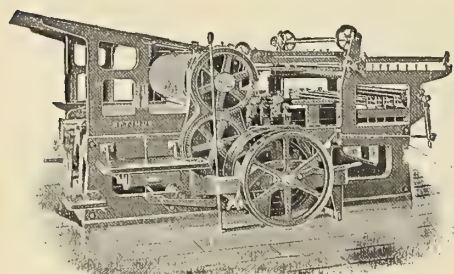
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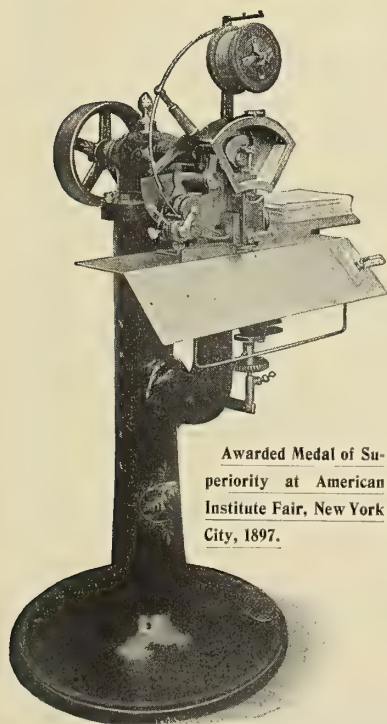
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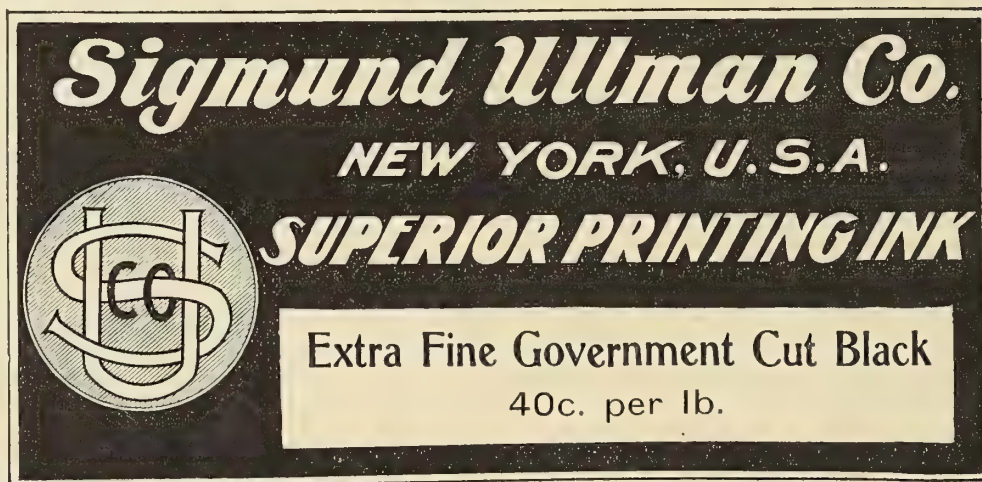
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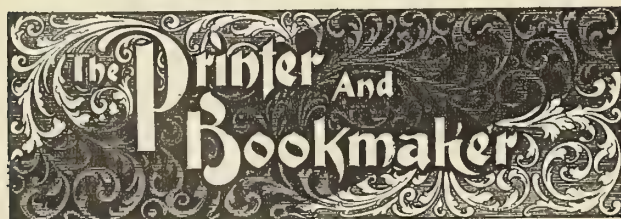
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(See next page.)

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Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen, H. D., 101 Beekman st., New York; factory 31-33 South Fifth street, Brooklyn.

Star Printing Ink Works. Carter & Barnard 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

Ink-I-Thin Mfg. Co., Chicago, make the best ink reducer. From dealers, or sent prepaid by the manufacturers. Price, 40 cents.

KNIFE GRINDERS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

LEADS.

Miller, Otto, Co., The, 88 West Jackson street, Chicago.

LINOTYPE COMPOSITION.

Porter & Co., successors to Vercamp, Porter & Co., 298 Dearborn st., Chicago. Out-of-town orders a specialty.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Standard Smelting Works, 172 Hudson st., New York City. Best book metal, 5½ cents; dross and exchange, 2½ cents.

LITHOGRAPHERS.

Henderson Lithographing Co., 418-422 Sycamore st., Cincinnati, Ohio. Lithographing in all its branches.

Honerkamp, J. C., art lithographing, engraving and printing, 221 Thirteenth st., Brooklyn, N. Y.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHIC ENGRAVERS TO THE TRADE.

Rath, Arthur, 61 Beekman street, New York City. General litho engraving.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper and machine knives. Best finish. "Pyro-calcic" temper. Oldest firm in the country.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

MAP MOUNTING AND COLORING.

Eger, Charles B., & Co., 218 Washington st., Chicago. Map, chart and show-card mounting.

MARBLING COLORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

MODEL MAKERS AND MACHINISTS.

Century Machine Co., 576 Broadway, New York City. Modern machinery and methods.

NUMBERING MACHINES.

Bates Machine Co., New York Life bldg., N. Y. New models; new prices; send for catalogue.

Bates Manufacturing Co., 1137 Broadway, New York. Sole manufacturers of Bates' Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 1137 Broadway, New York. Factory, Orange, N. J.

Southworth Bros., Portland, Maine. Agents wanted. Catalogue free.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

PAPER-BOX MACHINERY.

American Type Founders Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

PAPER CUTTERS.

American Type Founders Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER CUTTERS—LEVER.

Payer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

Stillman-Randall Machine Co., Westerly, R. I. Economic paper cutters.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish. Established 1830.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS—GENERAL.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

McClellan Paper Co., 252-254 First avenue N. Minneapolis, Minn.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Mead Paper Co., Dayton, Ohio. Lithograph book and colored papers.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Champion Coated Paper Co., Hamilton, Ohio.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Keith Paper Co., Turners Falls, Mass.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—BLOTTING.

Sabin-Robbins Paper Co., Middletown, Ohio. English cloth and other blottings.

PAPER—COATED.

Champion Coated Paper Co., Hamilton, Ohio.

PAPER—COVER.

We carry the largest assortment of cover papers of anyone in the trade. Fancy and odd covers our specialty. **Illinois Paper Co.**, Chicago.

PAPER—ENAMELED BOOK.

Champion Coated Paper Co., Hamilton, Ohio.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

PERFORATORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

American Process Engraving Co., The, 15-27 W. Sixth street, Cincinnati, Ohio.

Babcock Engraving Co., Minneapolis, Minn., general engravers, electrotypers and embossers.

Baltimore Engraving Co., The, Baltimore, Md. Engravings for manufacturer, publisher and printer; zinc, half-tone, designing.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving Co., illustrators, 115 Purchase street, Boston, Mass.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Case Engraving Co., 705 Mill street, Akron, Ohio.

Central Electrotype & Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Clark Engraving Co., Broadway and Mason street, Milwaukee, Wis.

Conover Engraving and Printing Co., Coldwater, Mich. Photo-engravers and color printers.

Electro-Tint Engraving Co., 723 Sansom street, Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Grand Rapids Engraving Co., Grand Rapids, Mich.

Heybach-Bush Co., Louisville, Ky. We make electrotypes, too.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

International Engraving Co. (Inc.), 1520 Market st., Philadelphia. Highest grade of excellence.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Maurice Joyce Engraving Co., 414 Eleventh street, N. W., Washington, D. C. Unexcelled half-tone and line engraving.

Mason, Samuel R., Century building, Cleveland, Ohio.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News Building, Detroit, Mich.

Photo-Engraving Co., for 20 years at 67 Park pl., after May 1, 1898, at 9-15 Murray st., New York.

Reed Engraving Co., Grand Rapids, Mich. Gives the best work, the most prompt service.

R. I. Photo-Engraving Co., 206 Weybosset st., Providence, R. I. Half-tone and line engraving.

Sanders Engraving Co., 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.

Suffolk Engraving Co., 275 Washington st., Boston, Mass. Engravers and electrotypers.

(See next page.)

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

- Weisbrodt, H. W., 514 Main street, Cincinnati, Ohio, Blymer Building.
 Wild, Anton, 14-16 Ellicott street, Buffalo, N. Y.
 Williamson-Haffner Engraving Co., 1629 Seventeenth street, Denver, Colo.
 Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTROTYPERS.

- Ringler, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' LENSES.

- Bausch & Lomb Optical Co., Rochester, N. Y., New York City, Chicago. Catalogues and information on application.

PHOTO-ENGRAVERS' SCREENS.

- Levy, Max, 1213 Race street, Philadelphia, Pa.
 Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOGRAPHIC PUBLISHERS.

- Photochrom Co., The, Box 603, Detroit, Mich. Photographic publishers, color photography.

PHOTOGRAPHURE.

- Chicago Photogravure Co., Pontiac building, Chicago. Photo-half-tone.
 Meriden Gravure Co., Meriden, Conn.
 Stege, Edward A., 43 Franklin street, Chicago. Views, fine illustrations and commercial work.

PLATE AND EMBOSSING PRESSES.

- Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York City.

PRESS COUNTERS.

- Root, C. J., Bristol, Conn.

PRESSES.

- Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.
 Kidder Press Mfg. Co., Boston, Mass. Rotary for black and colors; bed and platen self-feeding; electro and stereotype machinery.
 Miehle Printing Press & Mfg. Co., Clinton and Fulton sts., Chicago; 30 Reade st., New York.
 Thomson, John, Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

- American Type Founders Co., sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.
 Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.
 Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.
 Hoe, R., & Co., New York. Manufacturers of printing presses, electrotypes machinery and printing materials.
 James, George C., & Co., 126 Longworth st., Cincinnati, O. Job presses and cutting machines.
 Van Allens & Boughton, Huber printing presses, 17 Rose street, New York; 300 Fisher building, Chicago.
 Walker, W. G., & Co., Madison, Wis. Best and cheapest presses in the world.

PRESSES—JOB PRINTING.

- American Type Founders Co., general selling agents for Gally Universal presses.
 Globe Manufacturing Co., Palmyra, N. Y.
 Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders Co. Address nearest branch, as per list under head of Type Founders.
 Wesel, F., Mfg. Co., 82 Fulton st., New York.

PRESSES—NEWSPAPER, PERFECTING, AND SPECIAL ROTARY PRINTING MACHINERY.

- Goss Printing Press Co., cor. Sixteenth street and Ashland avenue, Chicago.

PRINTERS' MATERIALS.

- American Type Founders Co. "Everything for the printer."
 Collie, R., & Co., printers' furnishers, manufacturers of printing ink, varnishes, roller composition, etc., 208 Little Lonsdale street, Melbourne, Victoria, invite correspondence from leading manufacturers of printing machinery, type and printers' furnishings with a view of arranging agencies for the colonies.

- Evans, W. C., 50 N. Ninth street, Philadelphia. Printing presses bought, sold and exchanged.
 Graham, E. K., & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.

- Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

- Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

- Heybach-Bush Co., Louisville, Ky. Stamp gets prices, and we'll return the stamp.

- Inkoleum, St. Paul, Minn. The old reliable, guaranteed ink reducer and dryer, "Inkoleum."

- Loy, William E., 531 Commercial st., San Francisco. Agent Inland Type Foundry.

- Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties for printers.

- Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

- Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

- Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTING INK AND BRONZE POWDER MANUFACTURERS.

- Okie, F. E., Co., Kenton place, Philadelphia, Pa.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

- Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

- Bendernagel & Co., 521 Minor street, Philadelphia. Gelatin and lithographers' rollers.

- Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

- Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

- Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

PUNCH CUTTING AND MATRIX MAKING.

- Wiebking, R., & Co., 358 Dearborn st., Chicago. Steel letter cutting.

QUOINS.

- Hempel & Dingens, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoins and press locks.

ROLL-SLITTING AND REWINDING MACHINES.

- Kidder Press Mfg. Co., Boston, Mass. Machines for all widths and kinds of stock.

RULING MACHINES.

- Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

SHIPPING TAGS.

- Dennison Manufacturing Co., 90 Wabash ave., Chicago.

SORT CASES.

- American Bolt and Screw Case Co., Dayton, Ohio. Manufacturers of cases for printers' sorts. Circulars and price list on application.

STAMPING MACHINES.

- Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

- Blatchford, E. W., & Co., 54 Clinton street, Chicago.

STEEL RULE.

- Helmold, J. F., & Bro., 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

- American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.

BRANCHES—Boston, 270 Congress st.
 New York, Rose and Duane sts.
 Philadelphia, 606-614 Sansom st.
 Baltimore, Frederick and Water sts.
 Buffalo, 45 North Division st.
 Pittsburg, 323 Third ave.
 Cleveland, 255-259 St. Clair st.
 Cincinnati, 7 Longworth st.
 Chicago, 203 Monroe st.
 St. Louis, Fourth and Elm sts.
 Minneapolis, 24-26 First st., South.
 Kansas City, 612 Delaware st.
 Denver, 1649 Blake st.
 Portland, Second and Stark sts.
 Los Angeles, 211 New High st.
 Spokane, Wash., 10 Monroe.
 San Francisco, 405 Sansome st.

SPECIAL AGENCIES—Atlanta, Dodson Printers' Supply Co.
 Dallas, Scarff & O'Connor Co.
 Toronto, Toronto Type Foundry.
 Montreal, Toronto Type Foundry.
 London, England, M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.
 Melbourne, Alex Cowan & Sons, Ltd.
 Sydney, Alex Cowan & Sons, Ltd.
 Adelaide, Alex Cowan & Sons, Ltd.

- Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

- Farmer, A. D., & Son, 63-65 Beekman st., New York; 163-165 Fifth avenue, Chicago.

- Graham Type Foundry, 567 Cleveland avenue, Chicago. Novelties in borders and ornaments.

- Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

- Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

- Munson, V. B., successor to Geo. Bruce's Son & Co., 13 Chambers street, New York.

- Newton Copper-Faced Type Co., 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

- Toronto Type Foundry, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver. Head office, Toronto. Everything for the Printer.

TYPESETTING MACHINES.

- Empire Typesetting Machine Co., 203 Broadway, New York. Western agency, 163 Fifth ave., Chicago.

- Goodson Type Casting and Setting Machine Co., 96 Westminster street, Providence, R. I.

- Johnson Type Casting and Setting Machine, New Bedford, Mass. Write for circulars.

- Mergenthaler Linotype Co., Tribune bldg., New York. P. T. Dodge, Prest. 5,000 in daily use.

TYPEWRITER RIBBONS AND CARBON PAPERS.

- Little, A. P., Rochester, N. Y.

WIRE.

- Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

WOOD TYPE.

- American Type Founders Co., carry in stock most complete stock of wood type in the world.

- Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of wood type, borders, ornaments, wood rule, etc.

- Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

The Color Printer

The Standard Work on Color Printing in America.
A Veritable Work of Art. *By J. F. Earhart.*

Special
Notice
to the
Craft...



WE have recently purchased the entire edition of the above work, and desire to impress upon each member of the printing fraternity the importance of buying a copy of the book. The edition is limited, and we now suggest that those who wish to add this most excellent work to their libraries place the order with us at once. This book should not be mistaken for the "Harmonizer" by Mr. Earhart, which has been issued since the first book was published. The "Color Printer" is a complete treatise upon the art of printing in color. The following description will enable the reader to obtain a clear idea of what the work is:

In size the book is 8¼ by 10½ inches, contains 137 pages of type matter, and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. Table of Contents: Definition of Terms—Colors produced by Two-Color Mixtures—Colors produced by Three-Color Mixtures—Description of Mixed Colors—Half-Tone Colors—Tints—Colors produced by printing Colors over one another—Tints produced by printing Tints over one another—Complementary Colors—Experiments with Colors—Harmony of Colors—Rules for obtaining Harmonious Combinations of Two or more Colors—Two-Color Combinations—Combinations of Three or More Colors—Combinations of Three Tones of One

Color—Combination of Three of the Dark Tones of One Color—Combination of Two Colors which are Complementary with a Third Color produced by a Mixture of the Two—Combination of Colors closely related—Combination of Colors and Tints with Gold Bronze, with Copper Bronze—Combinations of Colors and Gold Ink on Colored Enameled Papers—Combinations with Black, with Gray—Metallic Colors produced by printing Colors on Gold Bronze—Thirty-seven Colors produced by Six Impressions; Changes which Colors undergo when surrounded by other Colors—Landscape printed in Ten Colors—Mapwork printed in Three Transparent Tints over Black—Embossing Borders—Embossing Patterns produced with punches—Embossing from engraved blocks—Tint-Blocks—A Few Hints on Job Composition; on Printing Presses, Rollers, Inks and Papers—Description of Head and Tail Pieces and Initial Letters—A Simple Method of Embossing.

TO use colors intelligently and effectively every printer and pressman should have one of these books. As no reprint of the work will ever be made, the early placing of orders is recommended. Agents desiring to make arrangements for the sale of this work should address us at once.

THE INLAND PRINTER COMPANY

34 Park Row, NEW YORK.

212-214 Monroe St., CHICAGO.

Until further notice we
offer this magnificent
work at the

**Special Price
of \$10.00...**

sent by express, prepaid.

DON'T MISS THIS October Bargain Sale...



Photo by Beatrice Tonnesen, Chicago.

"MY PAPA READS IT!"

ON all orders received during the month of October, at either our Chicago or New York offices, we offer the following pamphlets and books at half the regular prices; in some cases the figures are even less than half rate. Now is the time to purchase if you wish to add any of these to your stock of knowledge. These prices are *net*, and no discount from them will be allowed to any agent or dealer.

Advertisement Composition, Comment and Criticism is a reproduction of sixty-eight specimens of advertisement composition, submitted in a prize contest, together with the criticisms and comments of judges of award and others. A book for the apprentice or the journeyman. 80 pages; **10 cents.**

Magna Charta Bond Ads. The complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company, in book form. This is a valuable work for the compositor, the apprentice, the advertiser or the writer of advertisements, as it gives many suggestions as to proper display. 160 pages; 9 by 12 inches; **25 cents.**

Embossing from Zinc Plates, by J. L. Melton. A concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet, which sold for a higher figure at one time, which we will send postpaid on receipt of **10 cents.**

Book of Instruction in Metal Engraving. This work gives full information in regard to gold and silver marking. It is intended more particularly for apprentices, and gives copies, script, alphabets, Old English text, monograms, ciphers, inscriptions, etc. Shows how to learn engraving of this kind, the kind of tools to use and how to use them, with full instructions and illustrations. Also gives a synopsis of the different branches and general information on engraving. 48 pages; **20 cents.**

On receipt of **\$1.25** we will mail you **the entire list of seven books named above.** Be sure and specify the "October Bargain Sale." This offer does not include the posters and the bound volumes named below.

Inland Printer Posters. Reproductions of the monthly cover designs in poster form, in two or more colors. December, 1896, January, February, March, April, August, October, 1897, Leyendecker; November, 1897, Gandy; December, 1897, Birren; January, 1898, Tonnesen; February, 1898, Goudy; March, 1898, Type Form; May, 1898, Loveday. These have been placed at the low price of **5 cents** each. We also have a few copies of the large St. Valentine, 1894, poster by Bradley, at **10 cents** each.

Etiquette of Cards and Stationery. The average person is prone to forget the forms that usage demands should be observed in visiting cards, invitation cards, wedding announcements, death notices, etc. To be able to place in the hands of inquirers a neat code of rules answering all questions saves much time, and secures orders for work. "The Etiquette of Cards" fills all requirements of this nature. No printer doing society printing should neglect securing this convenient and handsome work, which also includes the sentiments of flowers and jewels. 95 pages; 4¾ by 6½ inches; silver-embossed cloth cover; **25 cents.**

Cover Designs, by Will H. Bradley. In order to meet the demand for the work of this popular artist, we have prepared a set of his designs, comprising the covers for **THE INLAND PRINTER** from April, 1894, to March, 1895, inclusive, in miniature, 4¾ by 9 inches, and although greatly reduced in size the beauty of the designs is not lost. Printed on heavy enameled paper, with heavy Venetian cover; **10 cents.**

White's Multi-Color Chart contains 73 specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job; **40 cents.**

Bound Volumes The Inland Printer. These are handsomely bound in half Russia, neatly lettered in gold, and make a fine book of reference for the library.

Vol. IV, October, 1886, to September, 1887,	\$1.00
Vol. XV, April, 1895, to September, 1895,	1.00
Vol. XVII, April, 1896, to September, 1896,	1.00

The above prices include mailing, with the exception of the three bound volumes. These are too heavy to be sent by mail, and the price does not include the expressage, which must be paid by the purchaser. Write at once if you wish to get the benefit of these prices. Some of the books are nearly gone and will not be reprinted. Address all orders to

THE INLAND PRINTER COMPANY

NEW YORK....34 Park Row

212-214 Monroe Street ...CHICAGO

THE INLAND PRINTER—OCTOBER, 1898.

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TIMID PRINTERS

frequently throw up their hands and pass profitable jobs that, with more nerve and our assistance, they could easily handle. In half-tones, zinc etchings, etc., no engraving house can give better service, few as good, but we especially emphasize the important help we can give the printer in *difficult* things. A large percentage of the color printing you let go to the lithographer you could do as well, and as cheaply, with our special plates, for that purpose (not three-color half-tones). Why "turn tail" to a simple embossing job? We make the plates—designs also, if required.

We make more
letterpress

Embossing Plates

for printers than any other
concern in America. We
enable printers to obtain

Fine Lithographic

effects with our special process
plates. The printer can obtain no
three-color plates equal to
those we make by the celebrated

Stewart Process,

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Any first-class printer can
work them.

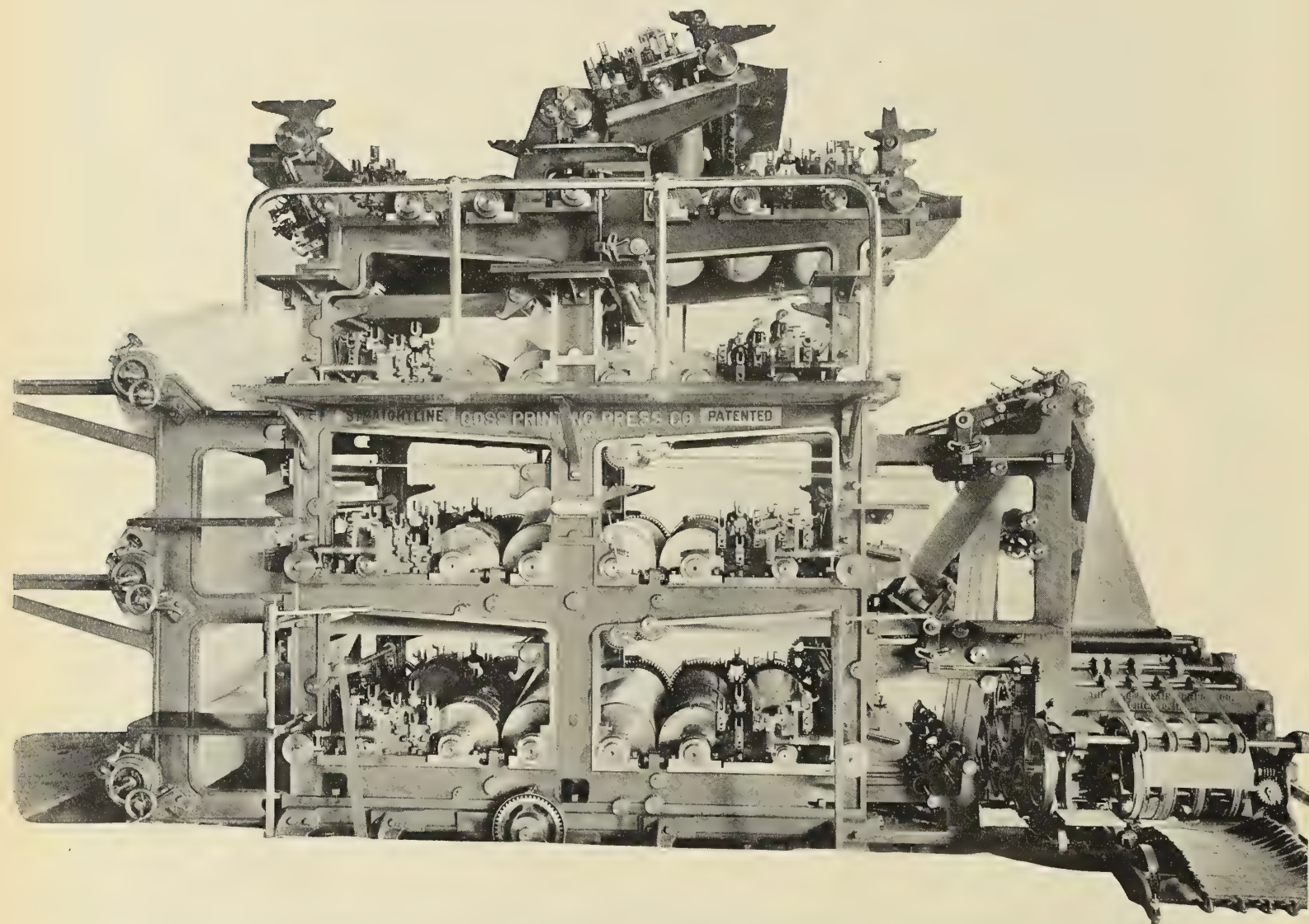
THE PHOTO-CHROMOTYPE ENGRAVING COMPANY,

Makers of all kinds of RELIEF PRINTING PLATES.

719 VINE STREET, PHILADELPHIA.

The GOSS Patented Straightline

Combination Black and Color Press for Newspapers.



THE above is an illustration of our Straightline Combination Newspaper and Color Press, for printing black and three colors at the same time and at a speed of 25,000 of either 4, 6, 8, 10 or 12, or 12,500 16, 20 or 24 page papers, from stereotype plates cast in the same stereotype machinery as the body of the paper, and producing first-class printing; and from the fact that there are no angle bars, tapes or switches, the product is delivered free from smudge or mill marks of any kind.

We guarantee our presses to come up to contract speed.

This combination press does what has heretofore required several machines. We save the extra floor space, power, time, etc.

The press can be operated to print at one operation the regular black and three extra colors, or can be used for the regular edition with all black only, or can be used to print colors separate, without any changes or alterations. On application, will be pleased to send samples of work done on our combination presses.

Patented and manufactured by

THE GOSS PRINTING PRESS CO.

NEW YORK OFFICE, 312 Temple Court.
BOSTON OFFICE, 12 Pearl Street.

Sixteenth St. and Ashland Ave., CHICAGO, ILL.

Cable Address—Goswal, Chicago.



THIS IS
A SPECIMEN
OF OUR

40c. Cut Ink



It is Black and Clean Working

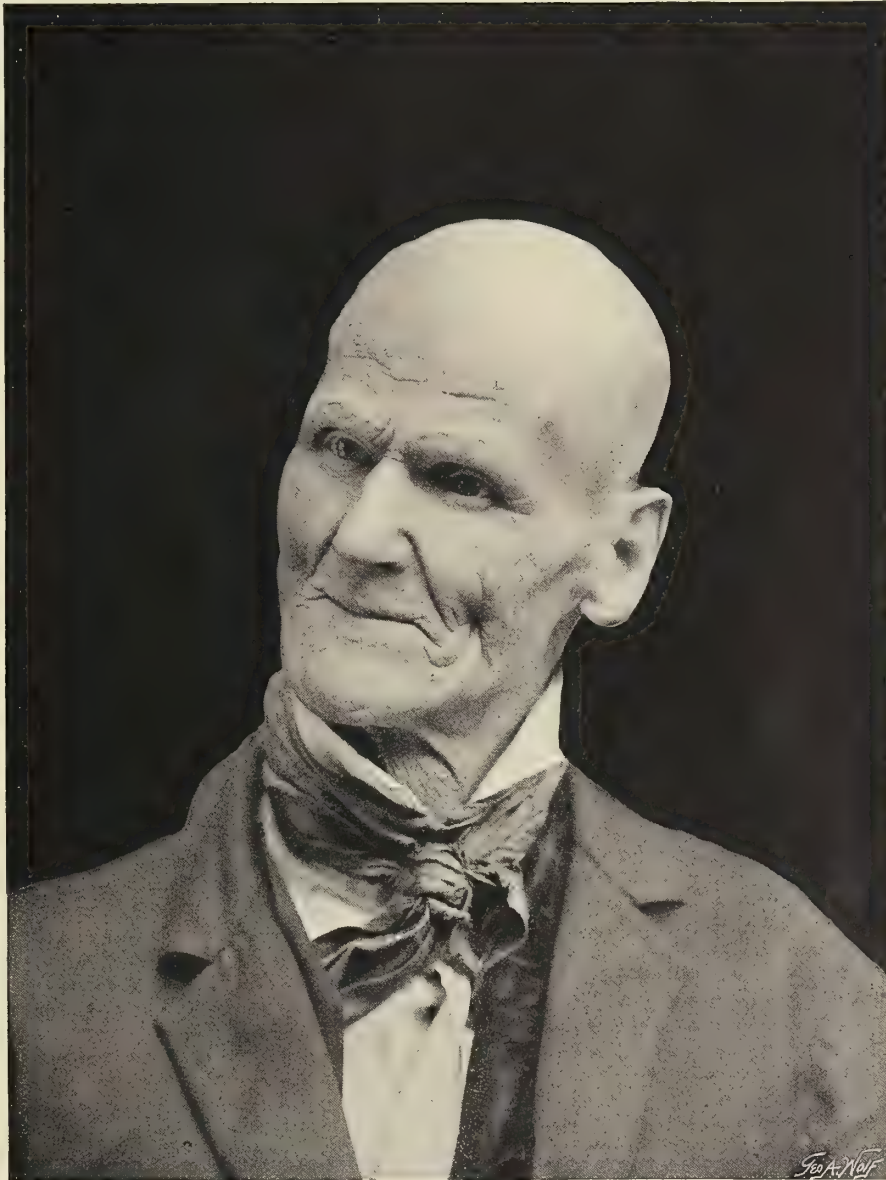
You can
see that at
a glance

No Slip-Sheeting
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.. It is Sold at ..

40 cts. in pound lots
40 cts. in 100 lb. lots
40 cts. in 1000 lb. lots

No Discounts
40 Cents net



Regarding its
Other Qualities . . .

It is Dense,
Soft and
Free-flowing

Dries Rapidly when
Printed

Some of our custom-
ers claim that they
can send work to the
bindery in three hours
after printing e e e

F. E. OKIE co.

Manufacturers of
High Grade
Printing Inks

KENTON PLACE
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THREE GRADES . . .
of Softness of this Ink
always in stock ; try it



This is one of the best colors we manufacture

Standard Bronze Blue

It is a strong intense color ~ Price, \$2.00 list



F. E. Okie Company

Manufacturers of High Grade Printing Inks

1 Kenton Place ~ ~ ~ Philadelphia, Penna.

Philadelphia, Feb. 18th, 1898.

Messrs. F. E. Okie Company, Philadelphia,

Gentlemen:—For many months past we have been using your 40c. Cut Ink in large quantities and we have never had an ink that gave us as much satisfaction in its use. It has proven all you claimed for it, and more, as we can show you better results than you have in the specimen pages you have been using in the "Inland Printer," and with this identical ink. You may duplicate our order of January 27th, 1898, for two hundred pounds in ten pound cans. Yours truly,

CHAMBERS PRINTING HOUSE.

F. V. CHAMBERS.



**HIGHEST
GRADE
HALF-TONES**

**AT Lowest
Prices**

**Wood
Wax
Zinc
Engraving**

Electric City Engraving Co.
507 - 515 WASHINGTON ST. BUFFALO N.Y.



The added amount, above the price of other rollers, goes into the value of the rollers, not into the pockets of the maker.

909 SANSOM STREET,
PHILADELPHIA.

GODFREY & CO. Manufacturers of
PRINTERS' SUCTION ROLLERS.

Why Not Get Out on Time

BY USING A

**WESEL IMPROVED STEAM
DRYING TABLE**

With Gas Heating Steam Generator Attachment?

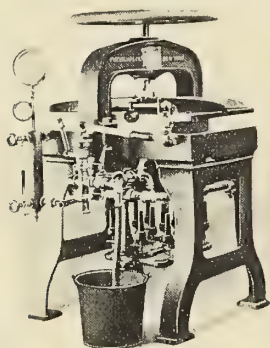
Positively the quickest table made.

It will dry a matrix in two minutes, and less.

Every one sold under our guarantee.

For further information, write to

F. WESEL MFG. CO., 78 and 80
Cranberry Street, Brooklyn, N.Y.



WHAT IS SAID OF IT.

NEW YORK, July 8, 1898.

F. WESEL MANUFACTURING CO.:

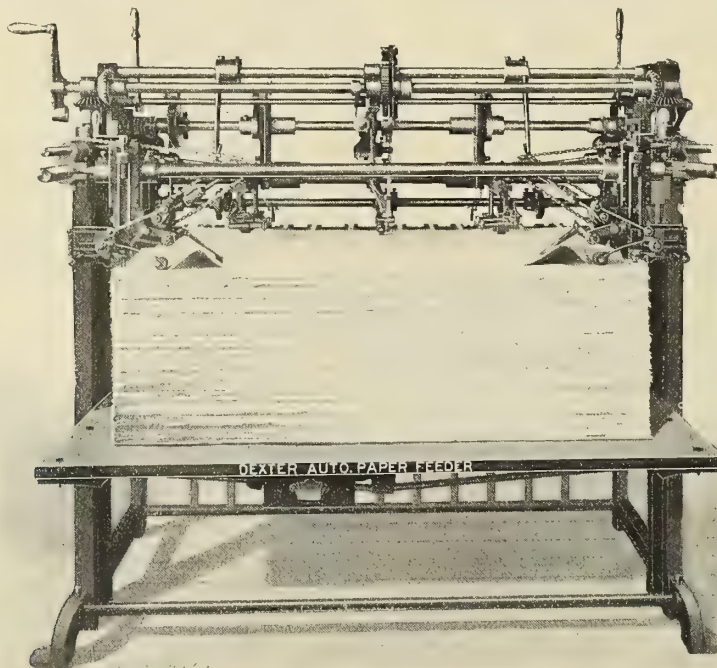
Dear Mr. Wesel,—The individual boilers under our stereotype drying tables have been in use now for a time sufficient for us to pass judgment on their merits, and I do not hesitate to express our satisfaction with their working. I commend them to anyone desiring to use gas in steam generating as the best that has yet been brought to our attention.

Very truly yours,

THE SUN,

By A. B. PADDOCK.

THE NEW DEXTER FEEDING MACHINE



DEXTER FOLDER COMPANY.

NEW YORK, 97 READE STREET.

CHICAGO, 315 DEARBORN STREET.

MAIN OFFICE AND FACTORY, PEARL RIVER, N. Y. (ONE HOUR FROM NEW YORK CITY.)

PERPETUAL CALENDAR BLOCKS

The new year is close at hand, and 1899 Calendars will soon be in active demand. This class of work is always wanted with a rush and printers should be prepared to handle it. We have lately issued a new four-page Calendar Sheet, showing many new styles and containing full description and prices. We want every printer to send for this sheet. We have enough to go around. A postal card addressed to us will bring one. We show here a few sample blocks. Our sheet shows them in a more elaborate manner. All calendars made in any size desired. Estimates made on all special calendar work.

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14

These are only a few of our Calendar specimens. It is impossible to make a good display in this limited space. Our specimen sheet shows them up to 24-line. SEND FOR IT.

14	15	28	26
20	21		30

SEND FOR COMPLETE CIRCULAR AND PRICE LIST.

27	22	23
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THE HAMILTON MFG. CO.

Eastern Factory and Warehouse, MIDDLETOWN, N. Y.

Main Office and Factory, TWO RIVERS, WIS.

Our goods are for sale by all recognized dealers. Ask for Hamilton goods and see that you get them.
Every article we make bears our stamp. IT IS A GUARANTY OF EXCELLENCE.

Roller Moulds. Roller-Making Machinery.



Job Roller Casting Machine.

Send for estimate for large or small outfit. Everything up to date.

Moulds are guaranteed to be true and free from flaws.



Job Roller Casting Machine.

JAMES ROWE,
76 W. Jackson Street,
CHICAGO.



New York Depot: 32 East Tenth Street.

If you do not receive
the "News-Monger,"
send us your address and
it will be mailed you.

WE MANUFACTURE

Edge-Guide Drop-Roller Folding Machines WITH Automatic Pointing Attachment.

THESE register the sheet by means of two small round holes cut in the center of the margin when the sheet is printed. The pointing attachment is a positive mechanical device, durable and reliable. The cutter used on the press to "point the sheets" is inexpensive, never touches an inking roller, cannot be misplaced and is used without trouble to the pressman.

WE
GUARANTEE
SATISFACTION
ON EVERY
POINT.

CHAMBERS BROTHERS COMPANY,

Fifty-second St., below Lancaster Ave.,

PHILADELPHIA, PA.

E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.

LETTER-PRESS AND LITHOGRAPHIC PRINTING INKS



The manuscript in this design is one of the early examples of Japanese writing, and dates back as far as the sixth century. Japanese manuscripts were not illustrated until recently.

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Tint, 589-45.
Black, 577-61.
Japanese Orange, 589-46.



Good Printers

FIND GOOD INK INDISPENSABLE
IN THE PRESS-ROOM.

IT is an absolute necessity in order to do the best grade of presswork. Good Ink is the most economical. The Ault & Wiborg Inks are the best that present-day knowledge of chemistry and experience can make. For twenty years Ault & Wiborg's Inks have been used daily by the best printers in America. Their unfailing quality and reliability make them popular.

THE BEST INKS MAKE
THE BEST PRINTERS

 **Ault & Wiborg's**



REPRODUCED FROM A CUT GLASS DISH
CONTAINING OLIVES, AND PRINTED ON
A MIEHLE NO. 1, 39 x 53, FOUR-ROLLER
PRESS, FROM ELECTROTYPES MADE BY
OSGOOD & COMPANY, BY THE OSGOOD
ART COLORTYPE COMPANY, OFFICES,
ROOM 1300, THE TEMPLE, CHICAGO.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXII—No. 2.

CHICAGO, NOVEMBER, 1898.

TERMS { \$2 per year, in advance.
Single copies, 20 cents.

A BAD BEGINNING.

BY T. B. WILLIAMS.

IT was a dreary evening when our friend Rush returned to his place of toil to ponder over many a perplexity, and especially to consider the contents of the following letter:

Mr. John Rush, 13 Printers' Row, City:

DEAR SIR,—We have taken the liberty to deduct \$3.50 from your price for printing 50,000 copies Form No. 1234, and return invoice for correction. We consider the price (\$54) excessive. Please forward corrected invoice immediately.

Yours truly, RICH MANUFACTURING COMPANY.

The recipient of this decidedly cool note was not a man of long nor broad experience in the printing business. This was the third expression of disapproval from the same company. The first had been more gentle:

We notice by your invoice of the 2d instant that you have charged about twenty per cent more than we have been accustomed to pay for the printing of Form No. 1210. Although this was a small order, we trust you can arrange to handle our work upon the same terms as other printers. We will be compelled to supply our own paper for future orders given to your firm. The printing was quite satisfactory.

With letter No. 2 came the distinct rumblings of an earthquake:

We have frequently forwarded you orders for printing without asking for quotations. Your charge for printing Form 1222 is just \$4.50 in excess of amount paid to last printer for the same work. Please send corrected invoice and explanation.

The printer was puzzled upon the receipt of letter No. 1, and could not understand by what method this firm had arrived at its deductions. In figuring the work he had charged a commission of but ten per cent on paper, for he was aware that the Rich Manufacturing Company often supplied their own, and he had reduced his usual price for presswork as an offset. Hitherto he had managed to get fair prices from this firm and no fault had as yet been found with the quality of his work. At his earliest convenience he called upon the Rich Manufacturing Company and assured them that in

future he would keep within the limits of prudence. After a short interval letter No. 2 comes demanding a reduction of \$4.50 and an *explanation*. Knowing that the company was very exacting as to the quality of the work they received, and that only the most careful printers had their patronage, the reduction was made and a "satisfactory" explanation given.

The earthquake came with letter No. 3, and Rush was in a distressful state of mind. Few firms in the city had the same amount of patronage to bestow as that of the Rich Manufacturing Company, and our friend had earnestly endeavored to give them a practical illustration of his ability to execute their work with all the finish and promptitude of a first-class printing establishment, and had signally failed. Why? We shall see.

Prior to his entry into business, Rush had received his education as a printer from a long-established firm which had imparted to him their methods of estimating upon work, but not conducting a business. Rush had by thrift managed to amass a sum sufficient to launch in a modest way into the printing business, and commenced operations with a first-class outfit of type, a small paper cutter, two platen presses, and a pony cylinder. The last mentioned was modern and "almost new." It had proved to be a *little small* for the first purchaser, but had been recommended to our friend by the traveler on account of its newness, and as being "just the thing" for a man "starting up," and then it was "cheap" and the "terms easy." It was true that it would not print a sheet of royal or double crown paper, but "it would," said the press agent, "print a sheet of post, and, on a pinch, it would take a sheet of royal," and "that was all a man needed for a little printing office"—as the business grew he could well afford to invest in a larger press; and he was reminded, too, that in case of emergency he could divide forms and print half as much at a time as he would if he had a larger press. Unfortunately for Rush, the traveler's advice prevailed.

The platen presses were modern and of a good make. One was smaller than the other, it had an 8 by 10 bed, and it was the design of the printer to print small work on this press, such as labels, cards and envelopes. It was a little treadle machine, intended to do small work, and to be operated by a small boy at small wages. The other platen press had a 10 by 15 bed, had cost more money, was manufactured by a first-class firm and was, when new (for it was second-hand), a splendid machine. It had been through a fire, but after being "overhauled" was guaranteed "good as new." There were power attachments to this press, and it was driven by motive power. The latter press soon became a heavy burden on Rush's mind. Its output during the first two months had not reached his expectations. During the past week or two he had observed that the boy upon whom devolved the duty of

cards while the erstwhile feeder was *running* on a message.

The disposal of the work was a difficult problem, indeed, when No. 2 was overtaxed with work, for No. 1 had proven to be a poor helpmeet, although many times put to the test. It was not long, therefore, before it was replaced by another secondhand press just a trifle different from No. 2, which had also been "thoroughly overhauled," was "as good as new" and a "great bargain." The new No. 2 was a great boon to Rush. It soon overcame many of the old difficulties; it was provided with steam attachments, was in the hands of a careful feeder, and battled mightily to keep its engagements. There were, however, points about it in which it differed from old No. 2, and thus there was often cause for discrimination in placing the work. The distribution of ink and the evenness of impression of the



JOY.



HOPE.



THOUGHT.

Photographic studies by A. F. Rowley, De Kalb, Illinois. (Loaned from collection of H. W. Fay.)

feeding No. 1 had been compelled oftentimes to abandon his good work for more onerous office duties (for the printer felt he could ill afford a message boy as yet), under which circumstances he had himself to leave his own work undone and take up the task of running off a rush job, and at other times he found it necessary to stop the progress of No. 2 that the work on No. 1 might be completed.

No. 2, as far as permitted, was doing its work well and faithfully in these early days. The fact that it had been "reconstructed" did not prevent its bright operator from manipulating it to much advantage. The proprietor was not slow to recognize its merits. It was soon appointed to perform presswork of all descriptions—large and small—and was not seldom called upon to do the work for which No. 1 had been designed, and occasionally unfinished work was transferred to it from its small competitor, because the customer was anxiously inquiring about his envelopes and

old press were superior, and these salient features could not but be appreciated. The annoyance of relocking a form in an old No. 2 chase, or vice versa, became a common occurrence, for it took much time and discretion to determine just what work the "new" press was best fitted to perform. It was, nevertheless, a great satisfaction to Rush to find that he was by this exchange of presses better able to satisfy the demands made upon him by his customers. He was pleased that he could now do work of like size, if not of like nature, upon both platen presses.

There was a strange fascination about the press for Rush. Here was a press—a secondhand one—traveling faster than No. 1, and not so good a machine as old No. 2, earning money. If it had only been a new press (and he could have purchased a new one for \$50 additional) he would have been more sensible of the boon such an alteration had been to his business. He had not now the same amount of No. 2 work to transfer to

the pony cylinder, and if there had not been other inconveniences in the office with which he had to contend, he would have been a happy man.

But there were other causes of discontent at this office in Printers' Row. These were the pony cylinder press and the paper cutter. Rush had been discreet inasmuch as he had provided himself with a modern cylinder press. His inmost soul had been stirred with feelings of pride and intense satisfaction when he first saw his little press in its dainty fashion cast down sometimes two thousand, or even more, little printed sheets per hour—sheets that were somewhat large for the smaller presses. It seemed strange to him that the Modern Printing Company should sacrifice such a press to give place to another and larger one, for the plant of this firm was not (so he had been informed) much larger than his own.

But this press soon became a matter of solicitude for Rush. Now and then he had received orders to print four-page circulars on demy paper, while his pony would not print paper larger than post, and he had "split" the sheet and printed from two forms. He had upon several occasions printed booklets containing several forms in this manner, but had not been pleased with the results. Much valuable time had been spent in the work, the color throughout the books was uneven, good patrons had been neglected and disappointed upon almost every occasion, and although much personal attention had been given to the work it had not been very profitable, and besides, the cylinder press had at such times ceased to be the help to the platen presses it was contrived to be.

He had been advised to "farm out" the presswork of the large forms, but the proposition was scorned because it meant the sacrifice of all presswork that required to be printed upon paper larger than post, and there was the probability that his own press might stand in need of a form while another printer was doing his work, and he did not care to risk his reputation for good work by permitting it to be done outside of his own workrooms. Despite the many drawbacks he had hitherto encountered, he had overcome them one by one, but now he had met an obstacle which threatened to overwhelm him.

Rush believed that if energy was the keystone of success, he deserved, if ever man did, to be more successful in business than he was. He had been aggressive in business and had made many friends, but of late they were deserting him one by one. The secret of this was well known and galling to him—they had been crowded out. His chief aim had been to hold and control, if possible, the work of the Rich Manufacturing Company. He had exerted himself to the utmost for this firm ever since the day he had received their first order. They had been accorded first place in his office and in his thoughts, and this night as he sat before his desk reading their last letter of complaint, he could not help but discern the air of discontent pervading the missive, and was satisfied that the day was near by

when his business relations with this firm would be ended. Much reflection, had since the receipt of their first letter, persuaded him that their work must be profitable, else his more successful competitors would not accept it. He felt, however, that he deserved sympathy rather than abuse from a firm he had done his utmost to accommodate, but it now seemed as though every large order was henceforth to be a matter of contention.

Rush had long since become expert at figuring upon small work for this firm, and it was patent to him that he always received fair prices for the short runs printed on his small presses, but he often felt the necessity of cutting down his estimates when tendering upon long runs. Although he had been given Form No. 1234 without being requested to "tender," he had done a lot of sawing and hewing before sending in the invoice. He remembered that there was a kindly ring about the note by the manager's own hand attached to this order for 50,000 16mo, D. D. circulars, which was incompatible with the rebuke contained in the letter he had just read, and he opened up the letter file to scan the note:

DEAR SIR,—You will confer a favor by giving this work immediate attention. I have inadvertently permitted the supply of this form to run out. Five hundred copies will suffice for pressing demands—balance will do in a week.

Invoices were due with the delivery of the goods, and Rush had estimated the cost of the work as follows:

Paper	\$28 05
Commission, 15 per cent	4.95
Cutting and parceling	2.25
Composition	1.50
Electro (one at 75 cents) .....	.75
Presswork (25,000 impressions at 60 cents) ..	15.00
Ink (say)	1.50
	<hr/> \$54.00

Sixty cents per thousand impressions was a low enough price for presswork, and in an endeavor to solve the difficulty he figured again with the following results:

(Three electros with type.)

Paper	\$28.05
Commission, 15 per cent	4.95
Cutting and parceling	2.25
Composition	1.50
Electros (three at 75 cents)	2.25
Presswork (12,500 impressions at 82 cents) ..	10.00
Ink	1.50
	<hr/> \$50.50

He had printed from a form comprising the type and one electro, but in saving the price of electros he had not counted the cost of time. The need of money was urgent and the thought of spending one dollar in money in order that he might save a hundred per cent in time had not occurred to him; neither had he given thought to the great value the electros would be to him in case the order should, at some future time, be repeated. But here the evidence of a printer's ability to do this stood out in bold relief. He had estimated, too, that if his press were only large enough to admit of printing from four electros, his profits at the price offered would (saving of time taken into consideration) be much greater.

This was an awakening for Rush, and he had by chance discovered why a competitor had printed this work for \$50.50, and sick at heart he hastily penned a few lines to a printing press manufacturing company and departed for home a wiser man.

Up to this crucial point Rush had scorned advice. A certain traveling man had once suggested to him the benefits of printing his work in duplicate wherever feasible, and now his mind reverted to that occasion. Fortunately for him it was this man who was appointed by the company to call upon him.

It seemed strange to a man whose duties had brought him into contact with many more thoughtful, but few more ardent printers than Rush, that he had until now followed with such implicit submission the spirit of printers of the old school. He reiterated the statement that he believed every man was benefited by taking advantage of the progress made in the manufacture of printing machinery and of other economical devices which in the course of a few years have effected so complete a change in the printing business. He also



Photo by F. E. Foster, Iowa Falls, Iowa.

THE LITTLE BROWN JUG.

enlarged upon the fact that a printing office containing a cylinder press should be equipped to print a sheet of paper of somewhat large dimensions. The small cylinder press would undoubtedly be an accelerative factor in a larger pressroom, but on account of its limited capacity it was valueless to Rush.

It was a trying ordeal for Rush to muster sufficient courage to sell his "pony" and order a new press, but he finally consented, and he bought a paper cutter that would cut a sheet of paper 42 inches in length. He

now has two cylinder presses, and in ordering the second one he again increased the size, and is now cautiously considering the advisability of installing a pony press "just a size larger" than the one he had in days gone by. He has another platen press, too, which is a counterpart of old No. 2 (save that it *is* new) and these presses are always employed. The work of the Rich Manufacturing Company is now practically controlled by him, as also the printing of many other first-class business houses, and he seldom gets less than a commission of twenty per cent upon paper which passes through his hands. He is now a strong advocate for electrotyping, and his presses are always operated to their fullest capacity of printing surface "wherever feasible."

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XIV.—BY F. HORACE TEALL.

AN unaccountable affectation, without justification of any kind, is the use of "limb" instead of "leg." It is purely colloquial, and less common even in speech than it used to be. When a leg is spoken of it should be called a leg, not a limb. An arm is also a limb. The prudishness that dictates this misuse of a word is not commendable.

The use of "loan" as a verb is said to be objectionable, and it has even been asserted that there is no such verb. Alfred Ayres notes this assertion, but says that the verb has been found in our literature for more than three hundred years. A strange saying by him is that "it is only those having a vulgar penchant for big words that will prefer it to its synonym 'lend.'" It is not in any sense a bigger word than the other. "Lend" is preferable, but only through conventional choice, "loan" being philologically just as good, though "lend" is said to be older.

When the real meaning is merely small, slight, scant, low, reduced, or anything similar, it is better not to use "limited" in place of the more accurate adjective. William B. Hodgson, in "Errors in the Use of English," says that the phrase "limited pecuniary circumstances" might be defended, because it is the exact reverse of "unlimited," etc. But he says that "limited" is unquestionably wrong in speaking of a limited price or a limited acquaintance with certain writings. In fact, these expressions may be as good as any, their propriety depending altogether on intention, which in such a case can be positively determined only by the writer.

"Pants," says Alfred Ayres, "are worn by gents, who eat lunches and open wine, and trousers are worn by gentlemen, who eat luncheons and order wine." His objection to the first set of terms is reasonable, with the exception that "lunch" is placed in company with which it does not belong. It is true that the affectation of considering "luncheon" as more elegant than "lunch" is very common, but it has no basis in

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philology or common sense. C. W. Bardeen, in "Verbal Pitfalls," truly classes "lunch" as a word that, though harped at by some critics, may be considered legitimate. The origin of the objection to the shorter word is not known to the present writer, and no reason for it is apparent. Ayres says the word is barely recognized in the dictionaries, but it is not easy to find a reason for this assertion, as they all recognize it fully, and it is the root-word from which "luncheon" is derived. We repeat, there is no reasonable ground for objecting to "lunch," other than an unaccountable fad of preference for "luncheon," that is by no means universal.

A common phrase said to be indefensible is "to make a visit." Properly, we pay visits, and do not make them. Fitzedward Hall, in "Recent Exemplifications of False Philology," criticises Richard Grant White for writing "to make a visit," which, says Dr. Hall, "whatever it once was, no longer is English." This seems to imply that the expression was at some time in good use, and, as "make" is applicable in so many connections, that does not seem unlikely.

"Malaria," says Alfred Ayres, "is not the name of a disease, as many persons seem to think, but of the cause of a disease, or perhaps of diseases." Etymologically and originally, the word means only bad air; but, like many other words, this has undergone evolution, until now it is seldom used as anything but the name of a disease.

In "Verbal Pitfalls," C. W. Bardeen classes "me" in the nominative case among expressions that are indefensible. There is good evidence that it has not always been so, and even that it finds defenders now, though probably only among those who think an expression once good is always good. Nevertheless, Mr. Bardeen is right, and "me" is never a proper nominative. Dean Alford says: "English men, women, and children go on saying 'It is me,' and will go on saying it as long as the English language is spoken." The Dean is right in this statement of fact too, but it is also a fact that in doing so their grammar will be incorrect. Latham justifies "It is me," but not "It is him" (or her), but one is as good as the other. The following assertion appeared in a review in the *Century Magazine*, July, 1882: "Philologically speaking, 'It is me' is just as correct as 'It is you.' The difference between them is that the latter is sustained by the authority of all good writers and speakers, the former merely by the authority of some."

The same confusion of cases persists in "you and I" instead of "you and me," though it should be easy and natural to distinguish between them. Where "I" or "me" would be used in speaking of one's self alone, it should be used in connection with the other pronoun.

The adverbs "merely," "only," "simply," and "solely" are almost identical in one of their uses, and yet they have really differing senses even in that use. Choice of any one rather than any other is not always

easy to make, and in many instances no deliberate choice need be made. One writer says that "merely" is sometimes misused for "simply," and that "merely" means only, solely, as in "We went merely out of curiosity." He cites the sentence, "What you tell me is simply astounding," as correct, and presumably as one in which no other adverb should be substituted for the one used. The difference between the adverbs is not stated, so the distinction is not made clear. No dictionary indicates



Photo by Pearson, Des Moines, Iowa.

"WHAT SHALL WE DO WITH THE PHILIPPINES?"

any distinction, yet there is a real choice, depending on intention, so that one person cannot always tell whether another should have used a word other than the one selected. It does not seem possible to demonstrate incorrectness in saying that one went simply, solely, or only out of curiosity, though it may be doubted that any one would say that anything is merely, only, or solely astounding. Usage gives to "simply" an intensive quality not etymologically inherent in any of the words, and makes the others exactly synonymous with "simply" without this quality.

If all words had to be inflexibly restricted to real etymological meanings—as some words must be, for various reasons—we should use the participle "mistaken" only to express a being misunderstood; but it is used for making a mistake, or misunderstanding and misstating. The Standard Dictionary, in its "Faulty Diction" appendix, says: "The anomalous use of 'mistaken' has naturally attracted the attention of speech-reformers; we ought to mean, 'You are misapprehended or misunderstood,' they tell us, when we say 'You are mistaken,' and if we mean 'You are in error,' we ought to say so. But suppose the alleged misuse of 'mistaken' gives rise to no misunderstanding

whatever — that everybody, high or low, throughout the English-speaking world, knows what is meant when one says 'You are mistaken' — in that case, to let alone seems to be wisdom. The corruption, if it be one, has the sanction not only of universal employment, but of antiquity.'"

(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPING — CASTING.

NO. XVIII.—BY C. S. PARTRIDGE.

THE length of time required to deposit a shell of given thickness depends on the current-strength employed and the condition of the solution and connections. According to Gore, a current density of 17.94 amperes per square foot will deposit .001 inch of copper per hour; 35.88 amperes will deposit .002 per hour, and so on. Having ascertained the current-strength available there would be no difficulty in calculating the time necessary to obtain a deposit of any required thickness provided it were certain that no variation in the current would occur, and that the connections would remain clean and in perfect contact, for having once ascertained the time required to deposit a satisfactory shell, it would be safe to assume that the same results would be obtained thereafter; but carelessness in the preparation of molds, as well as dirty rods or connections, sometimes delays the action of the current, and the electrotyper, after the calculated time, usually separates one corner of the shell from the mold with a sharp-pointed tool, and tests its thickness by bending it back and forth. This would seem to be a "rule-of-thumb" method of working, but constant practice makes the workman so expert that he seldom makes a mistake. In establishments where the volume of work is large, it is customary to provide time tags which may be attached by clothes pins or other devices to the molds or cross-rods. When the mold is

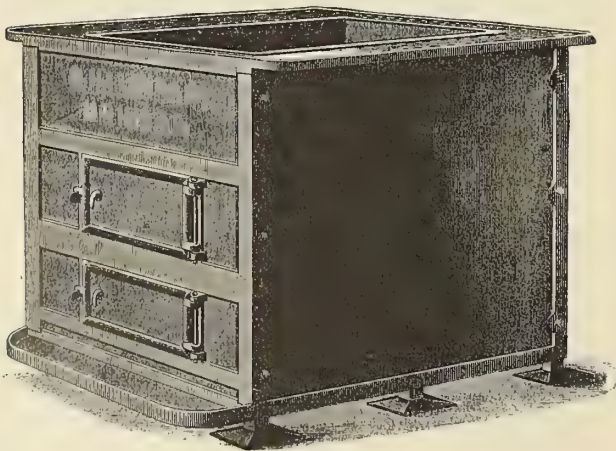


FIG. 15.—ELECTROTYPERS' FURNACE.

suspended in the bath, a tag is attached on which is written the hour it is due to come out. In this way the electrotyper is enabled to keep tab on his work and avoids waste of time in testing work which has been insufficiently exposed; for while it sometimes happens that a longer time is required to deposit a shell than

would be indicated by the voltmeter or ammeter, it never takes less than the time so indicated.

The electrotypers' sink should be of ample dimensions and should be provided with an unlimited supply of hot and cold water. The cold water faucet should be a hose bib, to which should be attached a short piece of hose terminating in an adjustable nozzle, to provide either a spray or a strong stream of water as circumstances may demand. The hot water should be kept in a tank at one end of the sink, from which it may be dipped as needed. One end of the sink should be provided with a hinged apron to protect the operator and the floor

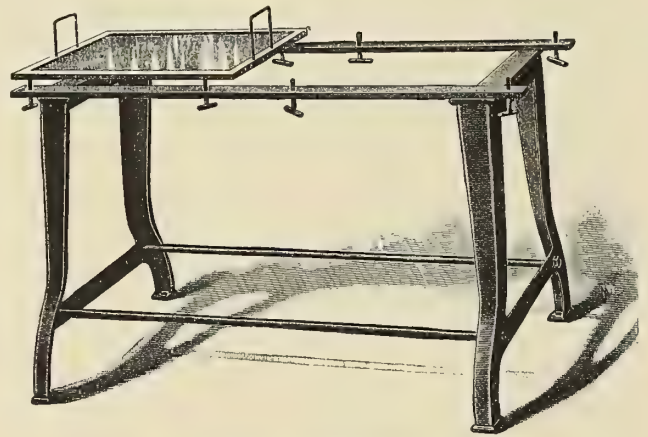


FIG. 16.—LEVELING STAND.

from the spray when using a strong head of water such as is necessary in washing out molds.

Electrotypers' furnaces were formerly constructed of brick with an iron kettle and face plate. These furnaces are, however, seldom seen now, the modern furnace (Fig. 15) being constructed of iron, lined with fire brick. It occupies less room than the old style furnace, is set up several inches from the floor to provide an air space underneath and thus minimize the danger from fire, and it may be moved from one place to another when desired without tearing it to pieces. The kettle is square or oblong in shape, for convenience in floating the backing pans, and is about six inches deep. A wide flange or shelf extends around the top of the furnace to provide a convenient resting place for the backing pans and body molds. The floor under the furnace and for some distance in every direction should be covered with heavy sheet iron, about No. 16 gauge.

The leveling stand (Fig. 16), upon which the backing pans rest while the cast is poured, is a light but substantial framework of iron whose upper rails are provided with T-screws which may be so adjusted as to keep the pan always in a level position and thus insure a cast of uniform thickness.

The backing pan (Fig. 17) is a plate of iron or steel planed perfectly true and surrounded with a raised edge whose height determines the thickness of the cast. The pan is provided with handles to facilitate handling. Where the pans are large it is customary to handle them by means of a crane with an arm of sufficient

length to swing them from the furnace to the leveling stand. Backing pans should always be kept perfectly clean, and to that end should be scoured after each cast. Unless they receive proper attention in this respect they will soon become rusted and totally unfit for the purpose for which they are designed; for to assure a perfect cast it is essential that the shell shall lie perfectly flat upon a smooth and level surface.

Backing metal is composed of lead, tin and antimony. A popular mixture is lead 90 pounds, tin 5 pounds, antimony 5 pounds. However, the proportions of tin and antimony are sometimes varied. Some electrotypers prefer 4 pounds of tin and 6 of antimony, and others 6 pounds of tin and 4 of antimony. The requirements are that the metal shall be soft enough to straighten easily under the hammer and punch, yet not

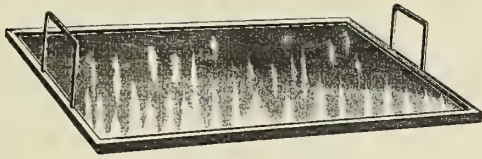


FIG. 17.—BACKING PAN.

so soft as to crush down on the press, and it must contain tin in sufficient quantity to insure perfect adhesion of the metal to the copper shell.

Having deposited a shell of satisfactory weight, the mold is removed from the bath and placed in the sink in a slanting position. After cutting the connections, a small quantity of hot water is poured over the mold, beginning at the upper end and allowing it to flow down over every portion of its surface. The heat softens the wax and releases the shell, which should be carefully handled to prevent buckling or bending. After rinsing the shell in cold water it should be washed with hot potash to remove the film of wax which will still adhere to the copper. The shell may be placed on a slanting board over the lye kettle and scrubbed lightly with a soft brush, and then rinsed with potash and afterward with clean water. Unless the shells are to be immediately backed up with metal, they should be placed in a shallow, lead-lined box partially filled with water slightly acidulated with sulphuric acid. If the shells are permitted to become dry they will tarnish and will not readily amalgamate with the backing metal.

In order to effectually unite the backing metal to the shells it is essential that the back of the shell shall be perfectly clean, and that it shall be first covered with a coating of solder or with tin foil, which becomes solder when mixed with the lead in the backing metal.

Tin foil may be purchased in rolls of any desired width and thickness. A convenient size is five or six inches in width and about .002 inch in thickness.

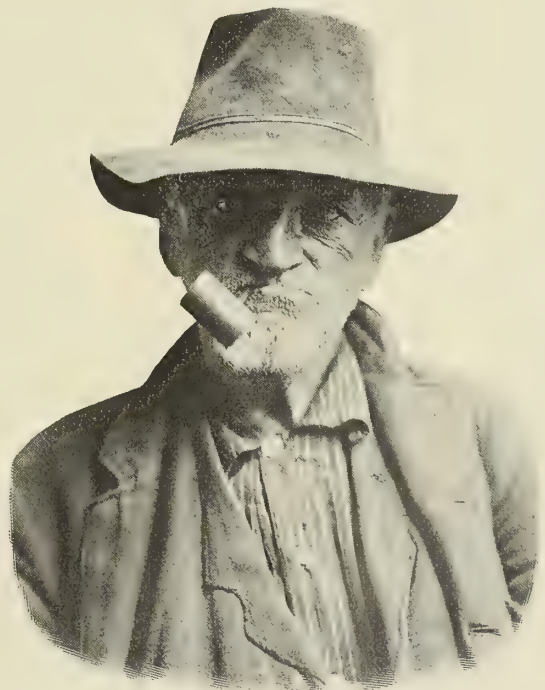
To thoroughly clean the shell it should be brushed over with a solution of chloride of zinc, which may be prepared by dissolving scraps of sheet zinc in muriatic acid to saturation and adding twenty-five per cent pure water. The zinc should be dissolved in a wide-mouthed bottle in the open air, as the fumes given off are disa-

greeable and poisonous. The zinc solution may be applied with a bristle brush, and the operation may preferably be performed on a glass-topped table or on a sheet of heavy plate glass placed on the workbench. Glass is preferred because it is not affected by acid and may be easily kept clean.

After cleaning with the tinning solution the shell is covered with tin foil and placed face down in the backing pan, which has been previously heated by floating it in the molten metal, whose temperature should be sufficiently high to scorch a piece of white paper without burning it. The tin will almost immediately melt and cover the shell with a thin coating. If preferred the shell may be placed on an iron plate heated by gas instead of in the backing pan, the object being to melt the tin foil on the shell. After the tin is melted the backing pan should be immediately transferred to the leveling stand and the shells covered with molten metal, pouring it on slowly from a small ladle and holding the shell down with a stick or any convenient instrument if it shows any inclination to rise to the surface of the metal.

To expedite cooling of the cast a small blower may be placed on the floor under the leveling stand in such a manner that a stream of air may be directed against the bottom of the pans.

(To be continued.)



From collection of H. W. Fay, De Kalb, Ill.

Photo by Rowley.

“SEEN BETTER DAYS.”

VERY USEFUL.

Inclosed please find money order for \$2, our subscription for the coming year to your paper [THE INLAND PRINTER]. We have found it very useful in our little office, and are enabled by its assistance to get out many little designs we never would have thought of otherwise.—*Sisters of Notre Dame, San Jose, California.*



From a painting.

AN ORIENTAL BELLE.



[Entered at the Chicago Post Office as second-class matter.]

A. H. MCQUILKIN, EDITOR.

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NEW YORK OFFICE: No. 34 Park Row, corner of Beekman street.
GEORGE E. LINCOLN, MANAGER.

VOL. XXII. NOVEMBER, 1898. No. 2.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England,
and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South Africa.

EDITORIAL NOTES.

HALF-TONES having become an accepted feature of newspaper illustration, they are now finding their way into the advertising columns. The New York *Daily Tribune* of September 29 is the first of the great newspapers to use half-tones in its advertising columns, so far as observed.

THE souvenir postal card seems to have received but little attention in America as compared with Germany. Many printers are good amateur photographers, and, by half-toning some of their productions, unique cards could be produced to advertise their own business or that of their customers.

THIRD-CLASS mail matter has been ruled to include "all impressions obtained upon paper or cardboard by means of printing, engraving, lithography or other mechanical process easy to recognize, except the typewritten letter or manifold copy," these latter being classed as first-class matter.

PERFORATED inserts are not uncommon in the magazines or trade papers, this being the manner in which the astute advertiser seeks to get around the rules of the post office, which dictate that all inserts shall be a permanent and fixed part of the magazine or book. Under a ruling of the Third Assistant Postmaster-General on the use of perforated coupons or perforated inserts, postmasters are directed to hold all periodicals containing such inserts subject to postage at third-class rate.

THE influence of the articles by Mr. Ernest Knauff which have appeared in THE INLAND PRINTER for some time is indicated by the increasing number of specimens of drawing which printers are sending in. While this is gratifying testimony to the value of Mr. Knauff's instruction, THE INLAND PRINTER cannot undertake to criticise the work of students or advise them in other ways. There are a number of good schools and teachers who can advise and pass upon the work of art students, and THE INLAND PRINTER refers the artist-printers to them.

GREATER TRADE RECIPROCITY NEEDED.

WHILE the discussion of a partisan measure might not be entirely in place in the columns of a technical journal devoted to the art of printing, evidence repeatedly coming before THE INLAND PRINTER leads us to transgress in this regard sufficiently to remark that a little laxation in our import duties along certain lines would result in a considerable benefit to American manufacturers of printing machinery and appliances. A few days ago THE INLAND PRINTER received a letter from a well-known manufacturer in Leipsic, in which it was set forth that the high duties charged by the United States and the consequent lack of reciprocal arrangements with European countries would compel the writer to discontinue business arrangements which he had

maintained for some time with certain American business houses.

An American manufacturer to whom the incident was related agreed in a measure with our Leipsic correspondent. "It is undoubtedly true," he said, "that the closing of our markets to foreign producers prevents our manufacturers from doing business with a great many foreign countries which would otherwise be glad to do business with us. Even where no retaliatory tariff law is enacted to meet our import duties, the effect of our laws is to create a prejudice against things American which acts just as effectively as a barrier to trade.

"The countries of Europe should afford American manufacturers of printers' and bookbinders' machinery, of printing inks, etc., a profitable field. Not alone are our products in this line superior to those of our foreign competitors, but, thanks to our labor-saving machinery and more skilled workmen, they will compare very favorably in the matter of price if given equal opportunity in the same markets. But this market will never be opened to us unless America shows some disposition to offer reciprocal advantages.

"I believe one of the results of our late war with Spain will be to teach us that we can no longer remain isolated from European influences, either political or commercial, and that the field for our manufactures must broaden with the expansion of our ideas which the result of the war is fast bringing about.

"A freer and wider give-and-take policy is what the manufacturers of the United States want today."

A COSTLY MECHANISM.

MR. PHILIP T. DODGE, president of the Mergenthaler Linotype Company, has presented to Cornell University, through Doctor Thurston, of Sibley College, what is said to be the costliest piece of machinery ever constructed. It is the original Paige typesetting machine, the only one of its kind ever built, which was constructed at an expense of nearly \$2,000,000. Besides being the costliest piece of machinery in the world, it is, at the same time, one of the most remarkable and ingenious. It consists of over 19,000 parts and has 800 bearings for shafts, about half of the shafts rotating continuously and the rest intermittently. The students of Cornell can here study the cam in all its glory. This machine will select the type, place them in a raceway and move them along until a line is set up; it then inserts the exact spaces required and conveys the justified line to the galley, either leaded or solid, and registers each line as set. In distributing, it advances the column of type line by line to a testing mechanism, where all defective type are cast out. The perfect type are advanced to a selecting mechanism, where type which have been turned end for end or otherwise disarranged are removed; then all such characters as the asterisks, daggers, etc., are separated and the regular characters are advanced to their proper channels. The most complex part of the entire machine is the justifying mechanism. Each key upon the

keyboard when pressed averages four and one-half type, and no person short of a college professor could hope to become an expert operator. Anything not right, even of the minutest kind, causes the keyboard to lock, thus giving instant warning to the operator. The original application for patent contained 204 sheets of drawings, having over 1,000 separate views. The justifying part was made the subject of a second patent which contained 81 sheets of drawings. The case was eight years pending in the Patent Office, and the Government lost thousands of dollars in examining, printing, etc., before the patent was granted. The invention was a failure in a commercial sense, for, even after the first machine was perfected, it was impossible to build the machine so that it could be sold. The machine occupies floor space 11 feet 6 inches by 3 feet 6 inches, has a maximum height of 6 feet 6 inches, and weighs about 5,500 pounds. The new gift to Cornell is all the more interesting inasmuch as it was in the construction of this machine that Mark Twain sank some of his fortune. It is not known yet when the machine will reach Ithaca. As soon as it arrives it will be placed in the Sibley Museum.

THE SPECIMEN EXCHANGE.

THE Inland Printer Specimen Exchange is having a very steady and healthy growth. More applications are being received than can be accommodated at once, as, so far, only two cases have been put out. Canada wishes a case, and provision will be made therefor in the near future. The following letter is a specimen of many received:

To the Editor: HAMPTON, IOWA, October 4, 1898.

I was very much pleased and surprised at the contents of Specimen Case No. 1 which I received September 7. The amount of information gleaned from the contents and the criticisms in THE INLAND have proved invaluable to me in my work. I found the time (six days) much too short to review the specimens as they should be, having only the evenings in which to look them over. I presume that the plan which I adopted will be of use to members that will receive the case, and I will give it. I took a pad of paper and when I came across a specimen that I thought would be of use to me in my work I drew a rough diagram of it, and am keeping it for future reference, not forgetting in each case where there was a criticism to make note of it. The Exchange cannot help but be of great service to progressive printers, and every man who wishes to be up with the times and note the faults of many printers should become a member of the Exchange. Wishing you much success in the work which you are carrying out, I beg to remain,

Yours, fraternally, F. M. BILDERBACK.

For the benefit of prospective and new members we reprint the rules which govern the Exchange:

RULES GOVERNING INLAND PRINTER SPECIMEN EXCHANGE.

1. Members must be subscribers of THE INLAND PRINTER.
2. Six days is the full time limit for keeping the specimen case.
3. At the expiration of time limit, the case must be immediately forwarded to the person whose address appears next in rotation on the list of members.
4. Specimens must be replaced in good order in the envelopes from which they have been taken. Do not examine more than the contents of one envelope at a time, and then

replace them in the envelope again. This will avoid the possibility of mixing the samples.

5. Express receipts must be mailed to Ed S. Ralph, Springfield, Ohio, immediately after expressing the box.

6. Care and cleanliness must be observed in handling the specimens, so that they will be kept in good condition.

7. At the time of sending express receipt, an account of the condition of specimens must accompany the receipt.

8. Members must send six specimens of their work every three months for the purpose of replenishing depleted cases.

9. Members must pay the express charges on the case.

10. Members who become better workmen, and whose specimens have a value, will be placed on the list where no rates are charged.

11. Violation of any of the foregoing rules will terminate the membership.

THE LAW AND THE LABEL.

THE INLAND PRINTER must confess to some surprise at the action of the Allied Printing Trades convention, in session at Syracuse, New York, in condemning the editorial which appeared in the October issue of this magazine anent the union label question. THE INLAND PRINTER was far from condemning the use of the label as a means to building up the organizations. In fact, the editor has repeatedly approved of the label when its use is brought about in a legitimate manner. What THE INLAND PRINTER contended for was a decisive ruling on the question of the right of municipal governments to compel its use upon public printing. The question has come up in many States, and in a variety of different forms, and it is due to the employing printers, no less than to the unions, to have a correct and final settlement of the question for all time. That this view should meet with the disapproval of the New York printers is a matter to be regretted, and we can but believe that the members who were so free in their expressions of disapproval could not have given the article a careful perusal. Surely, the printers do not object to submitting the question of the constitutional right of municipalities to compel the use of the label to the highest authority in the land for an opinion. If they do, by their very objection they confess to the weakness of their cause.

Written for THE INLAND PRINTER.

MUSIC PRINTING.*

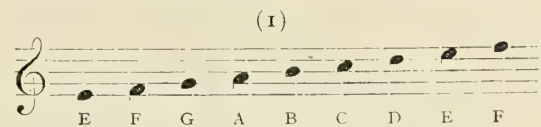
NO. II.—BY W. H. DRIFFIELD.

THOUGH a knowledge of the theory and practice of music is not essential, still, it is to the advantage of a music compositor to have some idea of the rudiments of music. As acquaintance with the rules of grammar and composition give an ordinary compositor a great advantage over his less learned brethren, so a knowledge of the theory of music enables a music compositor to turn out work more correctly and judiciously than those unacquainted with the information. We have, therefore, deemed it advisable to preface the description of the actual work of composition with a few remarks on the rudiments of music. (Parenthetically, it may be well to state that the word "composi-

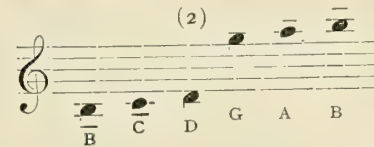
tion" must be understood in this article as applying to music-typesetting; not composition from a musician's standpoint.)

First learn the names of the notes on the treble and bass staves. In ordinary music the treble line is first, and the bass line second, so that if there were no other mode of distinguishing the two, their position is always known; but the correct way to distinguish them is by the clef placed at the commencement of each line. This sign denotes whether the notes have to be played or sung in the treble, bass, or tenor scale. For appearance of these signs see Synopsis, Nos. 270, 271, 272.

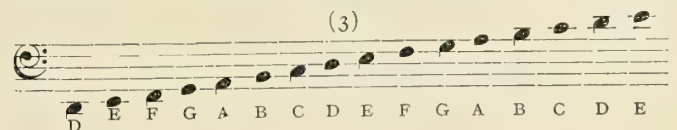
The notes are placed on a staff, which consists of five parallel lines with four intervening spaces, and are always read from the bottom upward. The names of the notes in the treble staff are as follows:



Notes which have to be written beyond the compass of the staff are placed on short additional lines called "leger" lines, and in the spaces intervening, thus:

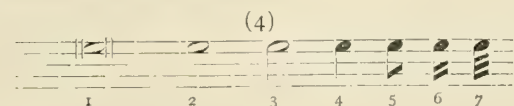


It will be noticed the position of the notes in the bass staff is lower, and read as follows:



To determine the key of any music, smaller signs, called sharps and flats (Syn. 283-288) are placed at the beginning of each line, immediately following the clef, and signify that all notes placed on the same line or in the same space must be played either sharp or flat, as the case may be, unless contradicted.

Various kinds of notes are also requisite to denote the time value attached to each, and for this purpose we have the following list of notes, each note being half the time value of the one preceding it.



These notes are named as follows: "1, the breve; 2, semi-breve; 3, minim; 4, crotchet; 5, quaver; 6, semi-quaver; 7, demi-semi-quaver. The relative time value of these notes may be easily understood when it is remembered that in a bar of common time there are two minims or their equivalent—as four crotchets, eight quavers, sixteen semi-quavers, and so on; in a bar of $\frac{3}{2}$ time, or $\frac{6}{4}$ time, there are three minims or their equivalent; in a bar of $\frac{2}{4}$ time there are two crotchets or their

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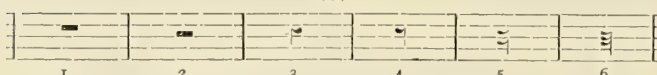
equivalent, and in a bar of $\frac{3}{4}$ time three crotchets or their equivalent.

Bars are equal divisions of time, and consist of straight lines drawn through the staves (Syn. 273, 274); double bars (Syn. 275) denote the end of a strain or piece. Time is denoted by figures (Syn. 293-299), or, in the case of common time, by a character shaped like an ordinary roman c (Syn. 278, 279), placed immediately after the signature in the first line only, its repetition in succeeding lines not being necessary except for an alteration in the time.

When a rest is required, other signs, of equal value with the notes from which they receive their names, are used, and denote that silence has to be observed for the period of time which they represent.

The following are the rests: 1, semi-breve rest;

(5)



2, minim rest; 3, crochet rest; 4, quaver rest; 5, semi-quaver rest; 6, demi-semi-quaver rest.

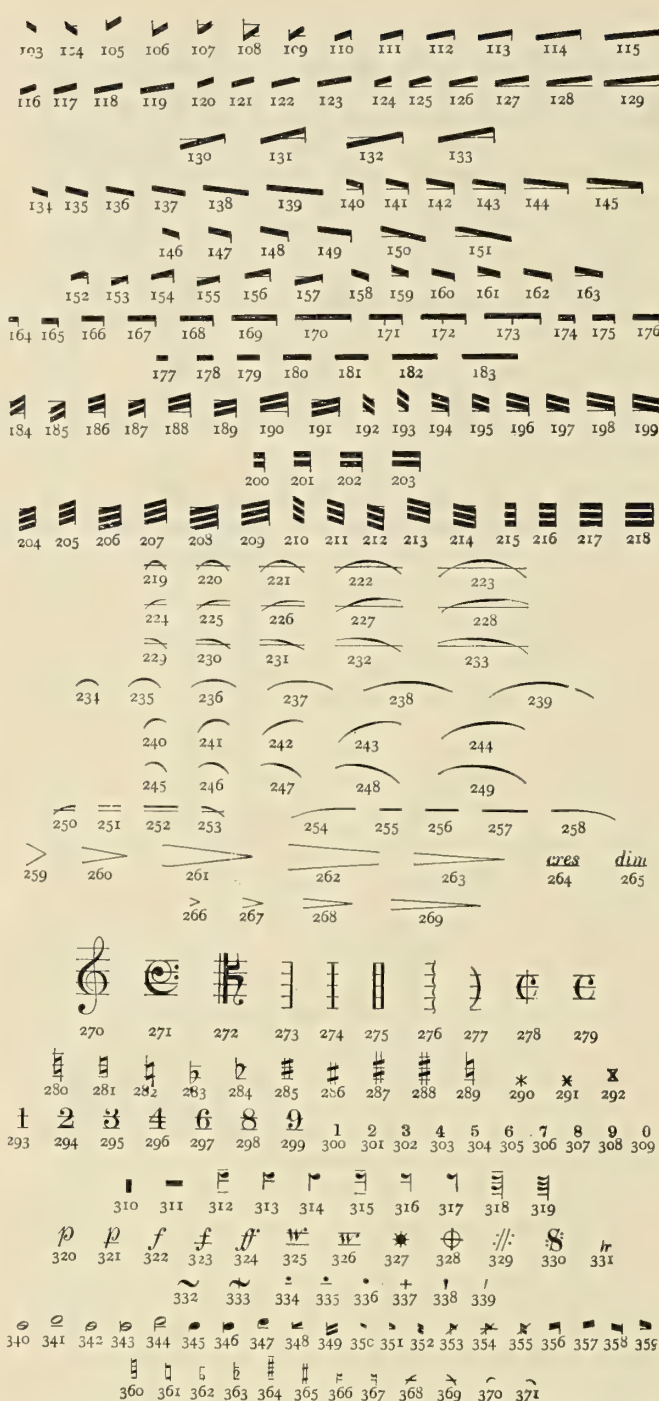
Dots (Syn. 334-336) placed after any note make that note half as long again in its time value: thus, a dotted minim would be equal to a minim and a crotchet; a dotted quaver equal to a quaver and a semi-quaver, and so on. Dots placed after the signature and in any subsequent part of a tune intimate that all the music between them must be repeated. The letters *D. C.* placed over a double bar have the same use. When dots are placed only before the double bar with the letters *D. S.* over them, the piece must be repeated from the place where a sign somewhat resembling a cap S (Syn. 330) is placed.

The preceding, though a very elementary survey of the theory of music, will enable the student to form some idea as to the use of the various characters with which he will have to familiarize himself, and will also prove helpful to those engaged in the sister arts of lithography and engraving.

TYPE COMPOSITION.

After taking up our position in front of the cases, if we care to examine each individual character, the following list will be found:

(6)



This synopsis has been compiled in order that the illustrations necessary to convey a proper idea of setting may be more easily followed, and a number of otherwise necessary examples obviated. The numbers placed under each character are for the purpose of reference in describing their use.

The foregoing synopsis gives almost every character in this particular font, a few extra sorts of no real value being purposely omitted. To these must be added nine different sizes of quads, namely, en, em, $1\frac{1}{2}$ ems, 2 ems, $2\frac{1}{2}$ ems, 3 ems, 4 ems and 5 ems single body and 4 ems double body, making a grand total of 380 distinct pieces with which to work.

An inspection of the synopsis reveals the fact that there are no less than twenty-eight different characters essential for the correct representation of the different

combinations of black notes, and unless the compositor has a thorough knowledge of the use of each one he will soon find his cases in a state of pi. The first three of this series (Nos. 52-54) are practically the same, the only difference being that to No. 53 is added an en rule, and to No. 54 an em rule, which could be made by adding the separate pieces of rule Nos. 9 and 10 to the first note. These are called "double-line note-heads." The same description applies to Nos. 64, 65 and 66, called "double-space note-heads"; to Nos. 55, 56 and 57, "single-line note-heads"; and to Nos. 58, 59 and 60, "single-line continuation note-heads"; though in these two latter groups a single rule (Nos. 1 and 2) would have to be added instead of the double rule.

(To be continued.)

Written for THE INLAND PRINTER.

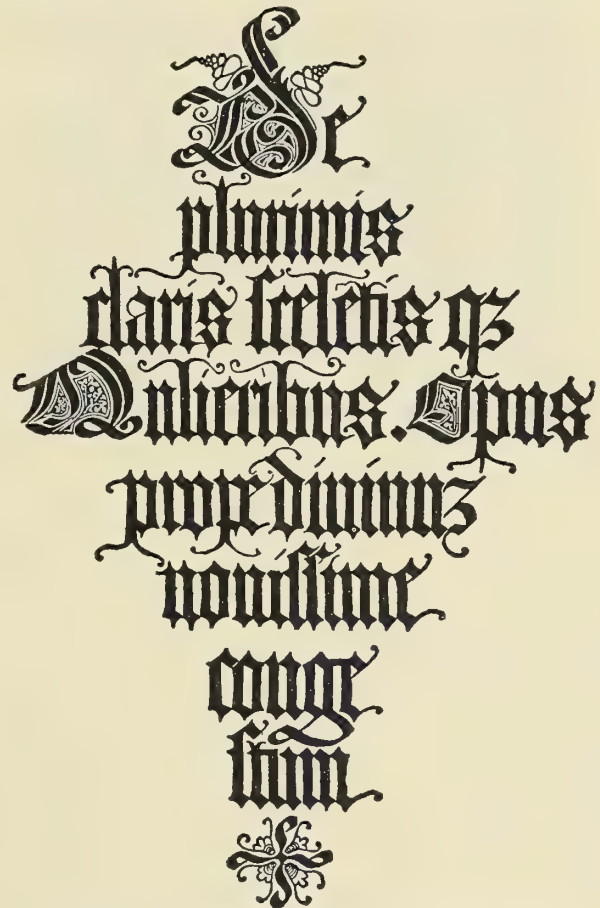
DRAWING FOR PRINTERS.*

PART II. NO. V.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

IN the last chapter we said, "The distinction between the superficial ornament and the organic lines of a letter is easily understood by first practicing the Caroline letter and then the Gothic." Let us explain the benefit of this practicing; the keynote to the matter is found in our Carolian example. Draw the second I and you will find that it is virtually a simple shaft with a little swelling at the top and bottom. If you draw with a quill or reed pen it is very easy to get this swelling by a little extra pressure as you begin to draw and as you finish; and in almost all Caroline writing the I is made freehand and the shape depends upon pen pressure and varies a little each time the letter is made. It is not mapped out beforehand. The fact that the first I has a thin curved line on top indicates that it has superfluous ornament; that line is made by a second stroke. We find several such ornaments in the first two lines which form the head of a chapter, just as we find much ornamentation to the initial letter; but we do not find any ornament to the I's in the eight lines of text. There the I's are all made with a single stroke of the pen, so that the top and bottom of each one is a trifle different from that of the others. In the first line of text there is superfluous ornament to the T's, and to the H, and further on to one or two of the I's; but otherwise the lettering is a true pen hand; the I made with one stroke, the C, D, N, L, O, P, Q, U, X, etc., with two strokes, the A, B, E, M, R, S, with three. The reader is advised to copy this alphabet with as large a quill pen as procurable, making the letters from half an inch to an inch high, and then, turning to the Grasset "*Nouveau Larousse Illustré*," it will dawn upon him that he knows exactly how the letters there were made; and he will have little trouble in imitating almost to perfection the three words, "En Six Volumes." When he tries the words "*Nouveaux Larousse Illustré*," he may have some trouble with the O, which does not show its separate halves as

in the Caroline, and the A and S may give him some trouble; also the horizontal line of the L is more difficult to make than if it were the same width throughout. The I, R, N and V he will find quite simple; and as he familiarizes himself with the Caroline M, D, V and I, the H in the second line of the text under the ornamental one, and the P, S, C, he will be prepared to realize that upper and lower case letters were originally the same. He will, too, be surprised, if he next falls to studying the Minnesinger letters (last chapter) under a



TITLE-PAGE BY JACOBUS PHILLIPPUS FORESTI BERGOMENSIS.
(Ferrara, 1497.)

A splendid example of Gothic lettering. It is to be remembered that this was originally designed with a reed or quill pen, and the ornamentations are such as may be easily made with that instrument. But its regularity is also due, in a small measure, perhaps, to its having been engraved on white metal. In an entire book written in this style the letters would be less regular, a little more like the Minnesinger letters.

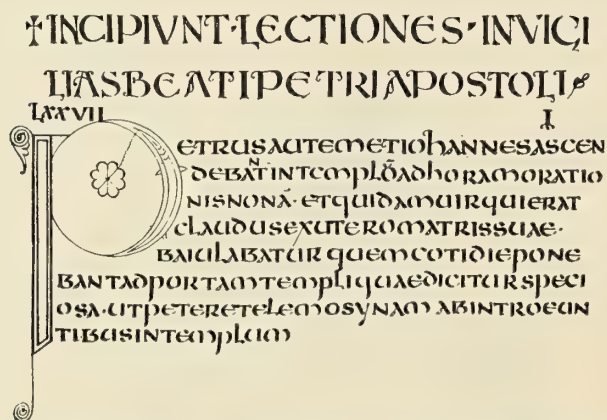
magnifying glass, to find how very like they are to the Caroline. Is not the capital I a somewhat clumsier one than the first I in the Caroline top line? Are not the c, d, h, i, o, p, s, u, v and y clumsier, more angular drawings of the same letters as in the Caroline alphabet? You find the s more decidedly four strokes, while in the Caroline it may be considered three, but the double curve in the middle is the only change in the Gothic s. You find the m slightly different; turn to our last chapter and note the Hans Rogel m, which is upper case, and see how it corresponds to the Minnesinger lower-case m.

The Caroline e you think differs from the Minnesinger e, but if you will look at the e in *erat*, third

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line of text, you will see how decidedly it is a lower-case e.

Now turn to the Bergomensis letters and recognize that they have certain characteristics. One characteristic is that the final letters and several others are ornamented with the same kind of curved lines as in the first Carolian I. Then that the letters are made with a pen stroke, but that three strokes are frequently used where



Example of seventh century lettering from a seventh century Latin manuscript, reproduced from Strange's book on lettering. In this letter, freed of the curves to the capitals I, T, L, V, C, etc., we find the principles of a very simple and graceful style of lettering, virtually the Caroline, which is being revived by Grasset and Auriol in France today.

one is satisfactory in the Caroline. This is plainly seen in the letter I. And of these three strokes, one is the shaft of the letter, which is long, the other two are the top of the shaft, which extends a little to the left, and the bottom which extends to the right. And these three strokes become the basis of the letter i, of u which is a double-i, of n which is a double-i, and m which is a triple-i. The o is made of the main shaft and the right-hand base, and the left-hand top and the main shaft. So you will then see that the Bergomensis is nothing less than a more complicated and more regular letter than the Minnesinger, which in turn is nothing less than a more irregular letter than the Caroline! In order to make the Bergomensis letter you must have your pen cut to a comparatively blunt edge the exact width of the letter, and a letterer uses such a pen almost entirely. When you study the Italic specimen (see last chapter, "Lucidario" page), however, you find that the lower-case letter is very much like the Minnesinger, except that it is more simple, a trifle more rounded, but more especially that it is evidently written with a comparatively pointed quill pen. (But it is not to be overlooked that variety in the lettering is still due to the pressure of the pen.) The Italic letter is best practiced with a new quill, and then when it gets a little out of order it may be cut a trifle and be used for a Gothic letter, like the Minnesinger, and then when it spreads again it may be cut a second time and then used for a broader Gothic letter like the Bergomensis.

Now, I do not claim that this chapter will be intelligible to a mere reader—I feel sure that it will not be; but to anyone who will put in practice all the exercises

I have suggested I feel sure that it will be intelligible, and that it will give him the foundation for the whole study of lettering so that he may pick up any alphabet and master its principles after a few days' practice.

(To be continued.)

JOHN S. HAWKS.

JOHN S. HAWKS, who died at Madison, Wisconsin, September 10, 1898, had a long and successful career as a printer. For thirty-eight years continuously, and up to the time of his death, he was the business manager of the *Wisconsin State Journal* office, at Madison. He was born in York, Pennsylvania, November 30, 1829, and was, therefore, nearly sixty-nine years of age when he passed away.

In his boyhood he learned the printers' trade at Canton, Ohio, in the office of the *Ohio Repository*, a newspaper then edited by Mr. Saxton, the grandfather of Mrs. William McKinley. At the age of nineteen years, in 1848, Mr. Hawks went to Wisconsin, where for half a century he labored faithfully in his chosen calling. During his early residence in Wisconsin he was employed first on the *Milwaukee Evening Wisconsin*, and then (1849-1853) as foreman of the *Milwaukee Sentinel*. He first had charge of the *Wisconsin State Journal* office about the year 1854. Between that period and 1860 he and Lucius C. Cary established the *Racine Daily Journal*, and he was for a time in St. Louis, and again in Milwaukee.

From 1860 to 1898 as the business head of the *Wisconsin State Journal* he threw the intense earnestness of his nature into the development and successful conduct of that establishment. Under his management was an important evening daily, a job printing business, and one of the largest and best law book publishing houses in the United States. This latter was



JOHN S. HAWKS.

his especial pride, builded by him from a small beginning. The annual business he directed involved a vast total. After his death one of his book customers wrote a letter of tribute to his memory, in which he said that when Mr. Hawks told him anything about his work, or made him a promise concerning it, he never stopped to question or think any more about it, because he knew what Mr. Hawks said was absolutely true. Thus it

was with him. He was absolutely reliable. He was a man of great energy, always practical, and self-reliant to the utmost. While his word was unquestioned law in *State Journal* business, he never exercised his authority except to the advantage of his office. He belonged to the school of master printers who adhere faithfully to conservative lines and to the rules universally recognized by the best of the craft.

During his lifetime it is estimated that he employed as many as 2,500 different printers. A large number of men who worked under him have become prominent in public life, that prominence due, no doubt, in a large degree, to the habits of industry and correct methods generally which he instilled into those associated with him. He was good to his employes. Unworthy help he weeded out, and that which he retained was well and generously cared for. In his long printing office experience he was intimately associated with Gen. David Atwood, Horace Rublee, and other editors of renown. The last few years before Mr. Hawks' death, Horace A. Taylor was, as now, the heaviest stockholder in the Wisconsin State Journal Company, and editor-in-chief of the paper.

The names of some of Mr. Hawks' apprentices and graduates are suggested. "Little Gus" Weissert started with him at Racine and was later one of his employes at Madison, then a gallant Union soldier, and afterward National Department Commander of the Grand Army of the Republic. The late George C. Ginty, of Chippewa Falls, also a Racine apprentice of Mr. Hawks, after leaving him engaged in newspaper publishing at Oconto, and it has been written of him that he located there "when Oconto County took in most of northeastern Wisconsin and the tax list for one year was worth more to the editor than all the subscribers, advertising and job printing in the country was worth in ten." Included with the Madison apprentices of the Hawks school are the Petherick brothers (William and Richard), Peter Richards, of the *Lodi Valley News*, and J. P. Kenea, brother-in-law of Mr. Hawks, senior editor of the *Clarinda* (Iowa) *Journal*. With the employes and graduates in printing from the same Hawks school were ex-Mayor John Corscot, D. K. Tenney, M. J. Cantwell, ex-Game Warden "Dud" Fernandez, Robert Howard, "Hank" Williams, W. J. Park, A. J. Krum and John Griffiths. Ex-Governor George W. Peck, of Wisconsin, was once a printer under Mr. Hawks, who gave him a case, the *Wisconsin State Journal* says, "when he sorely needed it in the year 1863." That paper adds: "The governor was not one of John's most rapid men—in fact, he used to recall that Peck could earn but \$12 a week, while 'Jud' Stone 'knocked out' \$25." The *Journal* further says: "Mr. Hawks rarely made mention of his old favors, but he never forgot what seemed to him the obligation of gratitude on the part of his employes."

Mr. Hawks had no faith in written recommendations of printers, but sometimes accepted them, against his better opinion, to oblige a friend. He was a judge of men. They had to stand the test of actual experience before him. In buying printing material and supplies he concentrated his orders to the fewest possible concerns, and if they treated the *State Journal* right he gave them all its business. He invariably insisted on a good living profit for work done, watched collections closely and maintained for his establishment a gilt-edge commercial rating. In his younger days he made up the various editions of the *State Journal* in phenomenally quick time. His business and other letters were marked by the brevity, clearness, force and plain language of those of the late President Grant. Under his direction, in the *Wisconsin State Journal* office, were printed for A. N. Kellogg, now deceased, the first "patents" for newspapers.

Mr. Hawks' acquaintance and dealings with authors and sellers of law books and distinguished men in public office were extensive. It is doubtful if any other printer was so widely known among the printers of the Northwest.

There was more or less bluntness in his rugged manhood. He had great contempt for shams, pretenders and impostors,

but a kindlier man to those he liked and respected never lived, and as a friend he was true as steel. Unostentatious generosity was a leading trait of his character.

He was married March 10, 1861, to Miss D'Etta Lee Kenea, of Illinois, for many years an invalid, who survives him. He leaves no children. His devotion to his wife was unceasing, and she was ever his first thought and consideration.

During the funeral of Mr. Hawks the Madison printing offices were closed. The sixty employes of the *State Journal* office attended in a body. Their floral tribute was a beautiful and appropriate one, in the form of a large book, upon which was the lettering, "Volume 69. The End." E. C. L.



Photo by F. E. Foster, Iowa Falls, Iowa.

"WITH TRUMPET AND DRUM."

NOT FAST ENOUGH FOR MR. PUGH.

Mr. A. H. Pugh, of Cincinnati, an ex-president of the National Typothetæ, is one of the best known and most popular men in the printing business, and his many friends will recognize this story which the Harris press people tell of him as characteristic:

A representative of the Harris Automatic Press Company dropped in at the printing house of the A. H. Pugh Printing Company at Cincinnati a short time ago, and went to a remote corner of that most complete establishment to see the cylinders of the "little wonder" go round. He found a very efficient young man operating the press. He was running envelopes—taking them out of the boxes, keeping the hopper of press full, moving them from the delivery table and replacing them in the boxes; doing it all himself, as is customary, only the press seemed to be going unusually fast. "Count it," said the young man to the press company's representative. He tried to count it, but at high speeds it is a little difficult. However, he said he thought it was making 14,000 an hour. The young man in charge looked disappointed, but explained that the speed varied some as the machinery down stairs was thrown on or off. Just then the genial Mr. Pugh came up, and he wanted to know how fast the Harris press man made it. To the reply of "14,000 an hour" he demurred and immediately commenced counting his printed stock. That finished, he said to the surprised Harris representative, "I know this press has been running at the rate of 16,000 an hour for two and a half hours, because that much stock has been printed." "But we did not set your press to run that fast, Mr. Pugh," said the Harris man. "No," he replied, "but I changed the pulley so that I could get 18,000 an hour out of the machine."

However, the Harris press people say that 14,000 an hour is fast enough for the ordinary man, so they continue to use that as the maximum speed. It is doubtful if any machine fast enough to satisfy Mr. Pugh will ever be made. He is always looking for something faster and better than the fastest and best.



THE BATHERS—BY DEMONT-BRETON.

Engraved by
THE WILLIAMSON-HAFFNER ENGRAVING COMPANY,
1029 Seventeenth Street,
Denver, Colorado.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. X.—SAMUEL SAWYER KILBURN.

THE past generation produced a large number of active and capable designers and engravers of type. As the records of their lives and labors have not been kept, and as their associates are generally gone, it is a difficult matter to secure the necessary facts. There are still living in Boston a

few persons connected with type founding and printing who remember Samuel Sawyer Kilburn, although his death took place in 1864. He is remembered as one of the early employes of the Boston Type Foundry, having taken a position in that establishment when the foundry was located on Salem street, before it was burned in 1825. His connection with type founding, and particularly with designing and cutting punches, was so purely accidental that an account of his career, however

deficient it may be in the matter of details, cannot but prove interesting.

Mr. Kilburn was born in December, 1799, at Buckland, Massachusetts, a poor country hill town, very little larger now than at the time of his birth. His father was a farmer, and the subject of this sketch being the eldest of a family of seven children, he was, at the early age of eleven, apprenticed to a blacksmith in a distant town. Here he served out the full seven years of his apprenticeship, and during that long period he never had an opportunity to return home or see his family or friends. After the expiration of his apprenticeship he never worked a day at the trade, though for many years engaged in a related occupation. His first employment was as superintendent of a manufactory of wool cards and other machinery at Lancaster, Massachusetts. While thus engaged he made the acquaintance of Timothy H. Carter, who conducted a large publishing, binding and printing business at that place, the firm being Carter, Andrews & Co.

Mr. Carter was interested in establishing the first type foundry in Boston, which was incorporated under the title of the Boston Type and Stereotype Foundry. In those early days John Gorham Rogers was agent; James Conner, later founder of the Conner type foundry of New York, was at the head of the stereotype department; and Michael Dalton, later of the Dickinson type foundry, was in the type-casting department. The mechanical ingenuity of Mr. Kilburn had impressed Mr. Carter, so when the new type foundry required the services of a moldmaker and general machinist, he induced him to come to Boston, where in due time he was installed. In a short time he added to his other duties that of matrix fitter, and his services soon became invaluable.

One day the publishing interests of Mr. Carter demanded the cutting of punches for a set of characters for printing some books in the Hawaiian language, and punch cutters were not numerous in America at that time. When Mr. Kilburn was consulted he looked into the work attentively, and reported that he would like to have an opportunity to try it. His first attempt at cutting a punch was so completely successful that his services were more in demand than ever, and from that time he began to give his attention more and more to that branch of the type founding business. He worked without drawings or patterns of any kind, and proceeded with the entire alphabet thus, keeping the proportions and weights of line in perfect balance, so correct was his eye. In his early career he had no assistant, and he thus came to cut the punch,

drive it, fit the matrix, and then cast the type in a mold of his own making.

At this late day it is impossible to record a list of the faces cut by Mr. Kilburn. He cut all the various roman, italic, title, and two-line letters produced by the Boston Type Foundry in the early years of its career; and later, when it became one of the great producing foundries of the country, he enlarged the scope of his work. The series which is best remembered by printers and type founders a generation ago, and which marks a departure in letter designing from the conventional Antiques, is the Tuscan Antique. This was cut on steel by Mr. Kilburn in five sizes, and has been copied by many other foundries.

Close application to the exacting work of cutting punches at one time affected Mr. Kilburn's eyesight, and he retired to a farm near Boston. Obtaining relief he was urged to return to his former occupation. With the exception of this respite, he followed the art and craft until a short time before his death in 1864. His life was thus a busy one, and the product of his application went far in establishing the reputation of the old Boston Type Foundry.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

AS TO MUNICIPALITY-OWNED PRINTING PLANTS.

It has been a matter of great surprise to the writer to view the indifference displayed by the employing printers, as a class, to the growing sentiment throughout the country in favor of municipal or State ownership of printing plants. It is not to be inferred, however, that this socialistic sentiment is of spontaneous or natural growth; rather it is due to the active propagation of the typographical unions. The wage-earning printers of the country have learned only too well that Uncle Sam is the most liberal and indulgent of employers. With the example of the Government Printing Office at the national capital before their eyes—that shelter for incompetents, and towering monument of a nation's wastefulness—they are inspired to work for a government-owned printing plant in every city in the land. They are well aware that the taxpayer is a patient beast, and if one can only once get astride his back there is little danger of losing one's grip thereafter.

The alleged success of the Boston municipal printing plant—I say alleged, because the Boston experiment is only yet in its infancy, and has not had time to become the prey of the political spoilsman, as it will undoubtedly do in time—seems to have spurred up the unions in different parts of the country to secure, if possible, similar institutions, and during the past month no less than half-a-dozen cities have been brought to my attention where such an agitation is being carried on, to say nothing of a number of States where the same ends are being sought on a larger scale.

It is time, if the employing printers wish to check this threatened inroad upon their business, that they wake up and do something to protect their own interests.

There is no more reason why municipalities should invest in printing plants to supply their own printing than there is why they should maintain soap factories to supply the soap used by their employes in their daily ablutions, or why they should establish potteries to supply the clay cuspidores for the use of the loafer-politicians indigenous to the municipal office.

The printing business is not a monopoly, like the right to run street cars, or to furnish a city with water or gas. In no city is there an absence of competition in the business. Indeed, I think it may be said with truth that in no other business is competition so keen and in no other department is the municipality so likely to get its wants supplied so near the actual first cost to produce. Hence, what need is there, from an economical standpoint, for the municipality to invade the realms of

legitimate business and set up in opposition to the printer whose capital is invested in his plant?

If our cities are to be given over to socialism, surely there are better opportunities afforded for the entering wedge than in the establishment of socialistic printing plants. Let the socialists confine their efforts to advocating the absorption by the Government of those things which are by their nature monopolistic, before attempting the confiscation of a business that is in no sense exclusive.

A municipality or State owned printing plant would, of course, have its attractions for the wily politician. Like the big white elephant at Washington, it would afford him an asylum for the henchmen who secured his election. There would be high wages and short hours, doubtless, and "the people" (for whose welfare your modern socialist is so solicitous) would pay for the extravagance. But aside from the politician and his friends who succeeded to the "soft snaps" and "fat jobs," the government-owned printing plant, whether State or municipal, would bring small advantage to the people governed.

It behooves the employing printer whose business is threatened by this latest phase of socialism to come to his own defense. The people are not fools even if they appear to be asleep to their own interests, and when self-seeking politicians and self-interested job-hunters seek to take advantage of their apathy, they can be easily awakened to a maintenance of their rights. A statement of facts is all that is necessary.

DAYTON EMPLOYING PRINTERS ASSERT THEIR INDEPENDENCE.

The Typothetæ of Dayton, Ohio, recently had a little brush with the typographical union at that place, in which it appears to have come out the victor. As I understand the situation, the union attempted to make a collection agency out of the typothetæ, and failed. A committee from the union waited upon the proprietors of two of the book and job offices, with the information that one man in each of the said offices was behind in his assessments. The committee asked for the discharge of the backward members and gave the proprietors until 2 o'clock to file an answer. At noon a meeting of the employers was held, the result being the adoption of a set of resolutions urging the employers waited upon by the union's committee not to accede to the demands made and pledging them the support of the association. The resolutions were signed by twelve of the employers, representing over ninety per cent of the capital invested in the job printing business of Dayton.

At last accounts the complained-of employes were still at work and the union was taking other means to collect the assessments.

TECHNICAL SCHOOLS.

I am in receipt of a letter from Mr. Charles W. Gamble, a director of the London (Eng.) County Council Technical Education Board, requesting information in regard to trade schools in America, with particular reference to the printing industry. Should any reader of this department possess a list of such institutions or information in regard to them, the editor will be greatly obliged if he will forward the same.

DOES NOT WANT ANY RULES.

Some time ago a request was made through this department for a set of rules governing the conduct of printing office employes during working hours. Mr. H. V. C., one of the proprietors of an extensive plant in Denver, writes me a note on the subject, as follows:

Tell your Washington correspondent that the fewer rules he adopts for the government of his employes the better off he will be. We used to have a set of rules in force, "as long as the moral law," as the saying goes, but we never found that they increased the output of our men. Now we have no written rules at all, and but few that are unwritten. We put our employes upon their honor, as it were, and we find it works very satisfactorily, indeed. If we find one of our men dropping into a chronic habit of coming in from five to ten minutes late every morning, our foreman gives him a mild hint to mend his ways. That failing, he is simply discharged. We have found this a much better way of maintaining discipline than by any system of "docking" or fines. Our foremen are told not to maintain a strict espionage on the men while at work. Their time tickets show what they have done, and when we

discover that a workman is a persistent "soldier," he gets a furlough, that's all. But it must be said to the credit of our employes, that we very seldom find occasion to discharge one of them. They recognize the fact that we are treating them in a spirit of fairness and trying to encourage in them a spirit of independence, and they seldom abuse our trust.

What other employers have tried this mode of treatment with success? I should like to hear from them, as well as from some of the offices where time clocks, fines and formal rules are in order.

THE SHORTER WORKDAY.

So far as I have been able to observe, the unions have produced no advocate of a shorter workday to equal in forceful argument, in enthusiastic assertion, or in logical conclusion, Mr. Henry W. Cherouny, who, by association and tradition, should be on the other side of the fence. I present below Mr. Cherouny's latest letter upon the subject, and in doing so I cannot avoid commending it to the shorter workday advocates as the best argument for their theory that has yet appeared. They should use it as a campaign document. Mr. Cherouny says:

One of the union arguments in favor of the shortening of the normal day by one hour is that this would employ more workmen. The notion lying at the bottom of this *argumentum a priori* reminds me of the notorious figment of the orthodox political economy of the existence of a predetermined wages fund, which led the industrial world during nearly seventy-five years to believe that it was impossible for trades unions to bring about any permanent rise of wages.

As the celebrated economist, J. R. MacCulloch, declared early in the current century that "wages depend at any particular moment on the magnitude of the capital appropriated to the payment of wages compared with the number of laborers . . . laborers are everywhere the divisor, capital the dividend"; so do many union writers assert that the number of laborers employed depends on the total number of working hours—laborers are the divisor, working hours the dividend. This fallacy is so strong that some good union men publicly deplored my statement in the January number of THE INLAND PRINTER, that the reduction of the time of labor in my own printing office had resulted in an increase of the total output, which, of course, would eventually result in the discharge of some laborers.

The aversion of master printers to the nine-hour day comes from a similar sophism. They consider a reduction of the working hours equivalent to an increase of wages, erroneously thinking that the value of labor depends on the number of hours worked at a stated cost. In their case the total number of working hours is the divisor, and the pay roll the dividend, the quotient the value of labor.

THE ROOT OF THE FALLACY.

The common error of these people rests on the supposition that in each case the divisor and dividends are fixed quantities. Wages are paid week by week, just like salaries and yearly dividends from the current income of each business house; so there is no predetermined wages fund for a fixed number of laborers to divide among their number. Journeymen are put on or off week by week to do the current work, the flow of which depends on circumstances much beyond the control of the trade. So there is no fixed number of working hours in the printing business of America to be divided among as many journeymen as they can be divided by 60 or 54 hours a week. And finally, master printers ought to know that the pay roll does not signify the value of the labor paid by it, but only its purchase price, and that the total value of the labor purchased does not increase or decrease as the sum total of the pay roll is divided by 54 or 60 hours. There is no more fragile or uncertain thing than a journeyman's day's work! Though his purchase price is fixed by union or individual contract, the intrinsic value of what employers get for the amount of the pay roll depends on the quantity and quality of the output and is defined by figures on the credit side of the printing account.

As the science of political economy has ensouled and long ago stopped building anti-union theories on the assumption of a wages fund, so I hope that union men and typothetæ printers will avoid the "cocksureness" of their mathematical demonstrations in the discussions now going on about the reduction of the number of daily working hours. Mathematics cannot answer the question whether the normal day shall consist of eight, nine or ten hours; nor does a computation of this or that kind increase or decrease the intrinsic value of hired labor. The facts lying beyond the figures on the surface—that is, the causes of which the figures in the ledger are a result—must be examined in order to arrive at sound conclusions.

GOOD AUTHORITIES.

Doubtless there are many manufactures in which any reduction of the working time is equivalent to an increase of wages. But during the long struggle of the English workingmen for the nine-hour day, several Parliamentary Commissions and many good producers* have stated what I maintain after thorough investigation, namely, that in the great majority of skilled trades the production of each business does not decrease in proportion to the reduction of the time of labor; but, on the contrary, that the output

*Social Science Transactions, 1857, pp. 588-60; 1859, pp. 561-4.

frequently increases, especially in the trades of the higher order, such as the printing business.

THE COST OF THE LABOR OF RUSH, PUSH & OVERTIME.

Let us try to find the causes which give intrinsic value to labor bought at fixed trade-union rates. To this end we must give up our theoretic hobbies and examine real life in the printing offices around us. To begin with, there is the celebrated firm of Rush, Push & Overtime, known by everybody in the trade. They are hustlers; two typesetting machines are worked by three shifts, every day twenty-four hours; and six presses bought at secondhand are run with day and night gangs of men. Thinking close supervision the best means of "speeding up" men and machines, they have day and night superintendents, with day and night foremen and assistant foremen for each room, who, of course, are all in some way related to the firm, a qualification which is considered better than typographical knowledge. They buy only one font of every new series of type, and hence continually hunt for sorts, leads and spaces. Every conversation with compositors and pressmen begins with, "Why don't you do so and so?" and ends in angry words. When a customer comes along, the firm promises everything and anything. They tremble when he smiles or frowns; they tremble when they estimate, and tremble when handing in their figures; and finally in trepidation cut down their price twenty-five or fifty per cent, while the customer ponders over the items, hushing their conscience by saying to each other: "Well, it keeps us busy." Thus the firm works year in and out, every day, twelve, fourteen, fifteen hours a day, distributing a little while on Sunday mornings; and at the end of every year they find as a result of nameless diligence—some new fonts and an additional secondhand press. What is the value of the labor purchased by this firm?

THE COST OF THE LABOR OF SLOTH & MOLE.

Next door is the firm of Sloth & Mole. Their principle is: Save material and pinch the workmen. They come early to pick up the type from the floor, before the boy sweeps it away, and carefully save every piece of metal. Then they quarrel with every man, ending each conversation with the remark that in their time men and boys were better than they are now. They interfere with their foreman from morning till night, stating that in their time this or that was done so and so. The spaces and quads are half a century's accumulation from every typefounder in the country, mixed up with the modern point system, which, of course, is abhorred by the firm, while they gaze upon the linotype as the great red dragon, with seven heads and ten horns, prophesied in the Book of Revelations. The ancient drum cylinder runs 700 or 900 an hour, and is kept together by the dirt of years. Whenever the firm meet a friend or customer, they relate an endless number of terrible stories of modern cut-throat competition; ending each with the phrase: "We don't know how they do it!" and although they get good prices from old friends, they never earn more than the bare means of existence. Old and tired, they shake their heads and say: "Oh, for the good time when we were young." What is the value of the labor bought by this firm?

It is, indeed, useless to argue with printers of this type in favor of a reduction of the normal day. They call me a crank, and every union man a mortal enemy. But I sympathize with old fogies and young botchers; therefore I would ask their unions to bless them against their will by reducing their time of toil, and to throw such a chain of union tyranny around their house, that they cannot harm the craft any longer, as they do now with every job they turn out. As for the financial result of this, my advice? Forsooth, it is all the same, whether they work twenty-four, twelve, ten, nine or eight hours a day, Sunday and holidays—their profit will under all circumstances be a full-faced cipher, and their labor, costing 30 cents or so an hour, will never have any value whatsoever.

THE COST OF THE LABOR OF BRAINS, PLAN & SYSTEM.

It is radically different with the firm of Brains, Plan & System, which, thank God, has branches on every printing-house square in the United States. If these men were soldiers they would be colonels and generals, not of the Alger, but of the Miles and Merritt kind, who organize their men and material before they enter upon a campaign. This firm employs union men, not because they like the union policy, but because they know that the best men are in the union, and that the cheapest labor is the dearest in the end. Their office is on the point system, their job cases are full, there is a system of regular distribution, and they hate picking for sorts and wasting time in searching for mallets, chases and quoins. So, though they are doing very much work, their office looks as if nobody were busy. When they start a gang of men on a paper or a book they say: "Now, before you do anything, get your material in order," and after some time, without bustle and noise, there comes the proof! They ask a fair price for their work, and complacently allow any higgling customer to go to Rush, Push & Overtime. Thinking that much foolish competition is going on among the members of the craft, they formed the Typothetæ, where they evince much public spirit in telling others how not to figure, what jobs to avoid, etc. And when the year is up the bookkeeper shows not only a clear profit reinvested in modern machinery, but also a surplus cash account. If you examine this, then you will prove the value of the labor they buy from the union.

These are the men to whom I wish to speak and whose ear to gain I deem an honor. I want to argue in favor of the normal day of nine hours, and, speaking from long personal experience, can assure you that the granting of this request of your men will not increase your cost of labor, but rather tend to increase the output of your business.

THE SECRET OF SUCCESS.

After the above pictures from life are in full view, it will be easy to see the hidden causes of its auspicious and adverse phenomena. The quantity

and quality of work turned out in any given time depends on the disposition of the economic factors of capital, material and labor. Holding in view that I am speaking to intelligent master printers who know their business, I will not here dilate on the question of how to properly arrange the material and to organize the working force of a printing office, but merely state that the better the organization of these productive elements the more will tell every effort toward gaining the good will of the journeymen; while, on the other hand, the very best labor cannot help being unsuccessful when under the disposition of the Messrs. Rush, Push & Overtime, or Sloth & Mole. *Sapientia sat.*

I would rather direct the attention of employers to the remote mainspring of that energy of labor which all desire and few know how to set in action. It is embedded in the material and spiritual well-being of the laborers. Their bodily health depends not only on the food they eat, but also on the air they breathe; and, alas! printers must inhale during ten long hours every day the leaden dust borne by an oily lampblack atmosphere in dingy places mostly devoid of the simplest sanitary arrangements. Every doctor will agree that one hour less every day of this inhalation of the noxious printing air will do very much toward improving the general health of the blood, lungs and digestive organs of the printers. Do not say one hour a day is but a trifle, but remember that one hour a day is 300 hours a year and 3,000 hours in ten years. Consideration and kindness in this respect will revert to the employers.

THE SHORT DAY AND THE LABORER'S FAMILY LIFE.

More important than the physical is the spiritual well-being of the laborers, the fountain head of which rests in their family life. A man unhappy in his domestic relations will hardly ever care much about his business, and often turn to drink; but a workingman with a pleasant home is always cheerful at his task. Who can measure the spiritual strength which a father fondling his child imbibes from the cup of life in its young and innocent eyes? Who will say how much endurance of adverse things in business; and how much perseverance in attempts to please a hard taskmaster a workingman draws every day from the gentle smile of a loving wife? And what a strong impulse of self-devotion is the ardent desire amply to provide for wife and child, and often also for the old folks? Indeed, that which wages cannot buy and which is dearer than outward skill to all employers—the all-pervading sense of duty, with its voluntary subordination and devotion to vocation—these priceless virtues grow day by day even in the poorest household, although it often seems as if we were, in this respect, a God-forsaken people!

THE SHORT DAY AND PRIVATE LIFE.

Nothing in the world is more adapted to foster the family life of workmen than the granting of the nine-hour day. Including the time of travel to and from business, there are daily twelve to thirteen hours of exertion to numb their hearts against the cheers of the home. Tired out, yet thinking of their private duties, far too many take to stimulants. Most of the better men with conservative opinions and ample experience, feel too tired even to fondle their children or to attend to social and civic duties. This puts many an important union meeting at the mercy of young and rash enthusiasts or metaphysical economists while its reliable elements are in bed sleeping directly after a supper, merely to rise again with dull faculties. This one hour may be the family hour. It will give to many a chance to move to healthy suburbs, to others an opportunity to enjoy breakfast and supper with their folks. Yes, there will also be a number given to frolics with children or chums, or to playing cards, or to singing and reciting; while but a few may seriously study with a view to self-improvement.

But no matter how funny or usefully the workmen employ this coveted hour; the human soul is made by its Creator so that it requires daily, besides the rest in sleep, a time of rest in playful work. Its energies grow dull if they are always strained and never freely swing with the light breezes of life. Give the laboring men ungrudgingly the hour for recreative diversion, and the relief after labor derived from it will sharpen the minds that think for the employers, and strengthen the hands that skillfully move for the masters.

THE SHORT DAY AND SOCIAL LIFE.

Another mainspring of the energy of labor is the sense of safety in sickness and distress. The workmen derive this boon from membership in friendly societies and trades unions by the method of mutual insurance. They ought to have some time to attend to these and other common interests. Let me ask the employers to judge of these things as if they were workers themselves, or in the light of the experience kindled by the history of civilization. In all ages human beings have followed some lofty ideals from the realization of which they hoped for an improvement of their conditions in life. Whatsoever the form of these ideals, their followers have willingly sacrificed their treasures and lives for them. The ideals of the people of our time cluster around the spirit of solidarity. By economic associations the Fourth Estate hope to endow modern liberty with tangible and real values. The benevolent and trades unions are pursuits of that happiness which the laboring classes have lost under the individualistic order of society.

DO NOT INCITE EVIL PASSIONS.

Therefore, do not, like a deceased colleague of mine, put the emblem of the union under your feet, but remember that all institutions inspiring men with the belief that they are secure in life and death brace up their courage, and, therefore, should be treated as serious objects of improvement by thinkers with a human heart. Do not sneer at what is sacred to others. Laborers have fine ways to punish despisers of their ideals, or such petty tyrants in the garb of foremen who endeavor to repress the spirit of self-reliance which grows from that of solidarity. They unconsciously or

consciously can "adulterate" the article labor which you have to buy from their unions; or they can "lead out" or "spread out" the time for which you dearly pay. Is there anything more wretched in a printing office than the passive resistance on the part of its chapel members against a foreman or boss? Rather, meet the International Typographical Union with a cheerful smile, and the granting of this request of a nine-hour day will give renewed energy to the men when assembled to work for their employer!

APPEAL TO BUSINESS TACT.

This course recommends itself from a simple business consideration. If you have an important customer you are always willing to put up with his individual idiosyncracies. Do the same with the laborers, who through the pay roll are most important customers. Sure enough, most of the members of the Typothetæ consider the whole union business an aberration of the popular mind, and a dangerous one at that. Let me tell them, that what moves the popular soul in our age is something more than a Manchester egotist can grasp; especially the demand for a shorter workday. The wish to shorten the time of labor animates at this moment the workmen of the whole civilized world, and is stronger than their desire for higher wages. It takes the place of all former political and social aspirations of the Fourth Estate. The shortening of the workday has become a passion with the rank and file of industry; by this device all trades hope to improve the condition of their members and to elevate their moral and intellectual standard. England had to give way after a fierce struggle with united labor lasting almost thirty years. Impoverished Germany has the nine-hour day. And we citizens of the land of milk and honey, under the Stars and Stripes, are, in this respect, behind the monarchies of old Europe! The very thought of this is revolting!

Remember this, good Typothetæ, and do not think that you can build a dyke against this tidal wave of progress. Indeed, it is more businesslike to submit gracefully to what you may consider an evil than to do the same in an angry spirit. Surely the time will come for each of you to find that the unions have built better than they knew. The instituting of a legal minimum and a normal day is the foundation of a strong wall to be built by the organized printing trades of the future against further degeneration through overcompetition!

AN OLD FALLACY.

It looks as though that old fallacy about "all the good workmen" being within the ranks of the union would have to be laid upon the shelf. The result in the latest Campbell Press Company contest is a notable example of good work being turned out of a nonunion establishment. The winners of the grand \$1,000 prize are employed by the Review & Herald Company, of Battle Creek, Michigan. The concern has upward of three hundred employes with whom trades-unionism has no concern.

HOW IS THIS, MR. CHEROUNY?

"As I understand Mr. Cherouny's reasoning," writes a Toledo employing printer, "the employers who say they can't afford to pay ten hours' wages for nine hours' labor, are guilty of sophistry; likewise, the employe who asserts that a reduction of an hour a day in the working time of ten men will create an opportunity for the employment of an additional laborer.

"Mr. Cherouny's contention is, in fact, that the ten men can produce more by working nine hours a day than they can by working ten, even to the extent of one or more of them losing their jobs on account of overproduction.

"Now, Mr. Cherouny, granting the correctness of your premises, will you please tell us whether the same ten workmen employed eight hours a day would not produce more than they would under a nine-hour régime, and where, if this can be demonstrated to be true (as you claim in regard to the first instance), the advance in production consequent upon the reduction of hours will cease? We must draw the line somewhere, you know, or we shall be drowned in a fathomless sea of sophistry.

"The International Typographical Union at present fixes the limit at nine hours, though, soon, I am given to understand, the limit is to be shifted to eight.

"Furthermore, Mr. Cherouny, if your theory is correct, ought we not, in common honesty, to increase the wages of our employes when we decrease their hours of labor, since we at the same time increase their earning capacity for us?

"And that reads like sophistry, too, when I come to consider it."

INCLOSED please find money order for \$1 in payment of six months' subscription to THE INLAND PRINTER. While we find the magazine valuable from a technical standpoint, yet we have also been sending for it regularly in order to obtain news from its advertising columns.—*Ellis Brothers, El Paso, Texas.*

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

TO BE the secretary of a labor organization is not an unmixed blessing; it is not an easy berth to fill. Above all things it requires patience. The oftentimes sharp and personal retort of the correspondent, unmindful of constitution or limitations, who cannot understand why things are not done his way, is not conducive to serenity or the culture of a brotherly disposition; and neither are the cynical mannerisms of the gentleman who puts a quarter into the treasury expecting to take out a dollar. It has been said that a secretary can make more enemies than a sugar trust. He is expected to put his hand in his pocket to help the needy at all times; and the unneedy, too, are not above presuming on his generosity. He must listen closely, yea, minutely, to the tales of woe of his many visitors, who are offended if he does not cease writing or figuring up a column to render an opinion. Said opinion, of course, to be hawked about the curbstome with the necessary embellishments to suit the woe retailer, much to the mortification of the opposite side who straightway hie to the secretary to know "if you said that." Again the pen is laid aside and more explanations follow, with the inevitable result that ere long both ends of the argument reappear for more explanations, when the secretary locks himself in, and all parties unite in condemning him as a man with opinions to suit everybody, trying to carry water on both shoulders in an effort to secure votes for his reelection. Meantime the secretary lights his T. D., stares at the wall and ruminates upon the honor attached to his position. Perhaps, unable to get himself together he throws his pen in the air and quits the office, only to find under his door when he returns: "I waited for you twenty minutes; where are you, anyway?—JOHN SMITH." He recalls that Smith was chairman of the caucus at which it was resolved that "a change of administration in the affairs of the union is absolutely necessary to the welfare of every member and the stability of the scale of prices." Then he slams up his roll-top with a bang, flings around his books, remarks, "To Hades with everybody!" and chases the figures savagely.

That is why we say patience is desirable—on the part of the membership. It is just as well to remember, when one takes a day off and makes a break for the union rooms, not to lean over the top of the desk and talk shop; and if the secretary answers our "Howdy" with a silent nod, to put it down that he is not impolite, but busy. It should not be wondered at that a man with a "call room" on his hands, an out-of-work fund, a nine-hour assessment, a few strikes and an executive committee should, to all appearances, become calloused, unsympathetic and at times to be actuated with a "Remember-the-Maine" spirit.

The secretary naturally comes to know more than most members. He gets the craft papers, corresponds with many places, makes numerous acquaintances, is interested in the higher branch of the movement, does a little thinking and occasionally looks up the constitution. That is where he gets that wise look seen otherwise only in the eyes of philosophers and babies. He may thus come to have pronounced opinions, by which he can accumulate more trouble. For knowledge begets prudence, eliminates bootstrap legislation from the mind, subtracts two from two as well as puts them together, and oftentimes sees division where multiple is expected by the progressive never-think, who frets and fumes in his narrow circle and sneers at such conservatism. The secretary knows just exactly what he is up against. When questions of importance are slated for discussion he can give good advice on how not to do it, or he may sit in his chair as close-mouthed as the proverbial clam. If the latter, it can be safely assumed he is "onto his job," and has no intention of making enemies.

Hence, when he speaks give him close attention, and if he opposes you give him the glad hand. You can depend on him. In the small hours he may be found with troubled brow poring over his books in an effort to make merchandise debtor to cash. In the evening some one of the many committees has need of him, and on Sundays he can generally be found "at the rooms." If a strike is on everything waits, while dues, assessments and correspondence pile up in confusion. When trouble arises he is the individual that caused it, and if there is an injunction to be levied he is right in it. Employers look upon him with suspicion—as slippery as Aramis, as frank as Pecksniff. He gets more advice than a young mother, and more criticism than a weather prophet. Secretaries have been known to develop paresis, to hit the pipe and to commit suicide. After time is called, their epitaph is briefly written "Labor Agitator," and there you are.

The usual trade and news notes in the department are suspended this month to give space to the reflections of Mr. Cherouny, on the late meeting of the United Typothetæ.

REFLECTIONS ON THE MILWAUKEE MEETING OF THE TYPOTHETÆ.

BY HENRY W. CHEROUNY.

The United Typothetæ of America held their annual meeting in the city of Milwaukee, and allowed two representatives of the organized journeymen printers to appear before them and to plead for the institution of a nine-hour normal day. Compared with the former course of the Typothetæ, this "condescension," as a colleague called it, denotes a progressive change of the fundamental economic notions of the American master printers. The ancient idea that employers are a governing class, privileged to dictate the terms of labor, seems to grow dim as the never-failing light of experience teaches, at least the prominent printers whose strategic position in their war against organized labor is weak, that the days of individual labor contracts are gone, never to return.

However encouraging this slight progress may be, the Typothetæ has not yet realized that, when collective bargaining is to take the place of the old system of individual bargaining, it must resolve itself into a society with power to act for all. This sin of omission divested the transactions and discourses at Milwaukee of that cloak of dignity which is becoming of the printers' estate, and they degenerated into a painful delivery of odd quirks and irrelevant quibbles on the naïveté of the workingman and his cause. One employer wanted to know where the \$250,000 were to come from wherewith to buy the building plots for the house he would need to put the presses in that he would require to make up for time that was to be lost by the nine-hour movement. Another one mercilessly cross-examined the poor workingman on the alleged federation of the printing trades instead of adducing reasons pro or con, perhaps in order to measure the striking force of the journeymen and to make up his mind as to right and wrong after determining which party seemed most likely to win. And as a final result, the Typothetæ, denying the practicability of the proposition, appointed a committee to inquire into its practicability—*O sancta simplicitas!* Gentlemen, this course does not command respect.

Nevertheless, the meeting was interesting, as it brought out in high relief the weakness of the present form of the American printers' trade organizations, and also made manifest the spirit which animates them. True, the lasting impression left by the Milwaukee spectacle on the mind of any one who would like to see American democracy lead the world in social progress is not very encouraging; and I believe the mere attempt to describe it and to characterize certain exhibitions of passionate feeling may seem impolite and apt to hurt the feelings of some worthy participants who have a keen sense of corporate dignity. But the state of the printing trade in America forbids mutual admiration with insinuating compliments, and demands that its devotees, for the sake of self-maintenance, let the spirit of truth lead them from disintegration to reconstruction and prosperity.

Indeed, the outward appearance of the United Typothetæ, as a body of consolation in trade-union afflictions, is like that of a weakling in body and soul, incapable of preserving the little good which the trade still enjoys and, at the same time, unfit to lay the foundation for a better future. The membership does not represent the craft in number and intelligence, and the proposed small expedients to gain in both have no charm for serious business men who want to fill up even their leisure time with objects worthy of attention. Lilliputians can amuse themselves and children in mind, but they cannot draw men of character who are accustomed to take a serious part in the drama of life. And, indeed, it takes those strong men, refined in the furnace called "the struggle for existence," to deliver the trade from the present anarchy of relentless competition which pares down the incomes of journeymen and masters alike. Such utterances as are reported by the *National Printer-Journalist*—whose editor is unfit to appear where printers are in council—have not only a tendency to perpetuate the existing guerilla warfare between trades unions and individual employers, but also to repulse those high-minded printers who begin to understand that the honor of the trade demands such corporate action as will shift its burden of competition from the price to the quality of the product. The remarks of certain

Typothetæ printers when among themselves in executive session, after hearing the journeymen pressmen, manifest a spirit of malice toward all and charity only for themselves. The light of reason never shines where ill-will degrades the faculties of the soul. The use of such appellations for union men as "bulldozers," "set of cowards," "herd of white slaves," does not invite the hearty coöperation of those upon whom we depend for business success, and who, though our subordinates in the business order of life, are nevertheless our coördinates in political rank, and, indeed, our superiors in numbers. It borders on blind infatuation to pose, like some of the printing bosses, as patriots intent on saving "God's free men in a free republic," and preventing "riot, murder, incendiarism" and "streets running with blood." Oh, gentlemen, this sort of talk, though it cannot be taken seriously, exerts a pernicious influence on our trade and our beloved country. Throw it on the pile of rubbish outside the pale of common sense, and allow Christian forbearance and the sense of common justice to keep your hearts and brains, free from prejudice, in God's own working order. Then you will understand that organized labor wants no rights aside from those which common partnerships enjoy by law, namely, to dispose of its stock in trade—labor attached to the persons of their members—at the best possible terms. With a little psychology you will find that passionate outbreaks of union men are usually superinduced by maltreatment or contempt.

There is no reason why we should not follow the master printers of Germany, who have risen, as I may say, above themselves, and allowed the better part of their nature to steer the trade away from the Scylla and Charybdis of dismal individualism. Two years ago they joined hands with their workmen together to defend their birthright in the state. Counting journeymen and masters alike, they have an executive assembly drafting common rules for the trade of the whole empire. Dividing their country into nine districts they have in each a common court for the decision of cases under the common rule. Their tariff is introduced by the beautiful words: "This is an expression of what journeymen and master printers consider right and meet in the printing business of the German Empire." In common do masters and journeymen enforce their self-imposed industrial code; in common they strike, support and reinstate their men; in common they keep up apprenticeship laws and schools, and in common they warn ministers confirming boys against indenturing them with masters boycotted by the honorable body of printers for noncompliance with the common rule. This federation reports, on May 15, 1898, as controlling 647 cities, with 2,030 firms, and 22,468 journeymen. Indeed, a very large field on which the common rule on prices and terms of labor has set reliable bounds to over-competition! The above-mentioned report, which is before me, concludes with the following beautiful sentiment, which I wish to implant into the heart of every American printer: "In our common labor rests the strength and guarantee for the attainment of our much-desired objects. May the committee (journeymen and masters as equals, without a president) stand together for the peace of the trade and the benefit of all!" This, gentlemen, is true democracy! But the Typothetæ, as it is, stands for a type of that false democracy which has cost our country much precious blood and untold treasures; of that democracy which rants about equality and perpetuates slavery!

And now let me portray a clumsy giant in the straight-jacket of this self-same false democracy: It is the body of American journeymen printers as it was in action at Milwaukee, attempting to engage in collective bargaining with the employers.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

WASH FOR COMPOSITION ROLLERS FOR HOT AND SULTRY WEATHER.—A correspondent sends the following: "Perhaps this may help some poor pressman whose rollers are going down under such weather as August heat and humidity produce. Sponge rollers well, twice, with a solution of one ounce formaldehyde in twenty-four ounces water, and let this dry on the face of the rollers by putting them in the coolest spot obtainable. Be careful about the use of this solution, as it tans the hands as well as the rollers. Do not inhale it."

REQUISITES FOR COPPERPLATE PRINTING.—C. K., of Oceanside, California, writes: "Will you kindly tell me how copper plates, such as are used for visiting cards, etc., are used? Also, what is necessary as accessories in their use?" *Answer.*—To begin with the business of copperplate printing, in a small way, at least, it is necessary to have an iron copperplate press (hand power). This style of press is made from ten to twenty-one inches. It has side frames, an upper and a lower cylinder, between which the bed is rotated backward

and forward when printing. The engraved plate is secured to the bed, and the interstices in the engraved plate filled in with ink, the face of the plate is then rubbed off, so as to present a perfectly clean surface, after which the printing stock is carefully laid on the plate and then printed by being driven between the cylinders just mentioned. A suitable ink is made for such presses. Experience is the next desideratum to do good work. Most printing-ink manufacturers make steelplate inks, although many steelplate printers compound their own as needed. There are regular steelplate engravers who do work for the trade. An outfit for a small plant is inexpensive.

PRINTING HALF-TONES ON LINEN AND ROUGH PAPERS.—A subscriber, who does not wish his name or initials published, submits the following: "It may be that I am densely ignorant, but will you kindly give me some information in regard to working half-tones on linen or rough paper? Is there not

essary, which should be done on a hard tympan when the reverse side of the paper is to be printed upon, otherwise the back of the stock will show an embossed surface where the plate is impressed.

ADVICE RELATIVE TO MOVABLE TRACKS BUMPING ON WAYS.—Mr. W. F. Dunlap, of Valley City, North Dakota, kindly comes to the relief of a correspondent in the September issue of *THE INLAND PRINTER*. Here is what he says: "F. L., of Pomona, California, complains of movable tracks on his country Cottrell cylinder bumping against end of ways. My country Cranston does the same thing. The tracks always run to the rear—toward the fly. The reason for this is obvious. When the impression is taken, the bed bears heavily on the tracks, and the greater friction carries them to the rear, while the return of the bed allows an almost imperceptible slip to take place. There is no complete remedy, but keeping the



SHOOTING CRAPS.

some way of putting animal sizing on paper with tint-blocks? What is the best sizing?" *Answer.*—It is not practicable to print half-tones on any grade or make of rough-surfaced papers; but you may overcome some of the difficulty encountered by using a solid tint-plate block made of engraver's metal or zinc with which to crush down the unevenness and natural inequalities of the paper. This plate should be cut to the size of the half-tone subject, or larger, and impressed, by the printing press, on the sheet where the engraving is to appear. Of course, this will require careful feeding, so that the half-tone may be registered properly. To expedite the smooth flattening of the paper, a tint ink, made of printers' varnish and magnesia white ink, well reduced, may be used to make the rough surface of the paper yield to the pressure of the tint-block and thus hold the impressed surface of the stock in a compact mass, thereby producing a fairly even finish, when dry, to receive the half-tone. To successfully crush down the roughness of the stock, a *strong* impression is nec-

ways and tracks clean and free from gum helps." *Answer.*—Cleanliness in the troughs of the ribs (tracks), with a proper quantity of good machine oil, will do much to produce uniform action to the sliding roller frames. As a last resort, we have seen pressmen take pieces of wooden furniture (cut to about the proper distance the roller frames should slide), and place it, flat, in the rear ends of the tracks, so that, as the sliding ways worked to the rear, they would be stopped in their course and the resistance of the wood would then force them to their position in the tracks. This remedy had its beneficial results in a few days, when they would begin to fill their duty and act harmoniously.

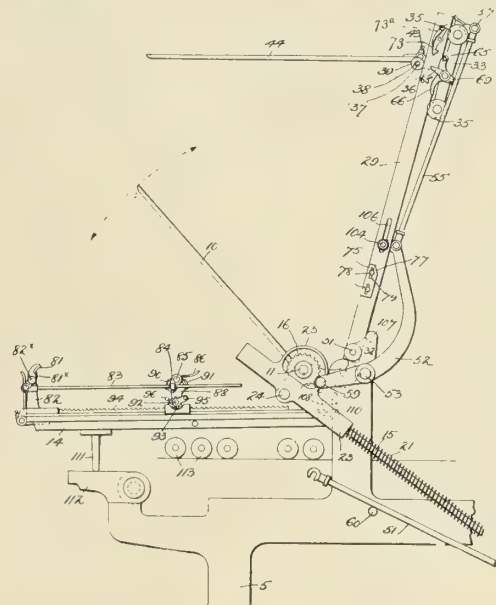
BLUE WORKS UNSATISFACTORILY ON HIGHLY ENAMELED PAPER.—C. S. O., of East Dubuque, Illinois, has sent us several impressions of a monogram in solid blue ground with gold bronze initials, regarding which he writes: "I inclose you some specimens of a monogram, printed from a zinc etching, on Funk's imitation gelatin, and also on plated paper. The work

was done on a three-roller Chandler & Price Gordon, long fountain, with \$1 label blue ink, into which was mixed some Chesapeake economy compound, and balsam of copaiba as a dryer. The result was unsatisfactory; and I would like to receive suggestions which would enable me to get clean and bright printing, and the coating not pull off." *Answer.*—The enameled coating on all the samples of paper sent is good, and should "hold" any suitable quality of printing ink. In the present case you have not used such a quality of ink; and you have simply helped to make it more unsuitable by the mixtures added to it. To print smoothly, solidly and clean on such papers as are before us, requires a first-class quality of printing ink, which is equally important with the employment of the best of enameled paper stock. There is no economy in doing otherwise, as, no doubt, you have now found out. To print with blue ink, on a high grade of enameled paper, is not an easy matter at any time, for it requires the experience of an expert color pressman to make a success of the undertaking, even under the most favorable conditions. We suggest that you procure a grade of blue ink, costing from \$2 to \$3 a pound, either Milori or bronze blue (although a half-and-half mixture of these would be preferable in this case), and soften the same with a small piece of pure hog's lard, if the ink happens to pull off the enamel, but not otherwise. Such ink will dry hard without additional driers, although a few drops of dammar varnish may be added to the ink if it shows signs of *rubbing off* after being printed, say on the following day. Only sufficient color should be carried to secure a *solid* field; because when too much is used the ink will "crawl" on the paper and dry up and then show many uneven and weak spots. A better color and a smoother inked surface is one of the best results of following this suggestion. In the present case, you have employed far too much ink, and, as a consequence, your work is badly slurred on one end; you have also used too strong an impression in printing this monogram. If the blue color runs too light, add a very small bit of black ink. Use a frisket of paper, neatly pasted over the grippers, to pull off the printed sheets and to keep them clean. Work blue ink with dry, but good, fleshy rollers, and you will succeed.

TROUBLE WITH ROLLERS.—H. A. V. A., Sparta, Wisconsin, sends samples of newspapers showing imperfect inking due to defective rollers, and says: "We have never had so much trouble as we had with this issue, and would like to have you help us out. To begin with, I had better state the circumstances. We have a Campbell Oscillator in not very good condition and the rollers are all poor except one. The one good one is a form roller, and four weeks ago it got heated up and has not worked good since. It will not take the ink. The other form roller is old, but does fair work yet. All this week the weather has been damp, but in the morning yesterday a fire was built in a large stove right next to the press, but seemed to do no good. The papers sent are the three different stages of the trouble, as will be seen by looking them over. Another thing is that a thick gummy substance gathers on the ink table, no doubt causing the spotted appearance of the paper." *Answer.*—Your rollers are undoubtedly pretty well soaked with water absorbed from the humid atmosphere of your pressroom, and accelerated by your having heated up the room. The action is about as follows: The roller is essentially glue, and is subject to all the conditions which affect that material, with the difference that some of the unpleasant peculiarities of the glue are accentuated in the roller by reason of the admixture of glycerin and other stuff intended to cause the glue to become elastic and remain so. The text-books tell us that glue is "soluble by heat in the presence of moisture"—in other words, we soak the glue and melt it by heat. In your case this has taken place to a limited extent in your rollers. The weather was warm and damp, the rollers soft; they absorbed moisture from the air; the heat partially melted the surface and caused it to pull off on the distributing table and fill up on the form; and, again, the ink is of an oily nature and

the moisture in the rollers repels it and you do not get a good distribution. The rational remedy is to keep and use the rollers in a dry place. This not being possible, tell your rollermaker about it and have him make your rollers a little harder than usual, or if you already have the rollers and want to work with them, do as the washerwoman does when she wants to dry her "wash," put them where the wind can blow over them, only keep them out of the sun while so doing. If you can fix for so doing, blow a blast of air over the rollers while in press, and your trouble will soon vanish.

PATENTS.—The delivery mechanism herewith illustrated is the subject of patent No. 610,491, by Robert Miehle, and is designed for use with the regular two-revolution Miehle press. It provides a double system of sheet delivery, either by fly or reciprocating mechanism. In the cut the reciprocating-delivery



NO. 610,491.

mechanism is shown thrown upward, where it remains inoperative, while the fly 10 does the delivering of the sheets. In this position both form and rollers are easy of access. When it is desired to change back to the reciprocating delivery the mechanism is unhitched and thrown down, and the fly locked back against the cylinder, to assist in supporting the sheet as it runs off. By this simple combination the pressman is able to deliver his sheet in either way best suited to the job in hand, and the change does not involve any appreciable loss of time, or complicate the press.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

B. G. HAMILTON, Ithaca, New York.—Your work is neat and tasty.

KENNETH F. BEERS, Harvey, Illinois.—Your work is neat and well displayed.

R. H. FOLLAND, Manchester, New Hampshire.—Your ads. are all excellently well displayed.

R. H. SPRAGUE, Elyria, Ohio.—Your specimens are very neat, the balance and finish excellent.





PATTERSON BROTHERS, Ovid, New York.—Considering your equipment, we think you do excellent work.

H. A. WELLS, Benton Harbor, Michigan.—Had you omitted the ornament at the side of the middle section of the title-page of the booklet of Berrien County Schools, it would

have been perfect. Your church directory is very good, as a whole.

PAUL M. NAHMEUS, Milwaukee, Wisconsin.—For an apprentice, your card is an excellent one. The balance and arrangement are both good.

LEWIS RUDY, Cincinnati, Ohio.—We reproduce your programme, No. 1, also the booklet cover designed for two colors, No. 2. Both of these jobs are artistic and reflect much credit. The pond-lily ornaments were designed by Mr. Rudy, and show

 August 1890		POPS	August 1898 
1 . . .	SOPRANO SOLO	Midsummer	<i>Pinsuti</i>
	FRANK GUYER.		
2 . . .	DUET	Quis est Homo	<i>Gounod</i>
	ALBERT JAMES, EDGAR SUTER.		
3 . . .	PIANO SOLO	She Charmeth	<i>Rossini</i>
	PHILIP SAUER.		
4 . . .	MEDLEY	The Pops Serenade	<i>Cooke</i>
	POPS QUARTET.		
5 . . .	SOPRANO SOLO	Love and War	<i>Gounod</i>
	MISS SMITH.		
6 . . .	FARCE	Cosmetics	<i>Schuman</i>
	THE COMPANY		
7 . . .	TENOR AND BASSO	Whistling Coons	<i>Sullivan</i>
	JACK GORMAN, HARVEY NEWCOMB		
8 . . .	PIANO SOLO	The Lost Chord	<i>Donizetti</i>
	PHILIP SAUER		
9 . . .	REMARKS	Annual Benefit	
	BY OUR SECRETARY.		
10 . . .	SONG AND DANCE		<i>Woods</i>
	BROWNE BROTHERS.		
11 . . .	FARCE	Seashore Outing	<i>Guyot</i>
	THE COMPANY.		
 PROGRAMME FOR THE TWENTY-EIGHTH During the month of August, each year, the Pops give a series of fifteen entertainments, changing the entire programme each evening. 			

PROGRAMME FOR THE TWENTY-EIGHTH
During the month of August, each year, the
Pops give a series of fifteen entertainments,
changing the entire programme each evening.

No. 1.

that he has an eye and the ability to create original and artistic designs. We would urge our readers to attempt simple designs in pen-and-ink drawing. They can be etched very cheaply, and go a great way toward making jobs have a fresh, original and pleasing appearance.

FRANK L. JOHNSON, Corunna, Michigan.—The calendar booklet is very good. The composition and general appearance is on the artistic order.

EDWIN L. STEPHENSON, Arlington, Massachusetts.—Your card is excellent, and shows that as an apprentice you are improving your time by study.

ED O. WHEELER, Bellevue, Kentucky.—Your advertisement is well designed. We do not think it a good plan to underscore such types as Bradley.

FRED SMITH, Providence, Rhode Island.—Your folder is neat, but nothing out of the ordinary. The Ames card is very good as it is, but should you desire it to have a more open, airy appearance, try a narrow panel, placing the branch stores

in it. You will always find this an excellent plan of disposing of an overabundance of matter.

W. H. MUNHALL, Champaign, Illinois.—Your specimens evidence good taste, both as to composition and color schemes.

KNIGHT & WOMACK, Waco, Texas.—The card by Mr. Hutchison is excellent. We think he has talent for his work.

A. H. CROWTHER, Osage, Iowa.—Your work, to a great extent, exemplifies your motto. It is very neat and in good taste.

W. T. SMITH, New York.—Your specimen of rulework is certainly fine, and shows that you have much ability in that direction.

THE Democrat, Albion, Indiana.—Your work is all well balanced, neat and correctly whited out. The card specimens are especially good.

D. E. CUSICK, Danville, Illinois.—With the exception of the firm name being a trifle too large, the King & McCusker heading is a good one.

E. J. BARNEY, Berlin, New Hampshire.—Taken as a whole your work is excellent. The booklet, "A Bit of Berlin," is artistic and very attractive.

J. FRANKLIN SMITH, Philadelphia, Pennsylvania.—Your show cards are good. The stationery headings are neat, well balanced and in good form.

L. HOOVER, Franklin, Tennessee.—Your work is neat, but we would advise you to discontinue the use of so many bent rules. This style is rather obsolete now.

EDMUND G. GRESS, Easton, Pennsylvania.—Your work is all very neat, but be careful not to use too many ornaments. Let your work have an airy, open appearance.

H. B. TRUNDLE, Danville, Virginia.—We admire the spirit in which you send your specimens for criticism, but we fail to find any flaws in the work. It is all very good.

H. E. RIGLESBERGER, Shelbyville, Indiana.—The border on the heading of Carmony & Holbrook detracts from the display. The Van Way heading is very neat.

C. W. JONES, Cooperstown, North Dakota.—The Winslowe heading is not good. Do not attempt to do rulework. You are not a success at it, and it is rather out of date.

PAUL M. MOORE, Earlington, Kentucky.—The patriotic badges for the county fair are good, as is also the letter-head. You should be careful in the lock-up to get your rules square.

H. W. JONES, Ipava, Illinois.—Your work is neat, but we do not see much originality in it. However, we think that study will develop originality, and are confident that you will succeed.

H. S. STEEGE, Harrisburg, Illinois.—Be careful of over-ornamentation. We would not advise you to employ ornaments between words in display lines. Your certificate is a good one.

A. L. GOULD, Babylon, Long Island.—You employ too many faces of type in the construction of your work. Use few, not to exceed three, different faces, and see that they are thoroughly harmonious.

R. G. MCCUTCHEON, Clarinda, Iowa.—The entire Stone heading should have been set in Satanick. The fancy border below the initial should have been omitted. The figures on the date line are too large.

JOHN T. YOKUM, Akron, Ohio.—Your specimens are all excellent, with the single exception of the Wilkofsky heading. The ornament used in conjunction with the rule underneath the firm name should have been omitted.

A. S. WERREMEYER, St. Louis, Missouri.—We notice considerable improvement in your work, but there is still room for betterment. You employ a trifle too much ornamentation. On the Benton Hall card, had you omitted all the ornaments, together with the bent rule, you would have had an excellent

job; but you spoiled the card in this manner, aside from the extra time you employed in the composition. Your statement heading is good. We know that you will remedy these defects and continue to improve.

MRS. A. M. MASSIE, Penacook, New Hampshire.—The card of Miss Colby printed by you is far better than the reprint job from Boston. We fail to see how you could improve it and employ the same type faces in its construction.

BEN T. RILEY, Greencastle, Indiana.—There is too much red on the Epworth League folder. The Allen Brothers' folder is not good. The composition is too ragged. The M. E. Church programme is your best specimen.

PORTE & CO., Fargo, North Dakota.—We think your work very creditable, and in some instances quite artistic. It is a mistake to employ Law Italic for reading-matter portions of stationery headings, as evidenced on the Stene heading.

C. J. HILDRETH, New Decatur, Alabama.—Your old-style programme is all right, with the exception of the border. To be sure, the border is not modern, but it is too modern for use on such work. A parallel or single rule would be all right.

WILBUR M. STONE, Brooklyn, New York.—Your work is of a very pleasing character. We see only a slight defect in your work, and that is in the joining of your rule borders. Be very particular about this and see that perfect joints are made.

R. SCHOONHERR, Chicago, Illinois.—We raise no question, other than the outlay of time, on rulework such as is evidenced on the Marks heading. If your firm can afford the necessary expenditure of time, it is well enough. The work is neatly done, but we prefer simplicity.

THE *Index*, Coshocton, New York.—Taken as a whole, your work is of an excellent class, especially the stationery headings. Do not make such combinations with Gothics and Bradley as are evidenced on the heading of the T. R. Harris Company. They are anything but harmonious.

EDWIN A. TATE, Galesburg, Illinois.—The plan of your booklet is on the artistic order; but we think you have made a mistake in making the department headings too coarse and too fancy for this class of work. The presswork is of a superior grade. Your other specimens are very neat and tasty.

CHARLES MATTHEWS, Tyler, Texas.—Your card is not very dignified for a business man. The composition is all right and the card would look very well with a trifle more margin. The Savas Xydias heading is not as good as some of the others. There are quite a number of specimens which are very creditable.

HOWARD C. KEELER, South Norwalk, Connecticut.—We consider your booklet very well gotten up and quite pleasing. Here and there we note evidences of injudicious ornamentation, but as a whole the specimens are good and will compare favorably with those of other printers whose facilities are equal.

MALDEN PRINTING COMPANY, Malden, Missouri.—Your letter-head is quite good, but the bill-head is bad. The color scheme is not good, and the combination of the old style roman caps with the De Vinne is not harmonious. Never employ a cap letter having hair lines with one of a reverse character.

FRED W. WILLIAMSON, Barrie, Ontario.—Your work shows improvement, and is more on the artistic order than anything we have yet been called upon to criticise from you. We see a small fault in the Financial Statement of the M. E. Church. Gothics and St. John do not harmonize when used in conjunction for display lines.

W. A. MASSIE, Penacook, New Hampshire.—The border around the Premium List pamphlet cover is not very appropriate for such work. You should have used no outline type on the Whitney pamphlet cover. The plan is good, but you

should have confined yourself to the use of De Vinne regular. The presswork is very good. Shun the fancy and strive more for dignified simplicity.

FRANK B. EDDY, Springfield, Massachusetts.—“At the Threshold” is a very clean-cut and dignified booklet, and you deserve credit for its creation. All of your work is pleasing as to both composition and presswork. It shows that conscientious study and the application of practical principles will aid and assist printers who are studiously inclined.

HARRY T. VOORHEES, Harrisonburg, Virginia.—The plan of the Prize List cover is all right. We call your attention to the erratic “S” in the word “Wednesday.” Be careful where and how you employ letters of this kind. Had you used a more suitable face of type for the firm name in the heading of the Harrisonburg Milling Company this would have been an excellent job.

M. P. SCHOOLEY, Homestead, Pennsylvania.—With the exception of the title-page, which has too many type faces employed in its construction, the school report is a good piece of work. The compositor, Mr. James M. Campbell, made an excellent record on the straight composition. He set 96,000 ems, made up the pages and forms ready for the press, in 66 hours and 20 minutes.

JOHN A. DENNISON, Ada, Ohio.—The Eifert announcement card is not good as it now appears. You should have printed it in the form of a folder on deckle-edge stock, using the first

<p>W</p> <p><i>Written by John Work</i></p>	<p>HERE MANY POND LILIES ARE GROWN</p>
<p>Vol. 1 No. 8</p>	<p>PUBLISHED BY MERRIAM, THE FLORIST</p>

No. 2.

page for the cut of the flower and the simple title “Spring Beauties.” It should all have been set “Sixteenth Century,” which would have made it very artistic. On some of your specimens there is evidenced a desire for too much ornamentation. The Young heading is an excellent one, being

the exemplification of dignified simplicity. The New Year Announcement of the Whiteside Theater Orchestra is also a good piece of composition, having an harmonious color scheme.

CHARLES E. ROBINSON, Lowell, Massachusetts.—Your blotters are very effective. It is doubtful if there is any other means of advertising a printing office which proves so productive of results, especially when care is taken to have them attractive and artistic. There is so much improvement in your No. 4 specimen over the original copy, No. 3, that we repro-

the ornaments at the sides of the small panel and moving the panel up to the right-hand corner. Then move the two main display lines over to the center and about a half-inch from the top of the sheet. The Gothic and Tudor Black do not harmonize very well. Change the Gothic line to a more harmonious and suitable face.

LESCOE PRINTING COMPANY, Rockland, Maine.—The main difficulty in your work is overornamentation. The catalogue cover and the Stevens card are very creditable jobs. The two folders have too many bits of border, rules and ornaments

Telephone Connection. Safe Moving.
Moving in town and out.
Pianos & Furniture packed for shipping,
Pianos boxes bought and sold.
If your Piano will not go up the stairs,
I have all the conveniences for
putting in at the window.
Storage Furnished. Satisfaction Given.
Prices Low for Good Work.
None but Good Men Employed.

Lowell, Mass.,

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M

TO D. P. KNOWLTON, Dr., Piano and Furniture Mover,

Office No. 20 Prescott Street, Residence 22 Eighteenth Street,

Stand, Market Street Opposite Police Station.

No. 3.

duce both the original copy and the job as you turned it out. We wish that the patrons of this department would make it a point to send us jobs which they reset from the reprint, together with the copy, in order that they may serve the purpose of teaching a better way to do the work. It is necessary that they be printed on white paper and in black ink.

HOWARD E. FROCK, Providence, Rhode Island.—We agree with you in your opinion that such letters as the Bradley, St. John, Satanick, etc., should not be underscored with rule, and the first-prize specimen in the Toronto Type Foundry contest would have been better had the compositor omitted this objectionable feature. But even as the card was, it certainly deserved the place it took among the specimens.

W. A. MARTIN, Liberal, Missouri.—There is considerable improvement in your September blotter over the one you issued for August. It is always a good plan to employ type

employed in their construction. Do not try to make all your display lines "full." White space is too valuable to waste in adding inverted rules with ornaments between them to display lines. Also confine yourselves to the employment of not more than three different type faces on any one job and see that they are thoroughly harmonious.

HUNTER BRADFORD, Brooklyn, New York.—Your experience is certainly an unpleasant as well as an unusual one. It is the first time we have ever known a workman to lose his situation in trying to do, and for that matter doing, artistic work. The proofs you submit of the job in question certainly should have pleased the customer. Now, this is our advice: Make yourself acquainted with the class and style of work your employer turns out, and set the jobs on that plan.

SAMUEL H. SHAW, Philadelphia, Pennsylvania.—While the Okie ads. are good as to design and excellently well printed,

Pianos and Furniture Packed for Shipping.
Piano Boxes Bought and Sold.
PRICES LOW FOR GOOD WORK.
If your Piano will not
go up the stairs, I have
all the conveniences for
putting in at the window.
MOVING IN TOWN AND OUT.
Storage Furnished. Satisfaction Given.
None But Good Men Employed.
Telephone Connection. Safe Moving.

Lowell, Mass.,

189

M

TO D. P. KNOWLTON, Dr.

PIANO AND FURNITURE

... MOVER ...

Office, No. 20 Prescott Street.

Residence, 22 Eighteenth Street.

STAND, MARKET STREET. OPPOSITE POLICE STATION.

No. 4.

or the reading portion of display work which will enable you to use good, bold display lines. Make few display lines, but have them forceful. Now, we do not mean by this to take up all the white space with display lines, but use good judgment.

C. J. OLDS, Burton, Ohio.—The Glendening heading is excellent, but the ornament at the left of the line, "Dealer in," should have been omitted. Your personal heading is a good one. The Donaldson heading can be improved by omitting

we cannot say truthfully that the one in the August issue of THE INLAND PRINTER was the best ad. in that number. You deserve credit for your work, but it is far better to be told the truth in this regard than it is to go on with your work, thinking, possibly, that it is perfect, when in reality it can be improved upon. "40c." is too small. It should have had equal prominence with "Cut Ink." The effect of the ornaments at the bottom of the page, where the flame from the

torch joins on to the rule, is not good. It is all right at the top of the page. This is a case of inappropriate balance. We also think the signature at the bottom of the ad. should be all in the same size of type. If you will think well on the subject, we feel confident that you will agree with the above criticism.

MCLEAN & CUTTING, Silver Creek, New York.—The main trouble in your display work, especially ads., is that you try to make too many display lines. Make few display lines, but have them forceful. Your presswork is excellent. In stationery headings always give the firm name the most prominence, making the business a close second. The note-head of the Silver Creek Upholstering Company is correctly treated in this respect. The Stebbins heading is on the reverse plan, and is not good. The menu of the Ellington Academy Alumni is very good and quite artistic.

CHARLES W. HELK, JR., Philadelphia, Pennsylvania.—Do not employ so many styles of type in the construction of your jobs. Never more than three, and be sure that they harmonize. We count five different fonts on the card of the Hallowell Club. The plan of the card is all right. On the card of the St. George Society you should have used no script. Had you confined yourself to French Old Style, your card would have presented a more dignified appearance. The envelope corners are neat. Your blotter is quite neat, but you should have employed nothing but heavy-faced gothics in its construction, if you wanted it to be harmonious.

CHARLES L. KESSLER, El Cajon, California.—The Red Cross poster is excellent. You certainly do well at cutting lines of type, emblems, etc. These things give the work a fresh, original appearance. The J. J. Smith heading is not very good. The address line is too prominent. It should have been much smaller. Work of this kind, as a rule, does not pay very well, as too much time is consumed, and the results do not justify the effort. Your most artistic specimen is the Red Cross concert programme. The White Star programme is not a good one. We see some errors in the ads. which lead us to the conclusion that you should be more careful in the proofreading. Your note-head is on the artistic order, and very creditable. You are doing well, considering your experience, and we expect to see some decided improvements in your work.

NOAH E. HOUSE, Piggott, Arkansas.—We would advise you to discard both of your letter-heads. Do not use such printed matter. It will do your business more harm than good. Curved lines, bits of border, too many type faces injudiciously and inharmoniously used, together with trying to bronze over a poor grade of black ink, has had the effect of making two of the most unsatisfactory pieces of stationery printing we have seen in many a day. Never attempt work on the lines of these two jobs. Your note-head is not so bad. With a few slight changes it will be very creditable. Set "Noah E. House, Editor," in 8-point of the type now employed. Move the line "Piggott Banner" over to the center of the heading, employing the type now used for your name. Place "\$1.00 per Year" immediately in the center underneath it, and set the date line in a more suitable letter. Strive after simplicity, and shun the complicated.

ULYSSES G. SWENA, Polo, Illinois.—You have no cause to be ashamed of your work. You have artistic tastes, but they need to be cultivated. Your most artistic specimen is the booklet report of the Ogle County Y. M. C. A. This is an excellent job from cover to inside. The C. E. reception to the Y. M. C. A. is on the artistic plan, but you should have tried to display it less. Take the three central lines as a guide for your measure, and set the whole top portion, down to the quotation, in 12-point Jenson. Put one lead only between the lines. Try and get a small simple ornament between the top portion and the quotation. Set the quotation in 6 or 8 point Jenson lower case. Be careful in your employment of pointers. Certainly, a long black pointer after a 12-point line of Sylvan Text looks

bad, and is very inartistic. We refer to the programme and menu in connection with the above job. For these display lines 18-point Sylvan Text would have been good, but do not attempt to employ pointers or underscoring in conjunction with this kind of type.

H. A. GATES, New York.—The plan of your ad., No. 5, is all right. So is the whitening out. But the display could be a trifle more effective. Omit the *fleur de lis* ornament, and set

We have just
Commenced showing

Puritan Gray

A NEW Tint in CRANE'S OLD STYLE BOND; a quick seller. PURITAN GRAY is the latest shade in this famous and popular paper. We are sure of a most hearty reception for it from our customers. It is an attractive Gray color, pleasant to the eye, and with the exceptionally agreeable writing surface of the OLD STYLE BOND you are undoubtedly familiar with.

Give
It a Trial


Crane's
Old Style
Bond

No. 5.

these words in 18-point condensed (same as used for "Puritan Gray"), "Crane's Old Style Bond." This will make the display very forceful. Use only one word to the line.

EXCHANGE NOTES.

FOR the benefit of new members we again print the rules governing membership in the editorial column. See that these rules are lived up to, as it will result in a forfeiture of membership to break them.

WE wish to call attention to the importance of promptly mailing the express receipts. The cases must not be kept by anyone more than a week. Remember that there are others who are anxious to see and examine the cases.

MANY applications for membership are being constantly received. It will be impossible to immediately send a case to these new members, because the cases have passed their localities. The names have all been enrolled, and in due time they will receive a case.

WE expect shortly to put a case into the Dominion of Canada. Those who wish to receive this case should lose no time in communicating their desires to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio. It will pay anyone fourfold to join the exchange. The opportunity is yours. We are ready to do our part.

TORONTO TYPE FOUNDRY JOB CONTEST—A CORRECTION.

An error in the report on the late job contest of the Toronto Type Foundry has produced the following protest. We present our apologies to Mr. Beck and make the correction with pleasure:

Ed S. Ralph, Esq.: WINNIPEG, MANITOBA, September 8, 1898.

DEAR SIR,—I beg leave to draw your attention to a mistake in the late Toronto Type Foundry job contest.

The card reproduced in this month's INLAND PRINTER, set in Bradley and Gothic, taking first prize, was set by W. E. Beck (No. 28), of the Buckle Printing Company, Ltd., and not by Mr. Harry Buckle (No. 27), of the same firm.

I shall esteem it a favor if you will rectify the mistake in next month's INLAND PRINTER. Believe me to remain, yours respectfully,

WILLIAM E. BECK.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THANKSGIVING DAY.—J. B., New York, asks us what date Thanksgiving Day falls on in 1899, whether the fourth or fifth Thursday. *Answer*.—It is usually the last Thursday in November, so it will probably be the fifth Thursday in 1899. But the President appoints the day, and could fix some other date, but is not likely to do so, as it has been done very seldom.

DICTION AND SPELLING.—G. W. J., Seattle, Washington, writes: "Are the words 'inside of' correctly used in the sentence, 'There's a cow inside of that inclosure,' referring to a cow in a field? Is there any distinction between the words inclose and enclose?" *Answer*.—"Inside of" is not strictly wrong, but "in that inclosure" is much better. There is no distinction between inclose and enclose. Some persons spell the word one way, and some the other. Inclose is Webster's spelling, enclose is Worcester's.

AN OVER-USED PRONOUN.—I have received a copy of a paper in which some quoted expressions are criticised as faulty English, one of the expressions being, "It escaped me that it was a subject," etc. The two pronouns were underscored, and the question written in the margin, "Why?" I do not know just what the question means. As to correctness of the use of the pronouns—of course the question must have something to do with my opinion thereon—I should say that it is right enough, but inelegant. "The fact escaped me," etc., seems better.

PUNCTUATION AND COMPOUNDING.—A. E. D., Omaha, Nebraska, writes: "I clipped the following from a sporting-goods catalogue. Will you kindly punctuate it as you think it should be, and also compound the words as you think they should be compounded? Also, does the sentence on page 599 (August), starting with the six 'thats,' appear as you wrote it?" *Answer*.—Here is the clipping, punctuated and compounded: "Power's brass gun-cleaning rod. This is the greatest thing in the way of a shotgun-cleaning rod ever invented. Made of finest polished brass, with slotted end, and threaded to take any standard gun-cleaning tool; latest improved oiler and first-class tool-steel screw-driver in butt. Put up, one each, in flannel case." The sentence with "thats" appeared as it was written, but it was not intended to commend itself as a pattern.

"RUNNING," OR "TO RUN"?—G. S. L., Chicago, submits for our opinion as to its correctness the sentence, "Trains will commence running," etc., and thinks it should be "to run." *Answer*.—"Commence to run" is better, but "begin to run" is best. However, "running" is not wrong, and it is the form most commonly used. Gould Brown, "Grammar of English Grammars," page 637, says: "After intransitive verbs signifying to begin or to continue, the participle in *ing*, relating to the nominative, may be used instead of the infinitive connected to the verb; as, 'The ass began galloping with all his might.' . . . 'The steamboats commenced running on Saturday.'" Our correspondent writes, "'Running' indicates a motion, and it seems to me that something cannot commence in motion; there must be a starting-point." But no motion already going on is indicated. The motion must have a starting-point, and it begins when it leaves that starting-point, under either form of expression.

DIMENSIONS.—A stationer of Chicago sends us the following: "On page 710 of the September number, your correspondent makes a statement that sizes are always given, the largest number first; glass being mentioned, 12 by 10 and 10 by 8, etc. We inclose you herewith official price-list of the glass-makers

to show you that his technical knowledge is limited entirely to his statement. This is inexcusable, especially in a printer who never heard of paper being ordered or the size of same printed in the manner in which he states it. If he thinks this information is not sufficient, let him send to the paper-houses for their catalogues." *Answer*.—According to our experience, Mr. Harding, the correspondent referred to, was too positive in his statement, and the present correspondent is right. Dimensions certainly are often (in the United States usually) given with the smaller measurement first. Each of the two writers, however, seems to go too far in omitting to make allowance for different experience.

CAPITALIZATION.—F. L. T., Portland, Maine, writes: "The rule we have made for our office in the use of capitals for the words state, county, city, etc., is this: When the word is used to designate a corporate body it is capitalized, but when it is used as a geographical word it is lower-cased. Examples: 1. The State of Maine will send its quota of soldiers. 2. The state of Maine is the home of many men of national reputation. Is the above a correct rule? Ought not the words 'democratic' and 'republican' to be capitalized when used to designate a party or person and lower-cased when used to designate a particular form of government?" *Answer*.—The first rule does not seem to be correct. The State of Maine, and any other of the United States, should always be a State, never a state. But if the error is adopted, it should be consistently preserved. No reason is evident in favor of variation. As to the other words, I prefer never to capitalize county, and never would write City except as an integral part of the name, as in Jersey City, this not being the city of Jersey, but the city named Jersey City. The name of the city of New York is simply New York, and so we should always have New York city (when the last word is used).

COMPOUNDING AND DIVISION.—Mr. R. Coupland Harding sent the following with what we printed from him in the September number: "In the discussions on usage in compounding, etc., I fancy I see not so much grammatical points at issue as different mental constitution on the part of the writers. I have heard embittered discussions in scientific circles on pure matters of classification—as, for example, whether *S. Marginator* was a distinct species or a mere variety of *S. Superba*. In one such discussion I heard the remark: 'All scientific classifiers belong to one of two orders—the Lumpers and the Splitters.' So with regard to compounding. It is to a large extent affected by the mental vision of the grammarian. Mr. H. Boss, for example, looks with complacency on the American tendency toward agglutination. He sees things 'in the lump.' To me, such forms as 'proofreader,' 'postoffice,' 'workingman,' and 'today,' are exceedingly repugnant, and 'onto' is abhorrent. I do not think that any of these forms would be tolerated in English work. For there is unmistakably a national characteristic method of regarding grammatical points, as well as a personal one. Take, for example, the division of words. Both the English and the American printer take two elements into account—the structure of the word and the spacing of the lines. But any one comparing English with American book-work will see that the primary consideration with one is secondary with the other. The English printer at a pinch sacrifices even spacing to avoid a division; the American, to space even, will often tolerate shocking divisions. And again, there is a national characteristic in the manner in which a word is regarded for purposes of division. The American printer troubles himself little about its structure—he divides, as a rule, solely by ear, and that ear not always a very accurate one. The English bookmaker, on the other hand, never loses sight of his 'roots,' and would no more break into 'graph' in a division than he would divide the 'ph' or 'ch' in Greek derivatives. So when I see 'En-gland,' 'prog-ress,' or 'photog-raphy,' I need not look up the imprint to know that the work is American. For after all, grammatical

rules are not immutable laws based upon the nature of things. Language cannot set forth external things, but only our ideas of them—it is an outgrowth from within. Its rules, however necessary they may be as a general guide to its use, cannot comprehend all contingencies, and split up into exceptions when too closely applied. For there are as many English languages as English writers. The language of Dickens differs as widely from that of Ruskin, of Tennyson, or of Carlyle, as the Danish language does from the Swedish. So that, while loyalty to the great principles of the language is essential, and precision in the use of words must be strictly observed, each man with any ideas of his own must be to some extent his own grammarian."

ROMAN NUMERALS.—M. M., Los Angeles, California, writes: "Referring to Mr. R. Coupland Harding's remarks in your September issue, in defence of omitting the period after Roman

"chapter 25," "volume 12," "August 26"—for the man that prints thus is right; he very likely knows the difference between an ordinal and an ordinal numeral, and will hardly use as bad grammar as 'In chapter XXV. we read,' etc. Whether a numeral is given in Arabic or Roman character has nothing to do with this question. The period should be used with either of the two characters when the numeral has the quality of an ordinal (excepting that with Arabic characters *th* is preferable, as 5th). In many cases both the ordinary and the ordinal forms are correct, as 'Sept. 26' (read, Sept. twenty-six) or 'Sept. 26.' (read, Sept. the twenty-sixth). How Mr. H., by his quotation from the Acts of Parliament: 'the fifth section' and 'subsection twenty-five' arrives at the conclusion that the idea of abbreviation is a grammatical fiction is not plausible. The two quotations, if expressed in figures, would have to be treated thus: 'the 5. section' (or 5th) and 'subsection 25,' and not otherwise."

"PER" AND "SHORT AND."—G. P. S., East Providence, Rhode Island, writes: "In looking over some back numbers of THE INLAND PRINTER, in the May, 1896, issue, page 190, I find you have made this statement: 'Many people use the Latin word "per" with English words, but it is not proper, according to language principle, to do so.' But such use of 'per' seems almost universal. In published notices of meetings, etc., they are generally signed 'Per order' of so-and-so, 'Per order of the Committee,' and in printing receipts or orders, the firm name is frequently printed in and underneath it 'Per ———,' for a signature. It seems to me the plain English word 'by' is much more sensible to use in all such cases, and I wish to ask if you don't agree with me. By the statement quoted it would appear that you do. A foreign word is useful occasionally, when an English word cannot be found that covers the ground so fully, but 'by' is as good as 'per' any day. I would also ask your opinion of the use of the 'short &,' as some printers call it. In old manuscripts it is found used almost throughout, and where we would never think of using anything but 'and' now. In firm names, as 'John Smith & Co.,' such use seems to be the recognized style, but is 'Printing Press & Manufacturing Co.,' as good? 'Little, Brown, and Company,' of Boston, apparently prefer 'and,' for it appears as I have quoted it on the title-pages of the books they publish, and to me it certainly appears more finished. In careful printing I like to see very few or no abbreviations. I suppose you will say '&' is no abbreviation, but it is ugly enough for one. I would have it 'and' always, and since the last century has seen the & restricted in its use, I think at some future time it will be altogether eliminated. Referring to 'Little, Brown, and Company,' notice the comma after 'Brown.' Another good point for correctness' sake—but how infrequently used!"

Answer.—As to "per," what we said in 1896 remains good, and those who use the word as noted do not make good use of it. Firm names do have &, and will probably continue so. The other use is not as good. As to the comma, it certainly is very little used in firm or company names, but is not seldom used in ordinary reading, and should be always used. There is no reason for its omission.

STYLE FOR PRINTERS.—The latest of its kind known to us is the "Stylebook and Manual of Typography governing composition and proofreading and for the use of classes in the printing department of the Kansas State Agricultural College, prepared under authority of the Board of Regents, by Charles S. Davis, Superintendent of Printing." Its compilation is well done, and the pamphlet would be useful, even to those who disapprove of many of its rules, as the present writer does. Not having space to enumerate the details which seem beyond faultfinding, it may be said that there are sixty-five numbered paragraphs and numerous sub-paragraphs, all good but the few here criticised. The word "indentation" is used. Every printer, at least, should know that there is no indentation in printing, and that the thing named is "indention." An



Photo by O'Keefe & Stockdorf, Leadville, Colo.

Engraved by Sanders, St. Louis.

TREED.

numerals, permit me to say that in my opinion Mr. H. not only differs with you and with common usage—as he admits—but that he disregards the office of the period in designating that the numeral is an ordinal. Henry VIII is to be read 'Henry Eight,' and if anyone wishes to read so, the period can be omitted, but such reading would be, to say the least, bad taste in this case. The correct form is Henry VIII. (which is to be read 'Henry the Eighth'), the period giving the numeral the quality of an ordinal, the same as *th* added to an Arabic numeral (8th). Mr. H. says: 'Nearly every (?) printer will adopt the form "In chapter XXV. we read" or "In volume XII. of THE INLAND PRINTER,"' and asks if he does it because he treats them as abbreviations of 'twenty-fifth' or 'twelfth.' Anyone using the period after the numeral in such a sentence is wrong, and I beg to differ with Mr. H. when he says in his next sentence that 'the same man will unhesitatingly print

instance of capitalizing is "Secretary-of-the-Treasury Windom," with useless hyphens, and the title alone is not capitalized, but certainly should be, and all titles like it. As to compound words, the rule is, "Follow the Standard Dictionary, unless otherwise instructed," and the qualification makes the rule worse than none, especially in connection with the rule for "one word," which is, "Where two words become united to form another, and a new meaning is taken, and one of the original words loses its accent, they are combined without the hyphen." With this last as a rule, the dictionary might better not have been mentioned, for the two are as little consonant as any two could be, and there is no definite result possible. Direction is given to write "ill-tempered man," but "he is very ill tempered." The hyphen should be used in both instances. We are told (this being copied from the similar work of the Chicago Society of Proofreaders) that "the addition of *s* to form the plural of a word—as horses, fences, etc.—does not form a syllable, and the word should not be divided on the last portion so formed." Now this rule as to division is good enough for those who choose to adopt it—but why not give a sane reason for it, as that it is more æsthetic to avoid such divisions? The assertion about syllables is absolutely false. "Horse" is one syllable, and "horses" is two; what can represent the additional one but the suffix? A syllable is the sound made by one impulse of the voice, and two such sounds make two syllables. "Omit comma before 'and,' 'or,' etc., when used to connect three or more nouns, unless intended meaning will thereby be altered," is another rule without foundation in reason. The comma is absolutely demanded by common sense in *all* such cases, but corporation names are so firmly established with the unreasonable omission that they must stand as an exception. The rule, "Roman numerals should not be followed by periods any more than Arabic numerals," is in accordance with the very common fallacy that there is no difference in purport between the two kinds of numerals. Probably it would be impossible to convince every one of this real difference, but those who are logical and careful will commonly use a period after Roman numerals, except when they are used in numbering pages, or in similar mere counting. In the commonest uses Roman numerals are ordinal, and Arabic figures are seldom so considered in English, though in German they are followed by a period where one would be used after the letters. Finally, the pamphlet is printed with some of the abominable "clipped" spellings, like "tho" for "though," that have been tried and killed off many times, and which will never be universal.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

"A. J." again brings up the question of a suitable size for stamping ribbon. There is nothing better than diluted fish glue, applied with a perfectly clean, very soft sponge. Have the fish glue frothy and apply as lightly as possible.

MEMBERS of the trade complain that Philadelphia is stealing all the business at impossible prices. Prices in Philadelphia always were low in the book line, and the standard of their product below the ordinary, according to the writer's experience.

THE F. M. Lupton Company publish a line of 16mos that present a decided novelty in book stamping. The covers are stamped in aluminum with a spray of flowers in green and red inks, in addition to which the whole cover is embossed, bringing out the ornamental aluminum work and raising up the flowers

so that they stand out very attractively on the cover. This idea is worth carrying farther, as some very beautiful effects could be produced.

THE first fall meeting of the Bookbinders' Association of New York took place at the Arena on October 10. The meeting was largely attended by the members of the trade, and after disposing of the good things served by the house a general discussion of trade matters was taken up. Meetings will follow monthly until next summer.

KERATOL.—A splendid unrecognizable imitation of leather is now carried by the stockhouses. Its pasting and working qualities are poor, probably as a result of the grease used in its manufacture, but its appearance could not be improved on. The same houses now carry the low-priced marbled paper made by machinery, as described in the last issue of THE INLAND PRINTER.

VARNISHING CRUSHED LEVANT AND POLISHED CALF BINDINGS.—It is the common practice of many binders to finish their leather work with a very thin coat of fine French varnish, claiming that this is proper for the preservation and finish of the leather. The custom is barbarous, and unless justified by a low price, rendering economy necessary, should never be resorted to. We all know the value of a piece of furniture hand rubbed as compared with one daubed with shiny copal. The same comparison applies to the finish of books. The beauty of a gilt edge is in the depth of its burnishing. Also on the head of durability the varnishing is ill advised. Two volumes in half crushed levant, bound for the holiday trade, remain upon the bookseller's shelf unsold. On one the polish has been "helped out" with varnish—the other is finished without it. In the spring, when the tradesman overhauls his stock, the varnished volume is found smutted and soiled with dust, which gives a rough feel, while the polished volume will wipe clean and bright as it left the binder's shop. Varnishing is only justifiable as a saving of labor.

A CORRESPONDENT asks the process of extra binding where the books are sewn on machine so that lacing-in is not possible. Many 12mos are bound in leather by simply making the cover the same as a cloth case and "casing-in" in the ordinary manner. The result, however, is a not very substantial binding. On larger and more expensive books the problem has been to bind a machine-sewn book with strength and finish commensurate with the value of the work and the price at which it is sold. A fair example of the latter is the half-bound edition of the Century Dictionary, which sells at \$6 per volume. The binding is of dark green, seal-grained cowhide, with cloth sides to match; altogether a very substantial and handsome volume. As usual in binding a book of this size, the lining paper is reinforced by a piece of muslin at the joint. In this instance the muslin is sewn to the first and last signatures on a Singer machine before the sections are sewn together. This alone gives as much strength as though the boards were "laced in." A stout piece of paper, cut the right size, is folded once and covered with cheesecloth, forming a flattened tube. This is glued over the backbone, and, after the raised bands are put in place, the leather is drawn over with paste as usual. The cheesecloth above referred to surrounding the paper back, is cut on the bias, so that instead of the threads running straight they crisscross diagonally at the fold just where the cover hinges. This brings nearly double the number of threads at the joint that there would be if the cheesecloth ran straight.

AS NECESSARY AS TYPE AND PRESSES.

Inclosed find our check for \$2 in payment for another year's subscription to your valuable paper. We would as soon think of running this place without type or presses as without THE INLAND PRINTER.—*The E. D. Taylor Company, printers, San Francisco, California.*

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

THERE are now about five thousand Mergenthaler Linotype machines in use in newspaper offices throughout the country, of which number 1,300 machines are on rental. The terms of the company are \$3,000 cash for ordinary linotype machines and \$3,250 with duplex attachment. When placed on rental, ordinary machines pay \$500 yearly, and duplex \$600, and a contract is made whereby at the end of a year an option is given to make full payment and buy the machine. The comparatively small number of machines on rental shows that the option is generally taken advantage of. The new book machines are now going out and the Mergenthaler people anticipate that these machines will return as large a profit as the newspaper machines. The field for book machines is almost unlimited.

LINOTYPE PATENTS.—The following points concerning linotype patents will be of interest to the readers of this department: The Mergenthaler Linotype Company, of New York, is the only company manufacturing, or having the right to manufacture, linotype machines. It is the exclusive owner of more than one hundred patents, covering broadly the machine, the matrices, the spacers, the molds and the product of the machines; all Mergenthaler patents in any manner relating to linotype or analogous machines; Mergenthaler patents covering broadly a secondary or auxiliary magazine on linotype machines; the Shuckers patents, broadly covering wedge spacers as used in the linotype; the Moore patents, broadly covering linotype slugs, and forms composed of such slugs; the Dodge patents, covering machines with two-letter roman and italic matrices; the Paige patents, covering automatic typesetting, justifying and distributing machines; also patents on the adjustable molds, ejectors, and many separate parts of the machine.

THAT some thoughtful inventor may take this subject up and realize the expectations of its originator, we quote the following paragraph, taken from the Boston *Daily Transcript*, dated September, 1874, upon the adoption of an elaborate system of logotypes used in connection with the single types: "Albon H. Bailey, of Somerville, Massachusetts, has a photograph drawing of his patent combination type cases—a sort of a puzzle to old-style printers—by the use of which it is claimed that a compositor may double the amount of his work in a given time. The types are cast in blocks of syllables and the most common short words, and ingeniously arranged in the cases for expediting work. The inventor believes his method will distance all typesetting machines, and is an improvement in this department of printing worthy of association with the lightning rotary presses." The article finishes with the following as the result: "A 1,200-em-per-hour compositor on the *Transcript* has been practicing (somewhat desultorily, however) in this system, with a nonpareil font of the combinations, for the last six or eight weeks. He has steadily set 2,000 ems per hour, although subject to the necessity of working between time on ship news and advertisements at the ordinary cases. On several occasions he has set 2,250 ems per hour, and even as many as 2,400 ems per hour, from logotype cases. It is confidently believed that, without interruption, the speed of this workman can be made as great as 2,800 to 3,000 ems per hour, and that, too, without any special exertion."

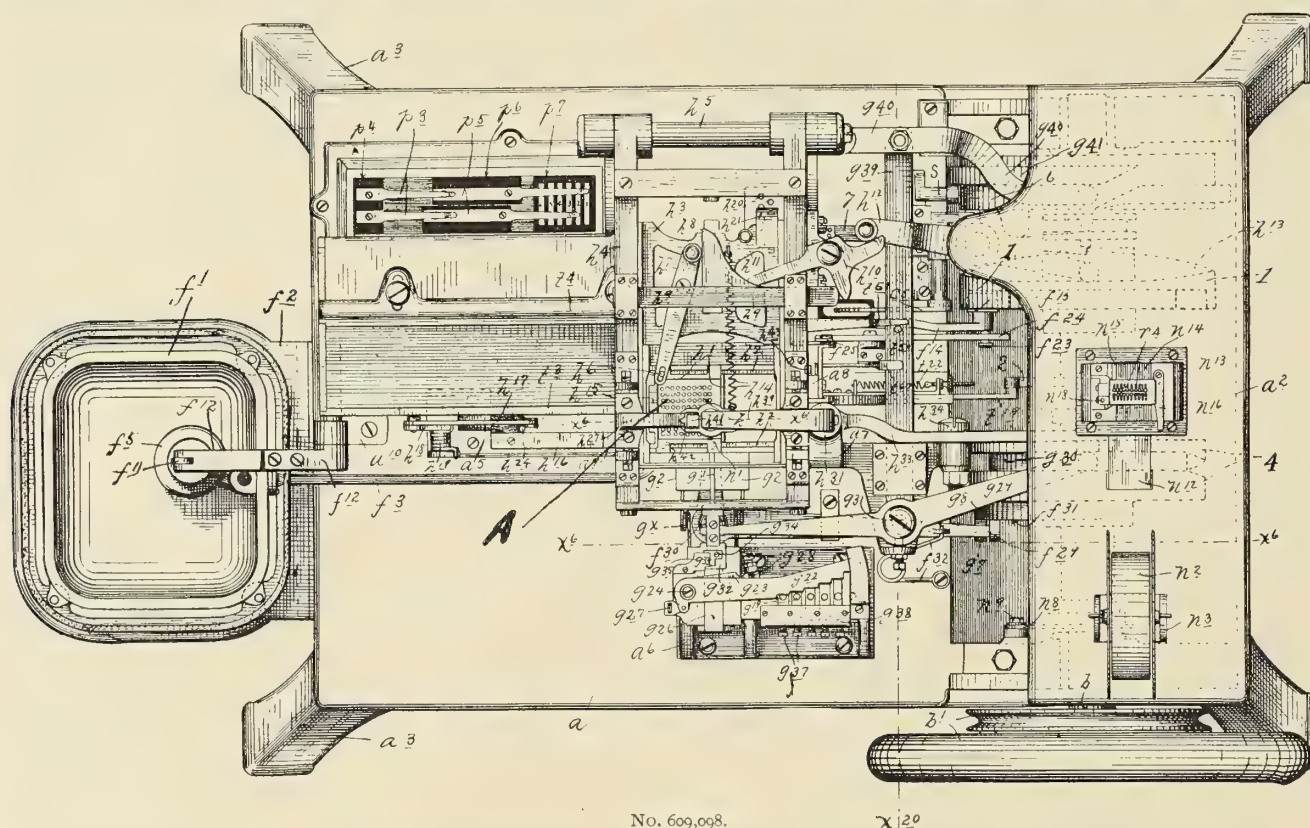
IN the Baltimore *Sun* is a linotype furnished with a second magazine, containing a large number of additional characters. It is so connected with the machine that by operating a key-

board placed alongside of the regular one the matrices of the second magazine are set up and carried through the machine just as are those of the first magazine. Thus the operator is able to get his matter from each magazine separately or from both and thereby set up mixed matter as fast as plain print. The invention is of great assistance to newspapers, etc., in setting up their advertisements, side headings, etc., and its adaptability is almost unlimited, as it allows the mixing of any fonts, no matter what their respective thicknesses are. For instance, the extra magazine may be loaded with a set of head-letter matrices, thus creating a so-called head-letter machine, or it may contain blacks, etc., that are to be set up with various fonts running through the first magazine. The extra magazine is also made interchangeable, so that it can be taken out and replaced by one loaded with other matrices; thus, for instance, in setting up medical, mathematical, technical or similar books, a magazine containing all these special marks or characters needed in this class of work may be inserted, enabling the operator to set the whole book by machinery. Both magazines carry together 180 different characters, and when using the two-letter matrix lately placed on the market this number can be increased to 360 (to which 60 to 120 can be added if required), thus meeting almost any demand; for instance, it enables to automatically set up and distribute italics, small caps and black letter in connection with the regular font. These figures involve an amount of letters so far never carried in any other typesetting machine, and it was left for the linotype machine to first accomplish this result and thereby largely extend the usefulness of the machine.

THE TWO-LETTER MATRIX.—The two-letter matrix attachment on the linotype machine as received from the factory comes in fifty pieces, counting a set of two-letter matrices as one piece. These pieces are twenty-six keyboard buttons, assembler slide, assembling elevator, assembler chute front rail, two steel strips to take the place of the rubber assembler buffer strips, line delivery carriage long finger, line delivery carriage long finger gauge rod, improved piece to set long finger, one assembler elevator stop bar, line delivery channel front and back rails, first elevator jaw— assembled, small recasting lever, first elevator slide top guide adjusting strip, two pawls that are fastened to the elevator adjusting strip, a two-letter mold and six screws. The keyboard buttons changed on a machine without fractions are marked similar to those in use on a head-letter machine, and are used, with two exceptions, for the small caps. These exceptions are the em space and em leader, which can be used with this attachment as all em spaces or as em leaders, giving forty of each to a set of matrices. Small caps are placed on all the figures and various other characters. The italic *f*, *ff*, *ffi*, *fi*, *g*, *g*, *g* and figures, also the small cap *x*, *z* and *&* run as pi. A new assembling elevator is required. The front part of this elevator is slotted its entire length. Into this slot is fitted two flat steel rails. These are connected with two small levers also fastened in front of the elevator, and forms the "shift keys." When the "shift keys" are pulled out the steel rails are forced ahead. By pushing them in the elevator appears like those now in use. The elevator rests about one-fourth of an inch lower. This is why a new assembler slide and assembler shoot front rail is required. In the former one-fourth of an inch is cut from the part that passes beneath the star wheel and in the latter it is cut off straight one-fourth of an inch from the lower end. The rubber assembler buffer strips on each side of the star wheel are discarded and the space is filled by two steel rails. An oblong hole is made in the long finger, into which not only passes the gauge rod, but also the part now used to regulate the length to which long finger is to be set. The gauge rod is made flat on one side, and before passing through the long finger it passes through this attachment. On the front is a screw that holds the long finger in place. To set long finger, loosen screw and bring finger to point desired, then tighten screw. It also does away with the line delivery gauge rod spring, the little piece of

round leather above the short finger and the line delivery carriage long finger adjustable stop—assembled, that is fastened to the intermediate channel front plate. The line delivery channel front and back rails are grooved to fit the raised matrices. On the first elevator the greatest change is made as new elevator jaws are required and other improvements made. This part is now $\frac{5}{16}$ of an inch wider and is caused by the new transfer and recasting mechanism. To overcome this additional thickness and allow the elevator to go down to its proper place, a piece $\frac{5}{16}$ of an inch wide and $8\frac{1}{8}$ inches long must be milled out of the vise cap. The elevator front jaw is also slotted and a steel rail inserted, somewhat similar to that in the assembling elevator. When this rail is out to its limit it causes two grooves to be formed in the elevator front jaw. These grooves are to receive the lower ears of the matrices and are actuated by two pawls in the elevator jaw on each side of the elevator slide. The lower ends of these pawls are connected to the steel rails in the slot and their upper ends project out

when the elevator is near its highest point and push in the pawls in the elevator jaw. The lower end of the pawls in the jaw being connected with the steel rail that holds up the raised matrices is pushed back and the matrices that are raised drop even to be transferred by coming in contact with the elevator intermediate bar. As the elevator recedes after the line is transferred, the two coil springs cause the steel rail to be brought back to its place to receive the next line. A lever is fastened to the vise frame just below where the lower elevator slide gib is. When this lever is in use one end comes in contact with the screw in elevator slide that regulates the height of the elevator with regard to the point of transfer. This lever is used only when a line is recast in italic or small caps. The two-letter No. 30 mold now comes in as one piece. The front of mold body is cut out closer to the mold slot, and the piece that has been fastened to the mold when put in the disk-mold keeper is wider and contains two grooves, one being formed as in other molds, the other cut in the keeper a short distance



from the elevator jaw. The object of this is to allow the matrices to drop down to be transferred. Two medium stiff coil springs are connected to the upper part of these pawls and the other end of the springs are fastened to screw on the sides of the elevator slide. These springs keep the steel rail in the slotted part of the elevator jaw. The elevator jaws are otherwise improved. One improvement is the discarding of the little pawls that hold the matrices, two flat springs with a U-shaped end being substituted, the matrices being held by these springs binding on the upper ears of the last matrix in a line. Another feature is the discarding of the yielding finger back and front rails; this part is now made into one piece and held by a binding screw. It is set in same manner as described in attachment for setting the long finger. Changing these two parts does away with the screw and back jaw pawl stop and the first elevator front jaw yielding finger brake in the first elevator slide top guide, or the parts that are now used to raise the pawls and to hold the yielding fingers when the line is transferred to the second elevator. The new first elevator slide top guide adjusting strip has two pawls fastened to it by screws. These pawls come in contact with the two in the elevator jaw

below the first. The upper groove receives the lower ears of the italic and small cap matrices, the lower one the ears of the roman matrices.

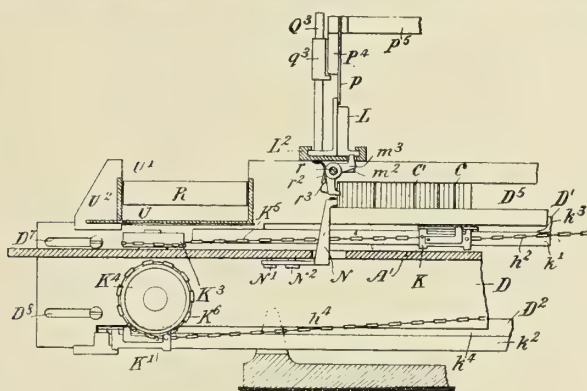
PATENTS.

George A. Goodson has taken out two more patents on his typesetting and casting machine. No. 609,097 relates to his graphotone or typewriter-like mechanism for punching a strip of paper, and which was described in this department in the August issue. No. 609,098 describes the casting and setting machine, and a drawing affording an overhead view of the machine is reproduced here. The mold-plate, bearing the matrices for the hundred characters to be cast, is seen at A, and this is shifted by levers every time a letter is cast. The parts marked *f* indicate the type metal and its conducting mechanism, the parts marked *n* the paper strip and feeding devices, *p* the justifying parts, *r* the electric connections, and *t* the type and delivery devices.

A very complicated patent, involving more than fifty drawings, has just been issued to P. H. McGrath, of Randolph, Massachusetts, as No. 608,997, and he has assigned it to the Johnson Typesetter Company. The application for this patent

was filed eight years ago, and as nothing has been heard of the machine, it is fair to infer that the Johnson Company does not mean to build it. The principles of the justifying mechanism are of interest, however, at this time when so many justifiers are coming out. McGrath's plan was to set the type with temporary spaces, considerably thicker than the ordinary space. A measuring device was used to determine the amount of space to be filled to justify the line, and to divide this among the required number of word-spaces. The required size of justifying space having been thus decided, a justifying lever set the side of a mold, and a set of spaces were cast sufficient for the line. The temporary spaces were then pushed out, and carried back to the place of storage, for reuse, while the justifying spaces took their places in the line, which was then pushed out on the galley.

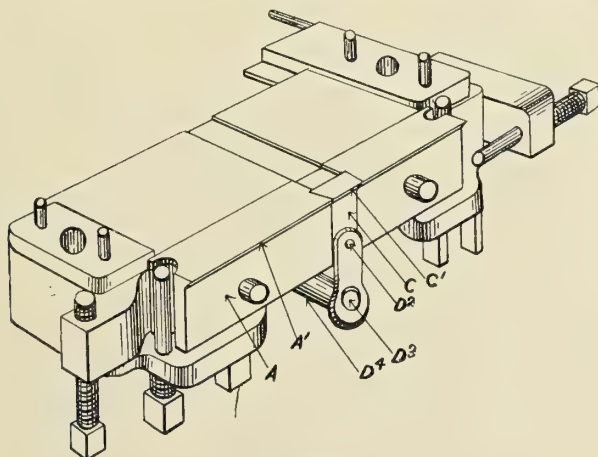
The annexed drawing may afford some readers a better idea of the new Empire justifier. The keyboard is at the left of the cut. The composed line of type advances along the ineway D^5 to the left. At this point the spaces C^1 are formed



EMPIRE JUSTIFIER.

by the entrance of wedges in the line. The mechanism is shown at the point of pushing in a justifying space where the wedge has been. After all the spaces are changed the justified line is carried to the galley U, while the wedges drop down and are carried back by the chain K⁶.

A knife attachment for the linotype machine is the subject of patent No. 609,315, by Watkin Wynne, of New South Wales. He provides what he terms a gap-knife, C¹, which is depressible by the eccentric D³, said eccentric being operated by a handle in the rear. When a slug is cast with an overhanging

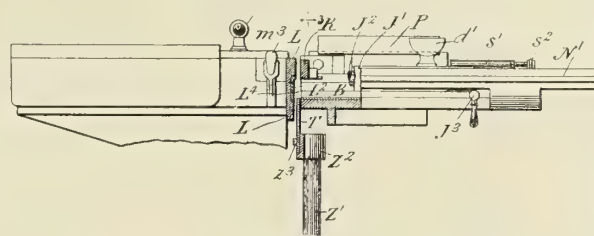


No. 609,315.

or two-line letter, the gap-knife may be made to descend the proper distance, and trim the overhang. When an ordinary slug is to be trimmed the gap-knife remains in position in line with the other knife.

The Empire distributor will be the better for the improvement patented as No. 609,453, by R. J. Moxley. Heretofore

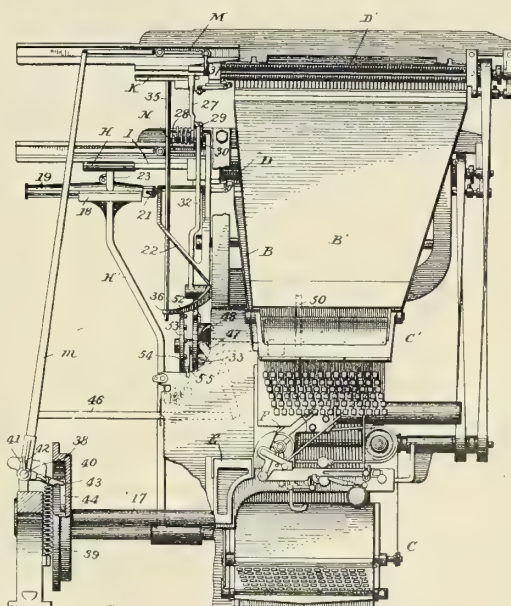
the leads have been removed by hand, or by a device not wholly satisfactory. In the present form a space, equal to the thickness of a lead, is placed to the left of the line-raiser T,



No. 609,453.

and when the line is raised the lead is retained by the shoulder L, and falls into a receptacle beneath.

The past month has been a good one for linotype patents, and there are five more to be recorded. Perhaps the most important of these is No. 610,454, by Carl Muehleisen, of Baltimore, assignor to the Mergenthaler Linotype Company. It is a multiple-magazine combination, and provides for one or more extra keyboards, for use where extra sorts are demanded. The extra magazine (or magazines) is placed above the regular magazine, but made to deliver to the same point. The compositor may then strike characters from the upper keyboard at his convenience, as if it were a part of the regular keyboard. The matrices in the upper magazine are slotted in the foot or at



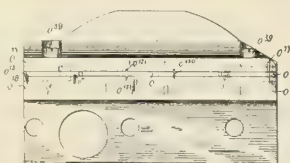
No. 610,454.

the side, so as to differentiate them from the regular matrices, and allow them to take the grooves that lead to the distributing rail of the upper magazine. The arrangement seems wholly practical, and will increase the usefulness of the machines for special work.

The Mergenthaler Company has also secured the assignment of patent No. 609,883, by Ernest Girod, of London. This provides means for altering the width of the measure temporarily, as for a few lines of half measure, and incidentally prevents the accidental sticking of the ejector-blade. The illustration shows the arrangement as used with a detachable mold-block.

No. 609,883.

When the operator wants a short-measure linotype, he stops the machine, exposes the mold-block, and pushes the stopping-off bar o^{120} nose first into the proper slots o^{121} .



No. 609,883.

new scale, the actual advance on small pages is only about 12½ per cent. Other features of the scale, as it applies to the West, are as follows, subject to discount, except where marked net: Cuts and type matter on wood, charged as per figures on scale; larger than scale, 3 cents per square inch; not blocked, twenty per cent less. Half-tone, twenty-five per cent extra. Blocking on wood, ¼ figures on scale: minimum, 15 cents; two or more, 10 cents each. Metal base (cored) and embossing plates, under 2½ inches wide, scale price, net. Solid metal base over five square inches, fifty per cent extra, net. Blocking on metal, metal price, less cost of unmounted electrotype plate. Book and catalogue plates (sixteen or more unmounted), 1¼ cents per square inch, net; minimum, 20 cents, net. Tint plates (engravers' metal, blocked), same as electrotypes. Backing half-tones to plate thickness, 1½ cents per square inch, net; minimum, 20 cents, net. Backing zinc etchings to plate thickness, 1 cent per square inch, net; minimum, 15 cents, net. Electrotype shells (tinned), half finished plate price. Curved plates under ¼ inch thick, same as wood base; minimum, 30 cents. Mortising: on wood, outside 10 cents, inside 15 cents; on metal, outside 15 cents, inside 25 cents, net. Time work, 60 cents per hour, net. Discount on duplicates from a single form or cut: 10 or more, five per cent; 25 or more, ten per cent; 50 or more, 15 per cent; 100 or more, twenty per cent.

REPLY TO MR. DUNTON.

Replying to a correspondent the writer recently stated in this department that the weight of metal deposited in electrotyping is exactly proportioned to the current strength and time of exposure. Commenting on this statement Mr. George E. Dunton, editor of the electrotyping department of the *Process Review and Journal of Electrotyping*, says: "I do not agree with Mr. Partridge; the weight of metal deposited will depend on the resistance of the solution as well as the current strength and time exposure." Mr. Dunton evidently labors under a misapprehension of electrical terms as generally understood. According to Ohm's law, "current strength equals E. M. F. divided by resistance." In other words, the only effect of the resistance is to determine the current strength. So absolutely is the weight of any metal deposited electrolytically proportional to the current depositing it, multiplied by the time in which the deposit was made, that tables of electro-chemical equivalents have been determined and may be found in almost any chemistry text-book. These tables give the weight of metal deposited per ampere second, and are the same for all solutions or compounds of the metal, and for any current strength up to the "burning point."

In the same article the writer said: "To increase the current means a higher speed for the dynamo." Mr. Dunton replying, says: "We cannot increase the current by increasing the speed of the dynamo; we can increase the current strength." He evidently means by "current strength" the E. M. F., as other passages from his article would indicate, but even so, if increasing the speed increases the E. M. F. and $C = \frac{E}{R}$, and the R remains constant, then the C increases with the E.

An electric current is said to be a flow of electricity from one point to another. "The unit of quantity of current is the coulomb, and is the amount of electricity which passes through a conductor in one second, when the strength of current is one ampere."—*Gore*. "A current of the strength of one-tenth ampere will not yield a quantity of electricity equal to a coulomb until it has flowed ten seconds."—*Park Benjamin, Ph. D.* If we accept these authorities, and numerous others might be quoted along the same line, it is evident that the quantity of electricity flowing through the conductor is directly proportional to the current strength and increases in the same ratio. It is difficult to understand, therefore, how Mr. Dunton can obtain greater current strength by increasing the speed of the dynamo without at the same time increasing

the quantity of electricity delivered, provided the resistance of the current remains unchanged.

Again, the writer said, speaking of the benefits of agitation, "There will be no material increase in the rate of deposition, unless the current is increased." Mr. Dunton replies: "If we employ the same E. M. F. on the single tub in multiple that we did on the two in series and agitate the solution—make the solution more conductive by using more acid—we shall be able to deposit one-half the amount that we do in two tubs in series in nearly one-fourth the time."

Changing the tubs from series to multiple without changing the speed of the dynamo practically doubles the current strength, and should result in saving one-half the time required to deposit in series; but, on the other hand, the current is delivered twice as fast, so that the capacity of the machine in terms of area deposited upon at one time is cut in two. So far



Photo by F. E. Foster, Iowa Falls, Iowa.

THE CHARIOT RACE.

we are agreed; but Mr. Dunton goes on to say that if we agitate the solution and add a little acid we can *save three-fourths the time* required to deposit in series and without further cutting down the capacity of the machine. It is the action of a current of electricity which deposits copper, not acid nor agitation. Moreover, it requires twice as much current strength to deposit a given thickness in one hour that it does in two, and four times as much to deposit the same thickness in one-half hour. It is true that agitation and acid, within certain limits, tend to decrease resistance, but it requires current to deposit copper, and if the actual capacity of the dynamo is 500 amperes and it requires 25 amperes per square foot to deposit a satisfactory shell in two hours, it will require 50 amperes per square foot to deposit the same shell in one hour, and 100 amperes per square foot to deposit the same shell in one-half hour; and this means that the machine will deposit in multiple 20 square feet in two hours, 10 square feet in one hour, or 5 square feet in one-half hour.

That Mr. Dunton now recognizes the truth of the writer's statement, "that there can be no material increase in the rate of deposition without an increase of current strength," is shown by the following paragraph, which is quoted from his recent article on the subject of dynamos: "I have long considered theoretically that the working of a shunt-wound dynamo would not be materially quickened by the agitation of the bath, and have recently had the fact demonstrated to my entire satisfaction."

THE MOST ARTISTIC PERIODICAL IN AMERICA.

For the inclosed \$2 please renew my subscription to the most artistic periodical in America. I am not in the printing business. I take THE INLAND PRINTER because it is an ornament to the library table.—*Ralph E. Bicknell, Lawrence, Massachusetts.*

HENRY LEWIS BULLEN.

WE take pleasure in publishing the portrait of Henry Lewis Bullen, a man who is perhaps more widely known in a personal sense than any other in touch with printers. The accompanying likeness will be recognized by his many friends all over the United States, in Great Britain, Europe and Australia.

For three years Mr. Bullen has been advertising manager of the American Type Founders Company, and every printer who reads *THE INLAND PRINTER*, or who has received the beautiful pamphlets, specimen books and catalogues of that company, will concede that Mr. Bullen has established a very high standard of excellence in such work. Three years ago the American Type Founders Company was subordinated in the public mind to the prestige of the old local names, but Mr. Bullen's work has left no doubt as to who sells "Everything for the Printer," and "Leads the Fashions in Type."

The value of his services in the advertising department was increased by his intimate knowledge of the wares he advertised, and this knowledge will now be used as manager of the Buffalo branch, to which position he has been appointed. On assuming the duties of this position the advertising department of the American Type Founders Company was closed, and Mr. Bullen has returned to a field in which few have had more experience or have been more successful. We predict that his services will be as valuable in the new as in the old position, and our best wishes go with him.

Henry L. Bullen was born in Australia, of American-Scotch parentage. His father was of old New England stock. The first Bullen arrived in the vicinity of Dedham, Massachusetts, in 1640, and to this day the family claim a homestead in that part of the country. After receiving a common school education in Australia he learned the printing business under the late Alexander Anderson, of Ballarat, and W. S. Mitchell (now of the firm of A. H. Massina & Co.), Melbourne, Australia. He came to America before he was of age, and first worked as a printer in Davenport, Iowa, and after that in St. Louis, Cincinnati, Philadelphia, Trenton, New York and Boston. In this tour he developed into a good printer—the one thing he is most proud of—besides contributing to various journals more or less regularly. While working in Boston he was engaged to set up and edit a trade publication for Golding & Co., and, succeeding in this, was offered the management of the selling department of that concern, which was then comparatively small. Developing a peculiar fitness for the position, he

increased the business rapidly, until it entered the front rank. Buildings were added year by year to keep pace with the demand, and Mr. Bullen was recognized by the trade as one of its leading men. This was at the time the point system of type bodies was coming into general use in the West, and Mr. Bullen, appreciating that reform to the fullest degree, was the first to introduce the new system in the East. The first point system outfits in New England were sold by him. The first point system office in New York City was also sold by him. The great development of Golding & Co's business in type at that time was primarily due to advocacy of the point system, and their success had a great deal to do with convincing the eastern type founders that "lack of system" type had to go. Several appliances in common use in printing offices were introduced at the suggestion of Mr. Bullen, among them the Polhemus cabinet, the best selling high-grade cabinet of the

present time, first constructed from his drawings in 1887, and put on the market in 1888 by the Hamilton Manufacturing Company, and now made by all manufacturers of printers' wood goods.

In pursuance of a strong desire to return to Australia, Mr. Bullen in 1888 secured an appointment to establish a printers' supply department for Alex. Cowan & Sons, paper-makers, of Melbourne and Sydney, Australia. Before leaving for the antipodes, he visited Great Britain in order to acquaint himself with foreign machinery, type and supplies, and as a result of his experience here and across the Atlantic, obtained agencies from the leading manufactories; several American manufacturers thus secured an established growing market in Australia where before they had practically no business. Mr. Bullen arrived in Australia while the great Australian land boom was at its height,

and established his department under very favorable conditions, to the complete satisfaction of Alex. Cowan & Sons. He was under a contract for three years, but at its expiration the great panic which followed the land boom was coming on, and Mr. Bullen believed that the opportunities in the United States were better than in Australia, and decided to return here. Upon leaving he received very substantial evidences of the good opinion in which he was held by that highly respected firm and its employees, mementoes that are highly prized by him. Leaving Australia, the return was made via Ceylon and the Suez Canal to Naples. A trip through Italy, Switzerland, France, England and Scotland occupied several months, and Mr. Bullen arrived in New York in October, 1891, and, according to arrangements made while in Australia, immediately established the New York warehouse of the



HENRY LEWIS BULLEN.

The new Manager of the Buffalo Branch of the American Type Founders Company.

Hamilton Manufacturing Company, controlling the business of that company in the States east of Pittsburg. The business at once assumed good proportions, but its development was hampered by the uncertainties incident to the organization of the American Type Founders Company. In 1893 the stock of the Eastern branch of the Hamilton Manufacturing Company was sold to the American Type Founders Company and Mr. Bullen became acting manager of the New York branch of the

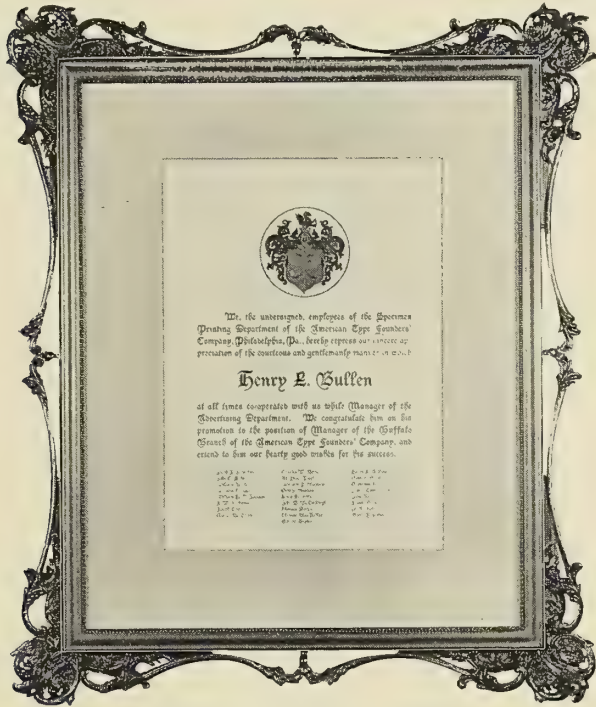
copies were sold. In 1889 the sales ran into thousands, and a large and permanent list of subscribers was added. It is characteristic of Mr. Bullen to go out of his way to benefit all whom he knows, and to do the service in an entirely unselfish manner.

As showing the good feeling existing between Mr. Bullen and the employes of the printing department of his company at Philadelphia, we have pleasure in presenting a miniature reproduction of a very handsome testimonial given him by the gentlemen whose names are subscribed thereto. The original is a handsomely framed document, and will be treasured by Mr. Bullen as one of the most valuable of his keepsakes.

CLEVELAND PRINTERS ENTERTAIN THEIR DETROIT BROTHERS.

THE meetings of the United Typothetæ are always enjoyable affairs in themselves, and the spirit of entertaining and being entertained is always uppermost in the minds of the visitors and the visited, so much so, indeed, that the local organizations as a rule make provision to entertain their brothers who are en route for the convention or for home. Cleveland Typothetæ, therefore, being in the mood, determined to entertain their Detroit brethren, and, in accordance with the plans and specifications, the Detroit Employing Printers' and Publishers' associations, and their etceteras and impedimenta, engaged berths on the night boat from Detroit on September 17, and arrived in Cleveland at 6 o'clock next morning. A committee of the Cleveland publishers met their guests at the wharf and escorted them to the Weddell House.

A dozen tallyhoses and carriages were assembled at the hotel, and at 9 o'clock the party started on a carriage ride over Euclid avenue to the Garfield memorial, stopping at the establishment of the American Type Foundry on St. Clair street, where Mr. F. B. Berry, the manager of the branch, had provided suitable refreshment for the genial hundred and twenty-five. The premises were suitably decorated, and the fittings of the new offices, said to be among the finest of any branch establishment of the association, were the subject of favorable comment by the guests. A wainscoting was made of matrices of the daily newspapers in Cleveland's territory—giving only the first pages—and, taken together, these give a connected account of the Spanish war, and will eventually become valuable on account of this historical feature. They are also exceedingly interesting to all publishers in consequence of the



TESTIMONIAL TO HENRY L. BULLEN.

We, the undersigned, employes of the specimen printing department of the American Type Founders Company, Philadelphia, Pennsylvania, hereby express our sincere appreciation of the courteous and gentlemanly manner in which

HENRY L. BULLEN

at all times coöperated with us while manager of the advertising department. We congratulate him on his promotion to the position of manager of the Buffalo branch of the American Type Founders Company, and extend to him our hearty good wishes for his success.

Jacob J. Rupertus,	Charles W. Berner,	Harry L. Sullivan,
John C. Soby,	M. Peter Voigt,	Gustave Goette,
William Kohler,	William P. Mayhew,	Gustavus Rickets,
William Crossin,	George Bastian,	James Cunningham,
William H. V. Jackson,	Louis Ficarotta,	John Riley,
J. W. Richwine,	John B. McCullough,	Frank Riley,
Joseph Combs,	Thomas Brown,	S. A. Keller,
George M. Thorn,	Thomas MacKellar,	Frank Rupertus.
	George Snyder,	

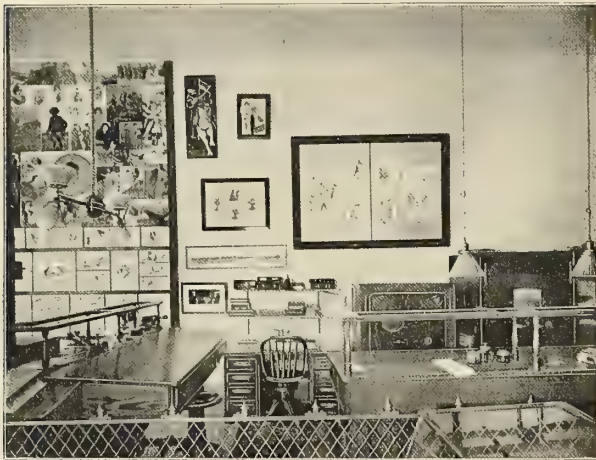
latter company, and afterward assistant manager under Mr. L. B. Benton, holding that position for nearly two years. The New York branch was moved into new quarters, its staff reorganized and its business increased largely and steadily. With the advent of Mr. R. W. Nelson as general manager of the company, there was a reorganization of the personnel, and Mr. Bullen was selected as advertising manager, in which position he has substantially increased his reputation, his principal work being the production of the type specimen books, machinery and material catalogues and pamphlets, which are familiar to all printers. In its early days Mr. Bullen was a contributor to THE INLAND PRINTER, and has always been a helpful friend and adviser to it. When manager for Golding & Co., he was the first to suggest that it be sold through supply houses, and through his energetic influence in those days hundreds of subscribers were added. His friendly interest in this publication was continued in Australia, where in 1888 very few



variety of make-up and style of display "War Heads." Above the matrices is a border of original pen-and-ink sketches of war cartoons contributed for this purpose by friends among the newspaper artists. Over the cartoons is a handsome and unique border made of specimens of artistic printing in colors, all of which are mounted on a mat; and, like the rest of the decorations, these have been covered with varnish so that they

can readily be cleansed—thus making them permanent. At the top, and covering the rest of the wall, are some of the handsomest lithographs produced by such houses as the Gray Lithographing Company, George S. Harris & Sons, Koerner & Hayes, Gies & Co., and the Knapp Company.

After the company had refreshed themselves with Mr. Berry's hospitality they proceeded on their round of sight-seeing, and visited all the chief points of interest in the city, returning to the Century Club. Here a banquet was served. Mr. A. S. Brooks, the president of the Cleveland Typothetae, was toastmaster. Mr. Prescott, secretary of the Cleveland



organization, briefly welcomed the visitors, and response was made by President John Taylor, Secretary John G. Starling, of the Detroit association, and others. The after-dinner enjoyments were informal, singing as well as speechmaking being features. About 9 o'clock the party made its way to the boat, and an hour later were moving away from Cleveland with cheers for their hosts.

Mr. R. W. Nelson, General Manager of the American Type Founders Company, of New York, happened to be in the city and was the guest of the party.

The following were registered from Detroit: Mr. and Mrs. J. E. Starling and niece, Mr. and Mrs. J. A. Topping, Mr. John Taylor and daughter, Mr. and Mrs. Thomas Smith, M. W. Beecher, L. F. Eaton, A. J. Clarke, James C. Alexander, Henry H. Holland, George S. Hammond, Charles J. Johnson, R. Williamson, Mr. and Mrs. J. W. Morrison and daughter, Ed C. Luckert, Mr. and Mrs. A. E. Stevens, Mr. and Mrs. R. L. Chope, Mr. and Mrs. J. A. Suckert, Charles M. Rousseau, Bernadette V. Rousseau, Pauline Lodewijcke, John Bowman and daughter, George F. Moore, Gus F. Demarest, James H. Stone, Mr. and Mrs. J. H. Gould, A. V. Phister, Mr. and Mrs. P. N. Bland, J. T. Porter, Mr. and Mrs. John F. Eby and George M. Gregory.

THE THREE-COLOR HALF-TONE PROCESS.

THE three-color half-tone process has become an actual commercial and artistic success, and the field of its usefulness is widening day by day. While it has in a way affected the business of lithographing houses, as by this new process much of the work hitherto produced by lithography by expensive and laborious processes, requiring ten or twelve impressions, can now be done by the new process in three printings, still it has encroached but little on the legitimate work of the lithographers, and has really created a new field and opened up avenues to business success heretofore unknown and undiscovered.

The traveling man can now carry in a small valise perfect and absolutely lifelike reproductions of his goods in the most compact shape from which to make sales, where formerly it was necessary to ship numbers of sample trunks with samples

of the goods he had to offer. Catalogues can now be prepared showing carpets, rugs, dress goods, curtains, hosiery, canned goods, fruit, etc., all in their natural colors, from which selections can be made with as much certainty of getting exactly what is wanted as if the goods themselves had been examined. The advantages of this process for those in the mail order business are limitless, and are thoroughly appreciated not only by the firm issuing the catalogue but by the customer.

One of the newest houses in Chicago that have taken up this process, and now working it with the most satisfactory results, is the Osgood Art Colortype Company, located in Photo court, 447-449 West Monroe street, Chicago. Mr. E. S. Osgood, and his son Frederic Osgood, of the well-known firm of Osgood & Company, photo-engravers and electrotypers, are the projectors of the new concern, and the success they have achieved in this line of work entitles them to a place in the front rank with those operating this new process. These gentlemen had been experimenting with this process for some time, and had spent large sums of money in perfecting it, and at last brought it to such a state of perfection that it could not be well operated in connection with their other business. In addition to this, they were not successful in getting printers to do the work in a way that pleased them or that enabled them to turn out the work as rapidly as they liked, and they were accordingly compelled to put in a plant of their own for doing the process complete, including the printing. They therefore secured the property above referred to. The main building is 40 by 60 feet in size, three stories and basement, with about 7,500 square feet of floor surface. The pressroom is a one-story building adjoining, completely covered with an immense skylight, the largest of the kind in the West, and containing 2,500 square feet of floor room. This room contains a full equipment of the latest pattern Miehle presses, which stand upon a foundation of solid concrete, an ideal arrangement for a pressroom where the best results are desired. All the presses are run by independent electric motors, as well as the paper cutters and other machinery in the establishment. The daylight facilities of the pressroom are certainly the most remarkable in existence.

The building was erected for the use of a commercial photographer, and could not have been better fitted up if made especially for its present use. In the plate department building, which is three stories high, with basement, can be found the office, which is located on the first floor, the stockroom and operating room for photographing heavy objects, such as pianos, furniture, wagons, etc., which are too cumbersome to be carried to the upper floor. This room has an independent skylight, and an immense door in the rear where heavy goods can be unloaded directly into the room and arranged for photographing on the spot. No establishment in the country is so well fitted up in this regard. A darkroom is also located on this floor as well as upon each of the other floors in the building.

The second story is devoted to etching and finishing rooms, and the routing, blocking, mounting, etc., are done here. These rooms are provided with proof presses and other necessary adjuncts for this portion of the work, and the arrangement of work benches around the outside walls, the building being provided with light on every side, insures the maximum of daylight for each step of the process.

The third floor, roofed with skylight, is intended for camera work, and this important part of the work can here be carried on under the most advantageous circumstances. Although this department is fitted up to do photographing by electric light, there is hardly a day but what all the work can be done by daylight, so perfect are the skylight arrangements in the building. A convenient room for solar printing is located on the roof of the south end of the building.

In conversation with Mr. C. H. Dodge, the superintendent of the establishment, THE INLAND PRINTER representative learned that his firm had been running every night during the past month in order to keep up with orders. One run alone, which was noticed upon the presses, as the representative

Chicago can well be proud of the new plant and of the character of the work it is turning out. The frontispiece in this issue is a specimen of the character of their three-color process, and is a most difficult subject, as those in the trade will acknowledge. While not showing the many tints and shades possible of being produced, it gives the true values of neutral tones that must be faithfully brought out for commercial purposes. We hope to present in future numbers of this journal other insert sheets by this company showing the different subjects to which the process is adapted. These will no doubt be looked forward to with a great deal of interest by INLAND PRINTER readers at home and abroad.

CONDUCTED BY JOSEPH I. RAFTER.

The Government will be enabled to furnish envelopes under the new contract at a much lower price. It is understood that

* Make up with the outside four in center. After one side is off, transpose 1, 2 and 19, 20, and back up.

(out- side	four- page
20	19

Answer.—The work has been executed as well as could have been done by any larger house where it would have been printed in 16s or 8s. The price is too low for this class of work. Library catalogue work is one of the most difficult to get through, unless the copy is furnished typewritten. The com-

position (which is set in two measures and 8-point) is too low; at 50 cents per 1,000 you should have got \$130 for composition; this would leave only \$33 for balance of work—paper, printing, binding and packing. The following estimate is as low as the work can be done with profit, and based on printing four pages at a time on plate press:

Library catalogue; 96 pages with cover; 8-point and two measures; italic initials at end of each line indicating class. Inside paper, 24 by 38, 60-pound M. F. tint; cover, 20 by 25, 60-pound Fawn. Bound with two wire staples and covers glued on. Trimmed to 5% by 8¾ inches closed.

Composition: inside (11 pages display and half titles)	\$115.00
" cover (front)	1.50
" make-up and lock in 48	15.00
Paper: inside, 3 sheets, without waste	15.00
" cover, 160 sheets	1.50
Presswork: * inside, 24 forms of 48 sheetwise, at \$1.25	30.00
" cover	1.00
Binding: hand folded (8s), and pack for delivery	6.50
	\$185.50

* If printed in 16s or 8s you could have shaded the above price \$5.

DAVID W. LERCH, Bradford, Pennsylvania.—

Mr. J. J. Rafter, Chicago:

DEAR SIR,—The following estimate may be of interest to readers of your department, and inasmuch as there was such a discrepancy in the figures of four competitors, I desire to know where I stand on the subject. Job, School Report; size pages, 6 by 9 inches; about 80 pages and cover. Body set in 11-point leaded, 10-point tabular work, also 11-point. Stock S. & S. C. book, 25 by 38, 60-pound. Cover, Antique Laid, 20 by 25, 48-pound. Here are my figures for 750 copies:

	750
4 reams S. & S. C. book, 25 by 38, 60-pound, at 4½ cents	\$10.80
100 sheets Antique cover, 20 by 25, 48-pound, at 6 cents	1.15
Composition: 77,440 ems, at 50 cents	38.72
" cover and printing	1.25
Proofreading: correcting and making up, at 10 cents	8.00
Imposition and lockup, five 16-page forms, at \$1	5.00
Presswork: five forms, 16s, sheetwise, at \$2	10.00
Ink	1.00
Folding, gathering, wire stitching and pasting cover, trimming, etc. ..	8.50
	\$84.42
Twenty per cent for profit and to cover incidentals	16.88
	\$101.30

Estimate bunched at \$1.25 per page, but the lowest bidder got job at 64½ cents per page. The wage scale is \$18 and \$14; other conditions are favorable to this office as to material and machinery. As the "other fellow" claims he will make a clean profit of \$12 on job, I desire to know how to figure it.

Yours very truly,

DAVID W. LERCH,

Per JOHN W. BAKER, Foreman.

Answer.—Your price on an 80-page report is about right. The presswork is too low. You will have to use two chases and hustle to make it pay. Smaller report could not be done at the price. This class of work varies from \$1.25 to \$1.50 per page. I think \$1.50 as low as should be done, unless there are those who have an old plant that is about played out or who do this kind of work for glory, or do not know what it will cost to produce same. The more "the other fellow" will do at this price the better it will be for you. In only a little while you will have no competitor in him.

Joseph J. Rafter, Inland Printer, Chicago:

DEAR SIR,—I was beaten on 12-page catalogue that opens the long way, 5,000 copies, 6 by 9¼, or 18½ when open. I made up in eight and four and used 70-pound 24 by 38; 20 by 25 plated for cover; order not large enough to print in twelve and have paper made to fit. I understand my neighbor ran it with 5,000 impressions for inside work.

SUBSCRIBER.

Answer.—Your friend printer ran this in two forms at one time; the 4-page form on the left and the 8-page form on the right; cut paper in two for the 8-page and in four for the four-page form. The extra expense over and above 5,000 impressions would be the extra feeder for the time consumed in printing. This can be done successfully, and often save the job.

HEREWITH I hand you money order for \$2 for another year's subscription. Your journal is indispensable in my business. It is just as important as my stationery. I owe a great big obligation to THE INLAND PRINTER.—W. R. Moore, printer, Lampasas, Texas.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

MAXWELL (Iowa) *Tribune*.—Ad. display shows commendable originality. The ads. of C. H. Dickey & Son, Gibson Brothers, and A. C. Cole & Son, are excellent; the latter because it was a most difficult one to handle. Your little ad. of five "a's" is well chosen. "Artistically arranged advertising attracts attention." You might insert "always" before "attracts." Presswork is of the best, and make-up is all right, except that the fifth page would be improved by culling out paid items and running them separately, and by putting heads on the longer locals.

VEDDER A. PETERS, Albany, New York.—Your card and letter-head are both neat and nicely printed. If the envelope was set in the same style of type it would be better. I cannot reproduce the "I'm the Man" circular, as it is in colors. You are taking the proper course to overcome such competition. Allow no job to leave your office that is not done in the best possible manner, and lose no opportunity to demonstrate to your customers and others the difference between good work and cheap work. This educating the public is a slow process, but the most remunerative in the end.

IRETON (Iowa) *Clipper*.—L. D. Brandon, foreman of the *Clipper*, sends a copy for criticism. There are no faults for which you are responsible. Ad. display is excellent, make-up could not be improved, and the presswork is also good. The head letter used is not prominent enough for the size of body type, and some of the longer articles are deserving of more than single heads. "Brief Local Items" would look better as a box head. In the quotations of grain I notice a multitude of styles—"Oats, 18; wheat, \$0.73; new wheat, 50 cts.; barley, 20c." You should adhere to one form in stating these prices.

SPRING VALLEY (Wis.) *Sun*.—Charles Lowater, proprietor of the *Sun*, which has been twice criticised in these columns, sends another copy with these questions: "Has it improved since May? How can it be further improved?" Yes, it has improved. With the correspondence nicely graded, as you now have it, the *Sun* makes a very neat appearance. Try and keep "Gossip at Home" and "Correspondence" each all together. You have a good supply of the latter, which the fifth and eighth pages should accommodate, reserving the first page for local matter. Too bad you have to use that column of plate on the fifth. Ad. display is neat.

NEW PAINESVILLE (Minn.) *Press*.—Better register and more even color are needed in the presswork. Most of the ads. show very good judgment, excepting that 18 and 24 point borders are too heavy for double column ads. of four inches and less. "Additional Locals" is a very poor head to start the paper with—it would be very much better to put the first local head here, and, if necessary, the "additional" on another page. Considering the number of ads. on your first page, and the way they are placed, I should put nothing but short items of genuine news in the remaining two columns. Read the criticism of the Bluffton (Ohio) *News* in regard to business locals.

HOPE (N. D.) *Pioneer*.—Considering that all the work on the paper is performed by one man, it is very well done. One more lead should be used on either side of the dashes in the editorial column. In regard to running business locals among news items, read the criticism of the Bluffton (Ohio) *News*. The ad. display in most cases is good, the only bad tendency being to fill the space too full with large type. The ads. of F. R. Rugg and W. W. Hazlett demonstrate this. That of George A. Luce is very well done. In W. L. Aldrich's ad. the prices

should be in 6-point roman. "H. H. Fulmer," "Bicycles" and "Repairing a Specialty" is all that should receive prominent display in Mr. Fulmer's ad., with the balance considerably smaller than you have it.

MARINE CITY (Mich.) *Magnet*.—W. E. Brown & Co., the publishers, write: "Please let us know how the *Magnet* compares, as to news, ad. composition, presswork and make-up with other country weeklies. Would also like your advice on how to improve it." Your paper compares very favorably with other weeklies, being far above the average in all the points mentioned. The very attractive ads. are equaled by few. I criticised the *Magnet* in December, 1897. You are now grading the local items, which is a great improvement; the correspondence should be given the same treatment. Editorial paragraphs are good, but go a little easy on the war and give local affairs more attention.

CONDON (Ore.) *Globe*.—Much care is evident in the make-up, although about three more leads should be placed in the columns to bring them to the end of the rules. The body type is too badly worn to print well, but it could be improved by using more impression. Poor judgment is shown in the ads. through an attempt to display too much. You should select one or two of the principal lines in each ad. and bring them out well, putting the balance much smaller to afford proper contrast. Get away from the idea that every line must be either full or centered. Probably the best ad. is that of J. H. Hudson, although you have made "For sale at" too large and the signature a trifle too small. The column rule on the right of each page is not an improvement.

ST. MARY'S (Ont.) *Journal*.—Your paper deserves all the kind words it is receiving from its contemporaries. It is well filled with news, nicely printed, and ad. display and make-up are of the best. I should omit the "Editorial Comment" line when there are no headed articles in this department, using the shortest first as you do. There is really nothing against the appearance of a make-up of this kind—custom is all that makes it look queer. Where there are headed editorials, put these first, followed by the short articles, reversing the order. "The Journal Want Column" for a single-column head, or "The Journal Want Department" for a double, each surrounded by a border, similar to the manner of setting "The Villages Around," would be neat and appropriate for this section of your paper.

Saints' Herald and *Zion's Hope*, Lamoni, Iowa.—Both of your publications are nicely printed and there is but little room for improvement. In the *Saints' Herald*, issue of August 3, I notice long articles are started near the bottom of columns on the first and second pages. A few items of various lengths should be kept on hand for filling in these columns, so that headed articles could begin at or near the top of a page. If you object to starting these articles at the top of a column, there would be no objection to breaking a short item at the bottom of the preceding column. I see no necessity for repeating the full width heading on the third page. As it is, I should put the date line in caps and small caps. The single column line, "The Saints' Herald," is out of harmony—a letter similar to that used for the same line on page 501 would be better.

WASHINGTON (N. J.) *Star*.—One of the neatest weeklies in the country. The only thing that mars its appearance is Talmage's sermon, the plate columns being a little too short. The best way to overcome this would be to run the plate within a nonpareil of the head rule, cut the column rules off at the bottom to fit the length of the plate columns, and run a 10-point line, advertising the *Star*, across the bottom, preceded by a single rule. As this is apparently a permanent feature, the use of a line here could probably be sold to some local merchant. Ad. display is excellent. I wish to compliment you on the particularly attractive appearance of the ads. with corner panels, those of Herman Petty (July 28), J. T. Langstaff and Allen Carpenter (August 4). The large amount of correspondence

makes a fine showing. I believe it would pay you to grade the items.

BLUFFTON (Ohio) *News*.—A praiseworthy feature of your paper is the great care that is taken with the make-up. There is a good supply of crisp local items and correspondence which is nicely graded. The best plan to adopt with your paid locals is to run them separately in the first column, using a double-column head that will cover these and also the first column of the real news items. Everyone of them will be read, and read with greater relish and with greater profit to the advertiser if the subscriber is not deceived into thinking he is reading news. Then, too, where these are scattered among the locals, as you and many others are doing, the reader takes his paper fresh from the office, is eager for the news, and skips every item that is apparently paid for without giving it a thought, and does not go over the columns a second time to pick out the ads. If the other plan is adopted, after the news items have been digested, the column of business locals receives attention and is read in the proper spirit to grasp and act upon all that is of value. Your ads. are too crowded with display; a reasonable amount of white space is a proper and necessary ingredient for a paying and attractive ad.

OBITUARY.

SAMUEL TAVENOR, recently a compositor on THE INLAND PRINTER, died of consumption on October 2, 1898. He was born in London, England, thirty-nine years ago, and worked for many years in New York City, where he was well known. From 1889 until February of this year he was in the employ of The Henry O. Shepard Company. The interment took place on October 5, at Forest Home, North Shore Lodge No. 503, K. of P., of which Mr. Tavenor was a member, conducting the funeral services. He leaves a widow to mourn his loss. At a meeting of the bookroom and jobroom chapels of The Henry O. Shepard Company, on October 6, a resolution of sympathy and condolence was adopted, and a copy furnished to Mrs. Tavenor. Mr. Tavenor was of a genial disposition, and made many friends, all of whom will hear of his death with sorrow.

FRANK CAMPBELL.

The death of Frank Campbell, superintendent of the pressroom of D. Appleton & Co., means the loss of one who deserved to be called, in the best sense of the phrase, a master workman. Born in Great Britain, October 6, 1840, Mr. Campbell came to this country in his boyhood, and found employment with Harper & Brothers in 1852. With his brother Joseph he was apprenticed as a pressman to Mr. John F. Grow. In 1861 he became a journeyman and was engaged for a short time in a large office in Boston. In 1863 he returned to New York, where he was employed for several years by Mr. Grow and other leading printers. About 1870 he became connected with the pressroom of D. Appleton & Co., and after the death of Mr. Richard Dunne he was appointed superintendent of the pressroom. Among printers Mr. Campbell's high rank was fully recognized, and millions of readers have enjoyed the beautiful results of his supervision of text and cuts. His superintendence of overlaying and making ready, the accuracy of his judgment and the keenness of his perceptions, have been shown in the manufacture of books which mount high into the tens of millions. A master of his craft, his thorough knowledge, his certainty, his unfailing good judgment and his absolute reliability, gave him a position of constant dignity and unquestioned authority. His control of the large interests in his care was admirably maintained. While his authority was never in doubt, his composure in the exigencies of business, his kindness and his loyalty, both to the Appleton Company and the employes of the pressroom, were significant features of his daily life. A manly man, a faithful comrade, and a workman at the head of his guild, his life has set a high example for others, and his death is followed by a sense of deep personal loss.

THE TYPAL SERIES

A. D. Farmer & Son Type Founding Co.

BEEKMAN AND GOLD STREETS, NEW YORK.

Established 1804.

Not in the Trust.

10 POINT.

40 a 20 A—\$2 75

HERALDS THE APPROACH OF WINTER

Great preparations for Naval Review of the Returning War Ships

1234567890

12 POINT.

36 a 18 A—\$3 00

GRAND MILITARY CELEBRATION

Celebrated Astronomers are constantly on their Night-watch

1294567890

6 POINT.

NEW SIZE.

60 a 30 A—\$2 75

WEATHER PREDICTIONS SOMETIMES HIT THE MARK

*Tropical Countries have their Advantages and Disadvantages ; Quick Vegetation and Glorious Sunshine shadowed
by Malarial Fevers and numerous Insect Pests*

1234567890

6 & 8 point New



8 POINT.

NEW SIZE.

50 a 25 A—\$2 75

COUNTRY LIFE HAS MANY QUIET CHARMS

*The Destruction of the Spanish Fleets at the Battles of Manila and Santiago Demonstrate
the tremendous Power of the Modern Gun and Gunner*

1234567890

18 POINT.

24 a 12 A—\$3 75

CHRISTOPHER COLUMBUS

Wonderful Discovery of our American Land

1234567890

24 POINT.

16 a 10 A—\$4 50

CAPITAL SERIES

Lafayette Memorial Statue at Paris

1234567890

Branches : Chicago, Detroit, San Francisco.

A. D. FARMER & SON TYPE FOUNDING CO.

OUR NEW COPYGRAPHS.

10 POINT COPYGRAPH No. 2.

100 a 20 A—\$6 00

TYPE FOUNDRY—63 & 65 BEEKMAN STREET, NEW YORK.

Gentlemen,

Manhattan, 1/11/98.

We beg to call your attention to this New Copygraph Face just issued. We think you will be attracted by its elegant appearance. Neat and regular in character it keeps well in line with the work of the Type-writer Machines of the present day. Being on 10 point body it is more condensed than the usual sized Copygraphs. These advantages will undoubtedly make it a great favorite with the American Job Printer. If you are disposed to add this useful face to your outfit write to above address for a font (100 a 20 A—\$6.00).

It is unnecessary to offer any remarks as to the use of Copygraph printing a demand for it exists—it is but prudence to adjust your outfit to meet it.

We remain, Gentlemen, yours respectfully,

A. D. FARMER & SON TYPE FOUNDING CO.

12 POINT COPYGRAPH No. 5.

20 A 108 A—\$7 50

TYPE FOUNDRY AND PRINTERS WAREHOUSE, NEW YORK,

Sir,

63 & 65 Beekman Street.

We take this opportunity to bring before you this New "12 point Copygraph #5" (108 a 20 A—\$7.50). This Face conforms in general effect with the most recent improvements in Copygraph work, and should be found in every Job Printing Office.

On the opposite page we show our "Typal Series" two new sizes (6 and 8 point) just issued. The series will be found a great assistance in the job room. You should order the series.

We remain, Sir, yours truly,

A. D. FARMER & SON TYPE FOUNDING CO.

EVERY PRINTING REQUISITE SUPPLIED AT CURRENT PRICES.

LARGER sizes of the Cushing Types made on 15, 18 and 24 point bodies. Originated and manufactured by the American Type Founders Company, being carried in stock and for sale at its branch houses and agencies throughout the world.

TWENTY-FOUR POINT

JOSIAH STEARNS CUSHING, President of the Norwood Press Company, Norwood, Mass., was born in Bedford, on May 3, 1854, and comes of the old New England stock, of scholarly instinct and inheritance. Leaving the public high schools, he commenced the printer's trade at the University Press in Cambridge as a boy of fourteen, later working in various printing offices in Boston and Cambridge, and becoming an expert printer. In 1878, with a modest capital saved from his personal earnings, he established a book-printing office at the corner of Milk and Federal streets, Boston. In 1895 he removed to Norwood, where he occupies one of the largest and best equipped printing plants in the country. As a designer of types now in use by bookmakers, Mr. Cushing has been very successful. The Cushing is one of his best examples in this direction. His special line of work is college text-books and standard educational work in numerous languages. His fonts of Greek, Hebrew, Latin, Spanish and other alphabets are exceptionally complete. All the mathematical type used in his office is made under his immediate supervision.

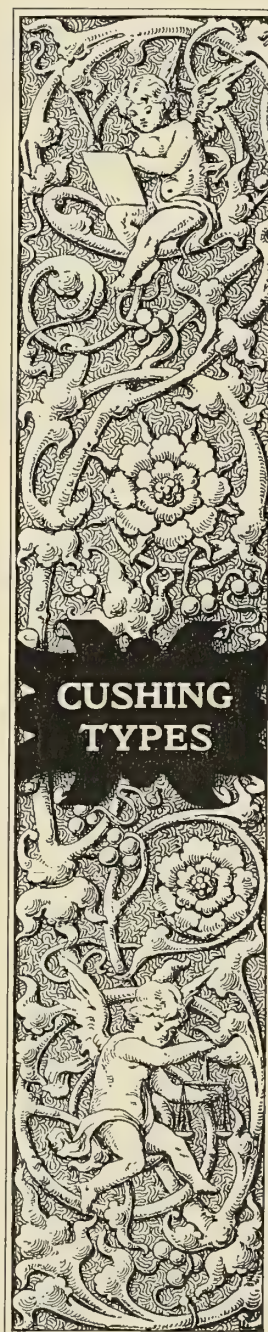
TEN POINT

CUSHING SERIES CONCEIVED BROADER USAGE

When the formation of the Cushing types was first conceived they had no broader purpose than the providing of a letter particularly adapted for book work, printing clearly and readably, and making a sharp, durable electrotype plate. Coupled with these features was the departure in Romans that they represented, and which quickly attracted the attention of book printers and publishers. With the additions above noted, Cushing now becomes a series of seven well-graded sizes, and a most useful adjunct to any composing room. A casual examination cannot but disclose the possibilities of this beautiful face as a display letter, and we confidently predict for the added trio of sizes an even greater patronage than has been accorded the original showing.

1234567890&\$£

FIFTEEN POINT



A Greek press was established in London in 1632 under peculiar circumstances which we may here refer to as an interesting episode in the history of English printing. Martin Lucas and Robert Barker, the King's printers in London, were arraigned before the high commission court for a scandalous error in a Bible printed by them in 1631, whereby the word not was omitted in the seventh commandment. For this grave offence the impression, which numbered one thousand copies and was full of typographical errors, was called in and the printers were ordered to pay a fine of three hundred pounds. This sum was expended by royal authority to purchase Greek type.

TWELVE POINT

THE KING ORDERS MONEY USED FOR PRINTING

Most reverend father in God, right trusty and right entirely beloved counsellor, we greet you. Whereas our servant, Patrick Younge, keeper of our library, hath lately with great industry and care published in print an epistle of Clemens in Greek and Latin, which was never printed before, and has done this to the benefit of the church and our great honor, the manuscript from which he printed it being in our library; and we have thought it good to give them all possible encouragement, and do therefore first require you that the fine imposed by our high commissioner upon Martin Lucas and Robert Barker for base and corrupt printing of the Bible, being the sum of three hundred pounds, be converted to the buying such and so many Greek letters. \$234

EIGHTEEN POINT

THIS LETTER Bishop Laud forwarded to the printers, who in reply accounted it a pleasure to receive the royal commands in the matter, and stated that they were already laboring to find the best fonts and matrices and purchase the same at whatsoever cost. This they did

EIGHT POINT

THE new Greek press thus furnished was in due time settled in London at Kirk's printing house in Blackfriars, and from its types was printed, in 1637, Young's *Catena on Job*, says Bagford, in as curious a letter as any book extant. In this interesting work two fonts were used, the larger being a handsome double pica, and the smaller a great primer; the matrices having apparently been secured from Day, who used them as early as 1574.

SIX POINT

Prices and font schemes for the Cushing Series: 6 point, 20A 12A 50a, \$3.50; 8 point, 20A 12A 44a, \$4.00; 10 point, 16A 10A 40a, \$4.50; 12 point, 14A 8A 36a, \$5.00; 15 point, 15A 25a, \$3.50; 18 point, 12A 18a, \$4.00; 24 point, 10A 15a, \$4.50.



AMERICAN TYPE FOUNDERS
COMPANY, ORIGINATORS
AND EXCLUSIVE MANUFACTURERS OF CUSHING TYPES

B1



60 POINT BINNER 4 A 5 a \$12.25

BINNER

BRANCH 1

36 POINT BINNER 5 A 8 a \$5.50

**Printers
ADOPTING
Unique**

30 POINT BINNER 6 A 9 a \$5.00

**AMERICAN
Type
Founders**

12 POINT BINNER 16 A 20 a \$3.25

COMPANY, leader in type
fashions, and exclusive
manufacturer of Binner and
Binner Open types, wishes to
call the attention of printers
and laymen to the remarkable
excellence of these letters

72 POINT BINNER 4 A 5 a \$17.00

Binner Series

PATENT APPLIED FOR

48 POINT BINNER 4 A 5 a \$7.75

**CLEAR
Send Much**

THE 6, 8 AND 10 POINT SIZES OF BINNER
ARE IN PREPARATION

54 POINT BINNER 4 A 5 a \$10.25

ORDERS

18 POINT BINNER 10 A 16 a \$4.00

SELDOM DIFFICULT
to secure catchy and
pleasing results with

24 POINT BINNER 8 A 10 a \$4.50

LEAST AMOUNT
of work on part
of compositors 4

and the design is such
as will insure a most
extended service

BINNER OPEN SERIES

PATENT APPLIED FOR

48 POINT

COMPANION

36 POINT

OPEN FACE

12 POINT

INTENDED TO ACCOMPANY
THE BINNER TYPES SHOWN
ON PAGE PRECEDING THIS

60 POINT

DESIGNS

18 POINT

BY AMERICAN TYPE
FOUNDERS CO.
AMERICA

24 POINT

HANDSOME, USEFUL
DURABLE

72 POINT

BINNER

48 Point 4 A 5 a \$7.75

Binner

SEVEN SIZES
FIGURES COMPLETE WITH EACH

36 Point 5 A 8 a \$5.50

Unique

12 Point 16 A 20 a \$3.25

Designed to surpass
by the world's great
type fashion makers

60 Point 4 A 5 a \$12.25

Gold

18 Point 10 A 16 a \$4.00

For the printer
who makes use
of latest faces

24 Point 8 A 10 a \$4.50

All printers
should have

SEVEN SIZES
FIGURES COMPLETE WITH EACH

72 Point 4 A 5 a \$17.00

\$18

See Binner Series Opposite

Manufactured by American Type Founders Co.

FOR SALE AT ALL BRANCHES AND AGENCIES



Half-tone by
ELECTRIC CITY ENGRAVING COMPANY,
Buffalo, New York.

KRAAL OF A ZULU CHIEF.

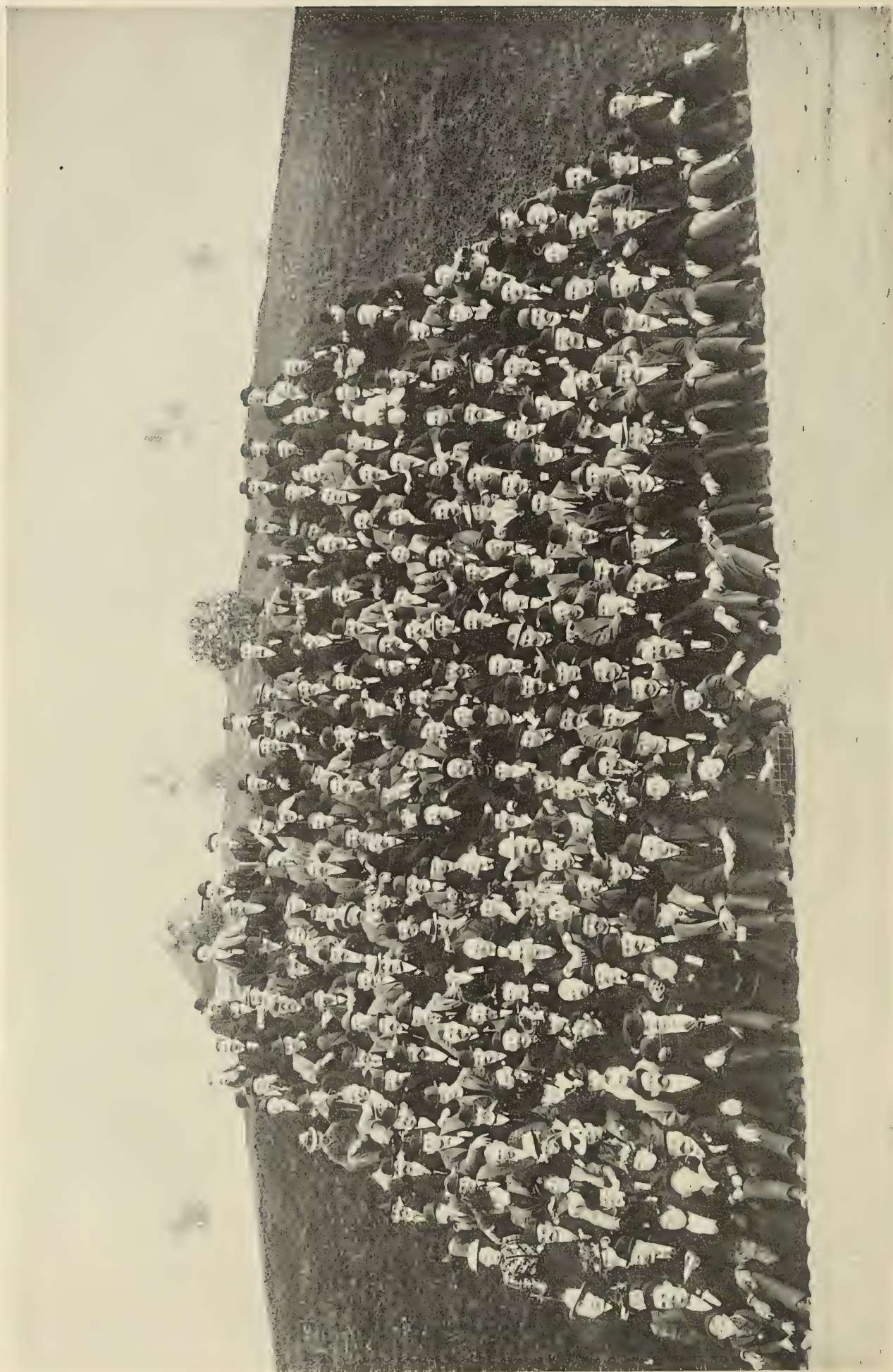


Photo by P. S. Ryder, Syracuse, N. Y.

DELEGATES AND VISITORS AT THE FORTY-FOURTH SESSION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

Taken at Burnet Park, Syracuse, N. Y., October 10, 1898

THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.



BOTH employers and employees will long remember the "Syracuse conference," and the forty-fourth annual session of the International Typographical Union, held in Syracuse, October 10-15, will always be looked back upon as one of the most notable gatherings of the craft. It will for all time serve to mark a distinct era in the industrial field, long prayed for by philosopher and philanthropist, when representatives of the two organizations of employer and employee came together for the first time in a friendly manner and disposed of the greatest problem of the trade in a business-like way.

As a member of the Typothetæ said, "It is an historical occurrence." Another member of the same organization says: "The 'shorter workday' as agreed is possibly not exactly what either employers or employees preferred, but is about as fair an arrangement as present circumstances will allow. Anyway, a new method of avoiding trade troubles has been inaugurated among the printing and allied trades, the tendency of which is *peace*, even though it may be short of *prosperity*." The result is satisfactory to all parties, and words can hardly describe the happiness of the journeyman typos all over the United States and Canada at the result. And THE INLAND PRINTER, too, which has for many years advocated and practiced the shorter workday, may well share in the general enjoyment.

The lateness of the report will not permit of minor details of the conference in this issue; nor is it necessary to repeat the



SAMUEL B. DONNELLY,
President International Typographical Union.

inevitable diplomatic arts practiced by both sides on such occasions while striving for the desired goal. The conference was in session three days, and finally signed the agreement published on this page.

The convention was composed of 149 delegates, and many ex-delegates and visitors were present. The local arrangements and entertainment were all that could be desired, and the hospitality of the Syracusians was unsurpassable. The good feeling that pervaded these gatherings was unusually

THE SHORTER WORKDAY AGREEMENT

Syracuse, N. Y., October 12, 1898.

This agreement, entered into between the Committee of The United Typothetæ of America and the Shorter Workday Committees of The International Typographical Union, The International Printing Pressmen and Assistants' Union and The International Brotherhood of Bookbinders, provides:

That the said United Typothetæ of America agrees to inaugurate a shorter workday on the following basis: The nine and a half hour day, or the fifty-seven hour week, to commence on November 21, 1898, and the nine hour day, or fifty-four hour week, on November 21, 1899.

That the said International Typographical Union, International Printing Pressmen and Assistants' Union and International Brotherhood of Bookbinders will endeavor in the meantime to equalize the scale of wages in the competitive districts where at present there are serious inequalities, upon the basis outlined by the representatives of the Pressmen's and Typographical unions at the Milwaukee convention of the United Typothetæ of America.

Provided, That nothing in this agreement shall be construed or operate to increase the hours in any city where they are now less than those specified.

Provided further, That nothing in this agreement shall be construed to prevent local unions, or establishments, from mutually arranging the fifty-seven or fifty-four hours, respectively, so that Saturdays may be observed as half holidays.

Provided also, That wherever the employers of any city will not, prior to November 21, 1898, enter into an agreement with the local unions to carry out the above mentioned reduction of hours on the dates specified the said unions shall not be considered as restrained from endeavoring to obtain from such employers the nine hour day, or fifty-four hour week, on any such earlier date as they, in their judgment, may select.

Joseph J. Little
Amos Pettibone
Robert J. Moyers
A. J. Dickens
Edwin Ingersoll
on behalf of United Typothetæ of America
James J. Murphy
C. E. Hawkins
R. B. Postergast
David Hastings
G. H. Rascher
on behalf of International Typographical Union
James N. Bowman
Will E. Lewis
Spencer Donald
James A. Archon
Thos. J. Galinsky
on behalf of the Intl. Printing Pressmen and Assistants Union
Reas F. Weisman
John J. O'Grady
on behalf of the International Brotherhood of Bookbinders
George H. Harris
Chairman Special Committee to investigate conditions



Edwin Freegard, Secretary.



Amos Pettibone.



J. J. Little, Chairman.



Robert J. Morgan.



A. J. Aikens.

Committee from the United Typothetæ of America, who arranged with the committees from the Typographical and other unions for a shorter workday.

noticeable, due largely to the elimination of "union politics," which heretofore drew forth such intense interest in the fortunes of the several candidates for the offices, but who are now elected by the referendum. Many ladies were also present to add to the pleasures of the occasion, and Miss Nellie Childers, of the Des Moines union, filled a seat in the convention.

The convention was called to order at 10 A.M., by President William B. Prescott, who after preliminary remarks introduced President P. J. Coogan, of Syracuse Typographical Union, No. 55. Mr. Coogan welcomed the delegates on behalf of the local union and expressed regret that the mayor of the city

was unexpectedly unable to be present to do likewise. He, however, was authorized to extend the freedom of the city to the delegates. The Rev. Dr. Zimmerman then invoked the divine blessing, at the close of which he gave a hearty welcome and spoke enthusiastically of the occupation of printers, stating that the greatest joy that comes to our homes is through literature, and he would rather never have been born if he could not enjoy reading. There were some things printed of which he did not approve, but he who would denounce a newspaper because he did not like some portions of it was devoid of all sense of justice. President Prescott replied, recipro-



William J. O'Grady.
Charles F. Weimar.

Theo. F. Galoskowsky.
C. E. Hawkes.

George W. Harris.
James J. Murphy.
D. J. McDonald.

R. B. Prendergast.
William G. Loonis.
David Hastings.

G. H. Russell.

James A. Archer.
J. H. Bowman.

Representatives from the International Typographical Union, International Printing Pressmen and Assistants' Union, and the International Brotherhood of Bookbinders, who signed the shorter workday agreement for their organizations with the committee from the United Typothetæ, at the historic "Syracuse Conference," on October 12, 1898.



J. R. Connolly. H. N. Henney. E. J. Van Deventer, Treasurer. P. J. Coogan. T. H. Wheaton, Secretary. J. M. Lynch, Chairman. S. G. Gosnell. T. M. Gafney. J. C. Daley. J. L. Chrystal.

Arrangement Committee, International Typographical Union Convention, Syracuse, New York.

cating the good feelings proffered. Mr. Zimmerman's impromptu remarks and democratic style, immediately after his solemn invocation, were something decidedly refreshing to the delegates, and no doubt had much to do with the subsequent defeat of a resolution to do away with divine services at conventions, and can be taken as a marked compliment to him.

The Hon. John M. Farquhar, ex-president of the original Printers' National Union, visited the convention on the fourth

positions the nation could give—to the courts of Europe. Not one of us knew our own possibilities until tried. In closing he cautioned the delegates to be honest in all they undertook.

The most interesting discussion of the convention was upon the following, by President Prescott:

WHEREAS, An intelligent investigation of social and economic phenomena is not only a duty imposed upon all mankind, but an understanding of questions relating to industrial conditions and the science of government



J. F. O'Sullivan, Fifth Vice-President. James M. Lynch, First Vice-President. James Ryan, Sixth Vice-President. Samuel B. Donnelly, President. Hugo Miller, Third Vice-President. W. G. Harber, Fourth Vice-President. J. G. Derfingher, Second Vice-President.

The President and Vice-Presidents of the International Typographical Union.

day, and was accorded a hearty reception. Mr. Farquhar is also a member of the Industrial Commission. In the course of his remarks he stated he had carried a card for forty-six years, and never lost his intense interest. He had stood by the boys, right or wrong, knowing wrong would be righted in its own time. He belonged to the pioneers, the men who blazed the way for our success. He was one of the few who organized the National Union. He had mingled with all kinds of workmen, but had never met as clear-headed and honest men as in the International Typographical Union. It was at the head of all crafts. Its representatives had been elected to the highest

positions the nation could give—in full the possible benefits of trade-unionism; and

WHEREAS, There is a lamentable lack of interest among our members on such vital questions, and believing no better opportunity for the dissemination of knowledge exists than is afforded by discussion within union rooms and at union meetings; therefore, be it

Resolved, That the International Union strongly urge upon its subordinate bodies the necessity of providing in their respective "orders of business" for the discussion of the various phases of the labor question and other matters of public moment having a direct bearing upon the welfare of wage earners.

Many of the delegates seemed to think this was bordering too much on politics, but the president expressly declared there

was no intention of interfering with the political rights of the members, but merely to educate them upon matters of political economy. In the course of his remarks he said that the trade unions are not holding their own, comparatively. We needed such discussion not only in central bodies, but in all union meetings. Reports could not be made through delegates who represent hundreds of people whom they never see. Where the labor movement showed the greatest life, it will be found these questions are discussed. The public press is thus compelled to adopt more liberal views. He did not fear disruption because of such discussion. It was not as harmful to



W. B. Prescott. J. W. Bramwood. Theodore Perry.
The three printer members of the Executive Council.

discuss government ownership of the telegraph as it was to indorse candidates—that was the lowest political type; we want the higher. We want to discuss the rise in wages and the causes of reduction. Are members who are informed on such subjects less capable to meet employers? It was time the International declared for a life-giving and healthy movement. Our best-organized branch—the German-American Typographia—discussed such matters. Did it injure it? Will some one explain why the trade unions had lost ground—why there were not so many members now as in 1886? The advance has not been equal to the growth of population. Some unions were of the mossback order. What did we think of a union that would prevent discussion of government ownership of the telegraph?

The resolution was adopted by 98 to 17 votes.

Following is a résumé of the most important changes suggested in the laws of the International, all of which must be ratified or rejected by the membership at large:

To require linotype machine tenders to join the International Typographical Union, and that after July 1, 1899, all such positions shall be filled by printers. Speaking on this question Delegate Bouret, of Boston, said: "It was claimed printers could not do such work. He had spent thirteen years on machines, and knew to the contrary. There were five printer machine tenders in Boston. The machine tenders now in control had no apprentices. They desired to perpetuate themselves. Their representative spoke of establishing a circuit of the different offices for a few men to cover, which was impossible. He had refused to set up a plant in a rat office, but a so-called linotype engineer did it in his stead. Their own president in Boston was neither a printer, operator nor machinist. In New York six of these men had raised their scale \$6 a week, because No. 6 had allied with them when machines were first introduced. But no such agreement would be made today."

To admit to membership proofreaders who had served four years at that branch, and to require the unionizing of proofrooms.

To abolish the present system of organizing, and permit the

appointment of organizers, where necessary, by the president, with the approval of the executive council.

To hold annual instead of biennial conventions, in August instead of October.

To abolish completely the referendum system of voting, both in respect to electing officers of the International, and the making of laws.

To abolish charters of district and State unions. This, however, is not intended to abolish such unions, which may continue so long as not in conflict with International laws.

To increase the subscription price of the *Typographical Journal* from 25 to 50 cents, and to abolish the free list, with the exception of one copy to each secretary.

To require the trustees of the Childs-Drexel Home to meet annually at Colorado Springs, instead of Indianapolis.

To permit the formation of trade districts by any allied trade.

To prevent the using by International Typographical Union members of stereotype, electrotpe and papier-maché plates that are made by nonunionists.

Following is legislation of general interest passed by the convention:

Declaring against the exorbitant prices of text-books in public schools. It seems that the contracts for such are often given to the highest bidders by the boards of education, for reasons of their own.

Indorsing municipal printing offices.

Refusing to indorse politicians.

Refusing to indorse a State law to require the indenturing of apprentices.

A resolution to denounce civil service rules as applied to the Government Printing Office at Washington, was withdrawn.

Calling for the placing of the union label on school books.

Asking for representation on Allied Trades Council based on membership, the law now being three from each union.

Indorsing the report of the Committee on Copyright Law.

Declaring that a railway or steamboat ticket, originally purchased of the company, is the property of the purchaser, and he has the same right to use, sell, or otherwise dispose of it as any other lawfully acquired property; that the proposed anti-scalping law is a direct blow against individual liberty, would



J. F. O'Sullivan. D. B. Skinner.
J. H. Scharpf. John W. Hays, Chairman. A. J. Watson, Secretary.
Committee on Laws, International Typographical Union.

destroy competition and legalize the oppressive power and extortionate demands of the various traffic associations.

Deciding to defend the legality of the union label, and instructing the Executive Council to support Kansas City union in this respect.

Rejecting the plea of the Buffalo *Express* management to discontinue the war being made upon it by Buffalo union, and donating \$2,000 to the latter.

Appropriating \$2,500 for the organizing of St. Paul.

Refusing to move headquarters to Washington.

Directing the Executive Council to continue prosecution of the defunct Indianapolis Bank ex-directors, in an effort to recover \$13,000 deposited before failure.



JAMES W. CONNER.

Chairman Shorter Workday Committee, I. P. P. & A. Union, who was unable to be in group picture shown on page 220.

Indorsing the administration of Superintendent Deacon of the Home.

Instructing the officers to take necessary steps against the agents of the Mergenthaler Linotype Company, who were informing prospective buyers they could furnish nonunion and girl operators.

Adopting resolutions on the death of Henry George, and declaring sympathy with Mrs. A. Hayes, a patron of the Home, in the death of her sister, Winnie Davis.

Declaring against taking action on the attempt to secure suffrage in the District of Columbia.

Refusing to enact an international sick benefit law.

Selecting Detroit, Michigan, as the next place of convention.

Referring the question of a universal label to the next convention of the American Federation of Labor.

Granting to the stereotypers and electrotypers permission to form a national trade district, also to the photo-engravers.

Refusing to defray expenses of delegates by the International.

Referring to the Executive Council the matter of settling the stereotypers' difficulty in Chicago.

THE SOCIAL FEATURES OF THE CONVENTION.

Delegates and visitors to the forty-fourth session of the International Typographical Union at Syracuse all unite in declaring that the convention was one of the pleasantest they ever attended. The delegates had much to look after in convention, as it was an exceedingly busy session, but still a majority of them arranged in some way to participate in the entertainments that had been provided by the local committee, and even found time on numbers of occasions to visit the celebrated "Room 20" at the Vanderbilt.

On Sunday, October 9, trolley cars were taken about four o'clock in the afternoon for a ride around the city. One of the trips included a visit to Solvay, passing, en route, the immense establishment for making soda ash and other chemicals. In the evening the delegates, ex-delegates and visitors were given a stag reception by the Ex-Delegates' Association of Syracuse at Turn Hall. A musical and literary programme was given and light refreshments served.

On Monday afternoon, at three o'clock, a trip was made by electric cars to Burnet Park, where the delegates and visitors were photographed, as shown in the half-tone cut accompanying this article. From Burnet Park the party was taken to Onondaga Valley, where an old-fashioned Rhode Island clam-bake was served at the Candee House. This feast was much enjoyed by all the delegates, those who never had the opportunity of partaking of such a spread seeming to be most delighted.

On Tuesday afternoon the ladies were given a trolley ride to Edwards Falls, Messrs. Henney and Connolly, of the local committee, having them in charge and looking after their wel-

fare. A stop was made at Fayetteville, where refreshments were served, and the house in which Grover Cleveland was born and the school that he attended were visited. On Tuesday evening the delegates and friends were entertained at the Wieting Opera House, the play being the "Prisoner of Zenda."

On Wednesday afternoon the Syracuse Athletic Association Clubhouse was visited.

On Thursday afternoon the local committee arranged a drag ride for the ladies, the objective point being Centerville, about eight miles from the city. Lunch was served at the hotel there and the return made about dark. On Thursday evening the ladies were given a theater party at the Bastable while the delegates and ex-delegates were banqueting at the Vanderbilt House.

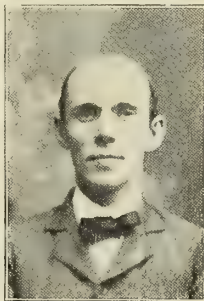
Miss Nellie Iowa Childers enjoyed the distinction of being the only lady delegate. She was sent by the Des Moines Union, her colleague being Mr. Frank J. Pulver. Miss Childers was appointed chairman of the credentials committee, and presented a number of matters for the consideration of the convention, among them being the adoption of a uniform label for all union workers. We have pleasure in presenting herewith an excellent portrait of the lady, taken during her stay in Syracuse. Miss Childers was accompanied by Miss Harriet De Haan, a machine operator on the *Daily News* at Des Moines, and both ladies acknowledged on numerous occasions that they had enjoyed themselves immensely and received every courtesy on the part of the local committee and the delegates. Miss De Haan was so popular that the prediction was made by several delegates that she would be a delegate to the next convention at Detroit.

After the convention the hotel parlor was the scene of a number of presentations. Retiring president William B. Prescott was given a magnificent silver tea set, the presentation speech being made by Mr. J. J. Murphy. The retiring vice-president, Theodore Perry, was the recipient of a handsome water set, the presentation being made by Mr. John Hays. Chairman Lynch, of the local committee, was given a diamond crescent pin by the delegates, Mr. Freel, of New York, being the gentleman selected to present it to him. Messrs. Perkins and Marsh, of Indianapolis, and Mr. Burton, of Memphis, also presented Mr. Perry with a fine pipe.

One of the rooms on the second floor bore the inscription in large letters, "Detroit," and seemed to be visited quite frequently by delegates and ex-delegates, the reason being apparent when it was announced in convention that Detroit had been



NELLIE I. CHILDERS.
The only lady delegate.



BERT SMITH.

Clerk of the I. T. U., who is said to be a "Walking Encyclopedia" on I. T. U. matters.



GEO. L. GUETIG

RECEPTION COMMITTEE,

NO. 55



E. J. Van Deventer, of the local committee, and Jacob J. Rupertus, of Philadelphia, exchanging cards near Elks' Hall. These gentlemen were mistaken for one another on several occasions, and might pass for twins.

selected as the next place of meeting. The Detroit delegates worked hard for the honor, and deserve great credit for accomplishing one of the objects of their visit to Syracuse. A cut of three of the gentlemen, Messrs. Black, Curtis and Hamilton, is given below. Delegate Black took pride in showing a gold facsimile of a linotype matrix which was presented to him the night before he came away from Detroit. It was the emblem of a machine operator and bore the following inscription: "Presented to Daniel Black by the Detroit Free Press Chapel." Some of the visitors remarked that this aided in securing the convention, but others were inclined to believe that the good cheer so freely extended in the Detroit room had more to do with it.

James W. Conner, chairman of the Shorter Workday Committee of the International Printing Pressmen and Assistants' Union, was compelled to leave town before the group picture which is reproduced elsewhere was taken, and his portrait is consequently shown separately. His name should also have been on the document signed by the committee from the Typothetæ and the representatives from the various unions, but owing to his absence was not.

Little Garner Bramwood, son of J. W. Bramwood, the secretary-treasurer of the organization, was quite in evidence at



Messrs. Hamilton, Black and Curtis, of the Detroit delegation, who worked hard for the next convention, and captured it.

headquarters and on a number of the trips taken during convention week. Mrs. Bramwood favored THE INLAND PRINTER representative with a portrait of the child, which is reproduced for the initial of this article. The boy can also be seen in the foreground in the large group picture. Master Paul Connolly, son of Mr. Connolly, of the local committee, was also with most of the excursions, and was declared by all to be a most handsome child, as well as a well-behaved one. Several other children, among them Mr. Guetig's son, were with the ladies on the pleasure trips.

Miss Nellie Mosely, Miss Opal Hummer, Mrs. S. G. Gosnell, Mrs. Thomas H. Wheaton, Mrs. James M. Lynch, Mrs. M. L. Higgins, Mrs. John L. Chrystal, Mrs. T. M. Gafney, Mrs. J. R. Connolly, Mrs. George L. Guetig, Mrs. H. N. Henney and a number of other Syracuse ladies are deserving of praise for the many courtesies shown the ladies in attendance at the convention.

The usual custom of exchanging cards was not omitted at the convention. Among the most striking of the cards were: D. E. Barnes, Niagara Falls, New York, cut of the falls on corner; W. M. Bauman, Reading, Pennsylvania, embossed printers' stick; George H. Curtis, Detroit, reproduction of



"Bill" Bailey, of Washington, and James J. Dailey, of Philadelphia, two veterans at the I. T. U. conventions.

Detroit *Journal* in tint; Charles Deacon, Colorado Springs, portrait on corner and pictures of Home and annex on back; George L. Guetig, zinc cartoon etching of the gentleman greeting delegates as they arrive in Syracuse; James H. Gintz, New Orleans, alligator in tint; B. Greenberg, New York, tasty title-page design; S. G. Gosnell, Syracuse, facsimile of salt bag given out at Colorado Springs which gave Syracuse the convention; George T. McNamara, John F. Lynch and William Schenck, Chicago, printers' stick design with official shield of Chicago as a background; W. P. Heck, Philadelphia, Quaker cut, with words, "We are always in it"; Frank T. Hummel and A. O. Waters, Newark, New Jersey, mosquitos in various attitudes; Dan Moore, New Orleans, owl and moon design; Herman C. Malsch, Texas steer; James B. Neill, corner of Pittsburg *Press*, and type in stick with "7" as a background; James Ryan, New York, large portrait of himself; A. J. Watson, Philadelphia, embossed card; Hugh L. Marsh, Indianapolis, Indian in color.

On Friday evening the New York delegation gave a very pleasant reception to the ladies and their husbands in room 20. Light refreshments were served and souvenirs were presented by Mr. Farrell, who made an appropriate speech as he handed the gifts to the delighted guests. It was an occasion that will

long remain in the memories of those fortunate enough to be invited, and was thoroughly indicative of the spirit and hospitality of the New York delegation. Mr. B. Greenberg was most active in making it pleasant for all present.

The banquet given by the local union to the delegates on Thursday evening was an elaborate affair. Covers were laid for about two hundred guests. George L. Guetig acted as toastmaster, and Hon. John M. Farquhar was present as a guest of honor. Toastmaster Guetig introduced as the first speaker President W. B. Prescott of the International Typographical Union, whose toast was "The International Typographical Union." He referred to the growth and development of the organization, which he said was now in the lead of all organizations in the country. "The City of Syracuse," the next toast on the programme, was responded to by Mayor James K. McGuire. He said that the delegates were heartily welcome to Syracuse. There was no doubt, he declared, that the International Typographical Union stands in the front rank of the labor organizations of the United States. He heartily believed in labor organizations and did what he could to advance their interests. Charles E. Hawkes, of San Francisco, a member of the shorter workday committee, in the unavoidable absence of Chairman Murphy of the same committee, responded to the toast, "Shorter Workday." He referred to the starting of the movement some years ago, and declared that the men were unable to gain their point until they met the employers with the same weapons that they employed—capital, a secret service system and ambassadors. "The Press" was the toast that Arthur Jenkins, president of the Herald Publishing Company, responded to. Mr. Jenkins referred to the introduction of labor-saving machines by different corporations. He said that many employers were making a mistake when they looked on this as a saving to them alone, as the men were also entitled to some consideration. James J. Freel, of Stereotypers Union No. 1, of New York, responded to the toast, "The Allied Trades," in the absence of Mr. J. H. Bowman. Mr. Freel said that three things had occurred during the week which were of importance to the allied trades. First, was the settlement of the shorter workday proposition; second, the passing of a resolution permitting the discussion of economic questions in local unions, and, third, the action of the International Typographical Union in granting autonomy to the allied crafts. President-elect Samuel B. Donnelly, of New York, responded to the toast, "The Referendum." He declared that he was in favor of it, as he believed that it brought the masses of the people closer together. He advocated its adoption in State and national affairs, and said that if this was done it would prevent the control of legislatures by trusts and big corporations. Many useless laws would also be defeated if they were submitted to the people. John M. Farquhar, of Buffalo, former president of the International Typographical Union, former Representative in Congress, and now a member of the Industrial Commission of the United States, responded to the toast,



Aug. McCraith, secretary of the convention, congratulating J. J. Murphy, chairman of the Shorter Workday Committee, on the outcome of the conference with the committee from the employers. These gentlemen were also accused of being twins or brothers, so closely do they resemble one another.



Miss De Haan, Miss Childers and the delegates on the way to Burnet Park to have photograph taken.

"Trades Unions in Legislation." He spoke for half an hour, and urged that the members of the union should broaden out in their ideas. The mistake, he said, that was being made was neglect in giving younger members the benefit of the old men. This was a dynamic age and people thought and acted quickly. The members of the Typographical Union should step upward. The wage question should not be allowed to be paramount in the deliberations of the organizations, but efforts should be made to raise the standard of the trade and the wages would take care of themselves. He said that trades unions had existed since the earliest times, and that for seven centuries they exerted a mighty influence in the Roman Empire. He advocated the following out of the golden rule in all cases, as that would be a benefit to all of the men interested.

Following is a list of delegates and visitors who registered at headquarters, but does not necessarily include all present at the convention. The wives of delegates are mentioned where the names were known:

Albany, N. Y.—John J. Howe, John V. McCain, O. J. Sullivan, Thomas D. Fitzgerald, M. J. Nolan, Francis J. Healey, Thomas F. McHale.
 Atlanta, Ga.—Ed L. Sutton.
 Baltimore, Md.—William J. Hanafin and wife, John M. Ramming, Edward Hirsh, Philip Eckhardt.
 Bay City, Mich.—Melyin Hodgins.
 Binghamton, N. Y.—Harry V. Casey.
 Birmingham, Ala.—Charles J. Deaton.
 Bradford, Pa.—Frank P. Forbes.
 Brooklyn, N. Y.—A. J. Boulton, Charles J. Buckner.
 Boston.—M. L. Bouret, William F. Pearce, John J. O'Leary, George W. Williams, D. J. Regan, Charles G. Wilkins, William G. Harber, R. B. Walsh, Franklin L. O. Billings, Charles Ashton, Charles A. Allen, John F. O'Sullivan, Charles Tillman, William Hood, John Douglass.
 Buffalo, N. Y.—A. J. Carroll, T. F. Chute, W. A. Coyell, Jesse R. Souter, David Henkrowtz, Michael S. Wolf.
 Charleston, N. Va.—Frank W. Snyder.
 Charlotte, N. C.—Thomas H. Adams.
 Chattanooga, Tenn.—G. H. Russell.
 Chicago.—J. P. Hoban, George Thompson, George T. McNamara and wife, George W. Harris, R. B. Prendergast, J. H. Bowman, John T. Lynch, William Schenck, C. F. Whitmarsh and wife.
 Cincinnati, Ohio.—W. R. Voiles, Joseph C. Barrett, Edwin C. Scott and wife, M. A. Lavan, Harry M. Ogden.



The ladies of the convention on the drag ride at Centerville.

Cleveland, Ohio.—James A. Higgins.
 Colorado Springs, Colo.—Charles Deacon.
 Columbus, Ohio.—Frank H. Bauer, W. M. Clancy.
 Council Bluffs, Iowa.—F. C. Simmons.
 Dallas, Tex.—L. L. Daniels.
 Dayton, Ohio.—W. C. Schwanengel.
 Denver, Colo.—Homer E. Dunn, J. W. Lambert.
 Des Moines, Iowa.—Nellie I. Childers, Frank J. Pulver, Harriet De Haan.
 Detroit, Mich.—Frederick J. Wise, Daniel Black, George H. Curtis,
 Robert W. Hamilton, Will G. Loomis.
 Dubuque, Iowa.—Thomas B. Hines.
 Duluth, Minn.—Henry Dworschak.
 Elmira, N. Y.—George W. Blatz.
 Galesburg, Ill.—Will Wagoner.
 Galveston, Tex.—D. B. Skinner and wife.
 Grand Rapids, Mich.—George H. Allison, John D. Flanigan.
 Hamilton, Ont.—David Hastings.
 Houston, Tex.—H. C. Malsch.
 Indianapolis, Ind.—Edgar A. Perkins, Hugh L. Marsh, Hugo Miller,
 George H. Swain and wife, W. B. Prescott, J. W. Bramwood and wife, Bert Smith.
 Jersey City, N. J.—James O'Neill, Charles F. Weimar.
 Kalamazoo, Mich.—John J. Flanigan.
 Kansas City, Mo.—Charles A. Sumner, Lawrence E. Smith, Charles B. Mundorf.
 Kingston, Ont.—Norman A. Smith.
 Lafayette, Ind.—John G. Kessler.
 Lancaster, Pa.—B. F. Schlott.
 Lansing, Mich.—W. V. Shields.
 Lincoln, Neb.—G. S. Foxworthy.
 Louisville, Ky.—William M. Higgins and wife, E. P. Owen.
 Memphis, Tenn.—M. T. Burton.
 Minneapolis, Minn.—John W. Hays.
 Milwaukee, Wis.—James A. Archer and wife.
 Montreal, Can.—Charles Belleau.
 Muncie, Ind.—J. B. Besack.
 Nashville, Tenn.—Theodore Perry, Thomas J. Dougherty.
 Newark, N. J.—A. O. Waters, Philip C. McGovern, Frank T. Hummel.
 Newburgh, N. Y.—William E. Powers.
 New Orleans, La.—James H. Gintz, Dan Moore.
 New York.—James J. Freely, B. J. Hawkes, J. J. Murphy and wife, Samuel B. Donnelly, J. E. McLoughlin and wife, Barnett Greenberg, Thomas J. Mulcahey, Alexander Gray, Jay Finn, George H. Rothmann, William H. Bungarz, Eugene F. O'Rourke, Edward F. Farrell and wife, Jerome F. Healy, C. J. O'Brien, Ferdinand Foernsler, Harry K. Stephan, H. A. Moreland, John N. Bogart, Thomas J. Carroll, James Ryan, Nathan Newman and wife, James G. Cain, Charles Winnacott, Patrick J. Casey, Thomas J. Canary, David Carruthers, James J. O'Dea, William J. O'Grady, Edgar R. Rood, Henry J. Bauer, R. M. Campbell, John G. Derflinger.
 Niagara Falls, N. Y.—D. E. Barnes.
 Norfolk, Va.—C. G. Kizer.
 Norwich, Conn.—W. C. Trump.
 North Adams, Mass.—T. E. McGrath.
 Omaha, Neb.—A. F. Wilson, V. B. Kinney.
 Ottawa, Ill.—J. Maurice Farnham and wife.
 Ottawa, Ont.—R. Mackill, Antoine Choquette.
 Palmyra, N. Y.—W. E. Forsyth.
 Peoria, Ill.—J. E. Parker.
 Philadelphia, Pa.—William P. Heck, John P. Gallen, James W. Conner, Jacob J. Rupertus, A. J. Watson, William D. Livezey, James J. Dailey, A. M. Herd.
 Pittsburg, Pa.—Pres. K. McClelland, William A. Klinger, J. B. Neill and wife.
 Poughkeepsie, N. Y.—James A. Lavery.
 Providence, R. I.—William Abell and wife.
 Quebec, Can.—F. Marois.
 Reading, Pa.—William M. Bauman.
 Richmond, Va.—George W. Schleif.
 Rochester, N. Y.—Thomas F. Moore, Edward S. Kates, W. H. Ford.
 Rotterdam, N. Y.—M. C. Sommers.
 San Francisco.—John R. Winders, C. E. Hawkes, H. E. Callinan.
 Scranton, Pa.—George R. Suydam, James E. Clarke.
 Springfield, Ohio.—W. G. White.
 St. Joseph, Mo.—Sam H. McAtee.
 St. Louis.—Samuel Colderweod, C. B. Menaugh, Louis F. Fuchs, J. D. Canan, Ed Springmeyer.
 St. Paul, Minn.—F. H. Friend, J. J. Gleason.
 Syracuse, N. Y.—E. G. Corbett, Thomas M. Gafney, Edwin N. Green, John L. Chrystal and wife.
 Titusville, Pa.—Hugh Wallace.
 Trenton, N. J.—J. M. Hodgson.
 Toledo, Ohio.—James P. Egan.
 Toronto, Ont.—W. J. Wilson, J. T. Later, M. Carmody.
 Troy, N. Y.—John J. Connell, Charles A. Rogers, Edward F. Kavanagh.
 Utica, N. Y.—S. A. Sukoski.
 Union Hill, N. J.—John T. Boyle.
 Washington, D. C.—John C. Macksey, Z. T. Jenkins, J. H. Schoepf, G. G. Seibold, Edwin C. Jones, A. T. Campbell, W. S. Whitmore, W. H. Bailey.
 Watertown, N. Y.—Frank H. Lewis.
 Wheeling, W. Va.—Charles A. Carenbauer.
 Wichita, Kan.—George F. Whitlock.

THE ALLIED PRINTING TRADES.

The Allied Printing Trades Council, of New York, held sessions in Syracuse at the time of the International Typographical Union convention. The council extended its thanks to several benefit organizations for indorsing the council's label, and also the National Association of Letter Carriers for the same reason. The secretary was directed to correspond with the chairmen of all the political campaign committees in the State and insist on the use of the union label on all campaign printing. A resolution was passed condemning the Ellsworth anti-cartoon bill.

The election of officers resulted as follows: President, Thomas D. Fitzgerald, of Albany, typographical union; first vice-president, James J. Ryan, of New York, photo-engravers'

union; second vice-president, E. E. Russell, of Buffalo, bookbinders' union; third vice-president, Charles Winnacott, of New York, pressmen's union; fourth vice-president, Henry A. Moreland, of New York, stereotypers' and electrotypers' union; fifth vice-president, Thomas J. Canary, of New York, mailers' union; sixth vice-president, David Carruthers, of Buffalo, pressfeeders' union; secretary-treasurer, Thomas H. Wheaton, of Syracuse, typographical union.

Charles Rogers, of Troy, was elected to represent the council at the annual meeting of the State Workingmen's Federation to meet in Albany next January. The purpose of this body is to look after legislation at the State capitol. Mr. Fitzgerald and Mr. Wheaton succeed themselves in office.

Alderman Lavery, one of the delegates to the convention from Poughkeepsie, extended an invitation for the council to hold its next meeting in that city, and the invitation was accepted, the convention to take place the first Monday in August, 1899.



SIX OF A KIND.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

THE CAPACITY OF ALUMINUM AND THE ROTARY PRESS.—A. H., Montreal, Canada, writes: "Please inform an old subscriber how many impressions can be taken from an aluminum plate and how many from a zinc plate?" *Answer.*—The number of impressions which can be taken from an aluminum plate transfer, on the steam press, is from about 30,000 to 35,000, and from patent zinc plates (ordinary work) about the same. Runs have been reported of 100,000 and 200,000. The rotary press will print sheets about as fast as one can feed them to the grippers; and the size of sheet is a point of no small importance—we have seen that a press in St. Louis (A. Noble Company) can print a sheet 48 by 84 inches.

TURPENTINE VERSUS THE USE OF TARCOLIN IN LITHOGRAPHY.—C. M. L., Rochester, writes: "I am working in a shop where the litho part is only an auxiliary to the type establishment. They use around the presses tarcolin, for the proprietor will not have any turpentine in the place, and says tarcolin is just as good. In consequence I have trouble with my work coming up greasy after inking in, especially with etch-ground on the stone. Would like an expert opinion on the subject, so as to substantiate my claims toward my employer." *Answer.*—Lithography without a rapidly evaporating ethereal oil, like turpentine, benzine, benzol or ether, which leave no greasy deposit, is not possible. Tarcolin is a product of tar. It contains a small quantity of a substance closely related to glycerin, therefore not operating as perfectly

as pure turpentine. I have obtained a sample from the manufacturers for a test, and have found that it should not be used on the freshly polished or unprepared stone at all, nor should it be used for mixing touche, or asphaltum, as it dries too slowly. It can be used for mixing ink. In inking in a stone, the fact of such a stone coming up greasy may lie more in the manner of preparing the same before work, and other reasons. See note under the head of "Preparing the Litho Stone for Engraving," in February issue of this journal.

THE HISTORY AND ART OF ILLUMINATION.—An exhaustive series of historic designs upon the art of illumination, from the earliest period of Egyptian antiquity, embracing the hieroglyphic age to the development of letters, and finally leading up to the invention of printing, all most accurately rendered from reliable manuscripts by special artists, are now reproduced in the pages of THE INLAND PRINTER, at great expense, by the Ault & Wiborg Company, colormakers. This collection of specimens will be an extraordinary feature of this journal. No artist, designer, printer or advertiser can afford to be without the unique collection, and if the scheme is carried out, as we believe it will be, no praise is high enough from anyone for the progressive spirit of this supply house. The first of the series was shown in the September issue.

THE LITHO RULING MACHINE.—The most minute and accurate description of the litho and copperplate ruling machine yet to hand is contained in Part 9 of George Fritz's "Handbook of Lithography." The largest part of the book is devoted to the various kinds of ruling machines and a careful explanation of their different working parts and the kind of work done on them. There we find the latest plain liner, the ray disk, the wave-line machine, the relief ruling machine, rosette machine, lathe, etc.; all are appropriately illustrated. This book should be in the hands of every lithographic establishment doing fine commercial or bond work, so that the apprentice usually beginning with this branch of engraving can acquaint himself with the details and intricate mechanisms and everything else pertaining to the work of fine ruling and etching. Price, 70 cents per part. The Inland Printer Company, Chicago and New York.

ANASTATIC TRANSFER.—Pfister, San Francisco, California, writes: "I had some old prints to transfer, but did not meet with any success in bringing them on stone or zinc plates. I laid them in nitric acid, also in alkali bath, according to directions read in a book on the subject," etc. *Answer.*—In anastatic transferring we have several disadvantages, namely: We may not succeed in obtaining a fair reproduction of a certain, perhaps valuable, print; the process may destroy the print and not give us anything in its stead which we can use; therefore, the photographic method is better in most cases. Besides, really true and sharp reproductions of high quality are not always obtainable by the former method. Still, in shops where photography is out of the question, it proves itself of immense advantage at times, especially in the hands of a practiced lithographic transferer. The principle underlying such a transfer is the supposition that, however old and dried-up the ink of an impression may be, there is always a certain amount of dormant grease still in existence, which it is the object of the transferer to coax back to life and finally fasten upon a printing plate in such a manner that a number of prints can be taken therefrom. The alkali you speak of certainly has the property of loosening the ink contained in an old print, and can, therefore, be employed on wood-block transfers, but as the action of the alkalis destroys or changes the fat in the ink, if not reinforced by other treatment, we cannot obtain thereby alone a transfer that would hold on stone or on metal plate. The process usually employed is as follows: The print to be copied is laid face down in a fifty per cent solution of oxalic acid for about three-quarters of an hour, then taken out, pressed between clean blotters, and some rectified spirits of turpentine poured over; then covered up and left for about an hour. Meanwhile have a

warm stone, or preferably zinc or aluminum plate, ready, and pull the print through the press in the usual way, in several directions, damping the back every time. After the paper has been all carefully removed, gum up the work very cautiously. When dry, wash out with turpentine, using no water, roll up with strong ink, resin and etch. Safe rules to follow are: Do not try to reproduce a valuable print, unless you have had considerable practice in this method and are well posted on the different qualities of ink, paper, etc. A brownish faded original of great age will work very poorly; the same with impressions made in colored inks. Prints made with poor type, ink or from copper or steel plates reproduce badly; also work of a fine, delicate character, or prints made on chalky paper. There are about five or six methods for this kind of work, which we will describe in future issues of THE INLAND PRINTER.

THE MISSION OF THE INLAND PRINTER.—O. V., New York: "I am a subscriber to several lithographic trade papers, and, of course, THE INLAND PRINTER, and I can say that I admire the latter for being the *most consistent* in furnishing the latest technical news relating specifically to the trade in question. The American journals and some of the English, French and German periodicals furnish very little, besides exclusive typographic, social or sporting matters, that could interest an active worker and seeker after new ideas in the fields of Daguerre, Guttenberg and Senefelder. As a case in point, I call your attention to the several pages of a brain-splitting set-to between two combatants—Kelly and Schneeloch—in the *National Lithographer* of July and previous numbers, etc. Now, what I would like to know is, Are these men who so conspicuously supply the stuff for this trade paper actually lithographers? and are they paid for supplying their fabric to this paper, or are they emissaries of political parties seeking cunningly to influence the mind of the trade politically? I for one shall do as I said to the editor of the journal in question—discontinue my subscription." *Answer.*—The spheres of action of the two journals named by our correspondent are sharply defined, it is true, but they have each their specific uses, I think, and as far as I can see, manage to fill the bill. Where THE INLAND PRINTER caters to the progress of the entire printing trade, and is made up largely in its various art subjects and "Notes and Queries" departments of information relating only to the practical everyday aspects and incidents in the workshop, studio and printing office, and furnishes this information direct as demanded, the readers of other periodicals, generally speaking, may not seek that information if they are a very versatile set of men and have had this knowledge handed down to them from away back. It is therefore natural, to my mind, that they should seek diversion of a different kind. The editor is a practical lithographer himself, so are the parties you name very able workmen—the one an artist, the other a transferer. The subjects they discuss must be quite agreeable to the majority of their subscribers, or the space would naturally not be occupied therewith. I am on the best of terms with all the people connected with the periodical in question, and the difference which you point out between our side and theirs is one probably well chosen on each side. They are the official organ of the L. I. P., an ideal fraternal, benevolent and protective association. Their organ contains valuable letters of the "State of Trade" in different cities; family news affecting the various members; accounts of outings, games, etc. All this is appreciated among the large organization and, I think, quite justly so. Besides, politics and economical questions enter largely into the daily topics and make-up of that body. So I cannot agree with you on the point that the said journal does not supply a want in the trade. As far as THE INLAND PRINTER is concerned, it follows entirely different lines. It does not try to reform social conditions, but takes and evolves only technical material presented to it from far and near, and shuns no expense nor effort wherever it can supply knowledge to anyone seeking it. Its contributors are in every laboratory, pressroom, factory, business house or studio of the world,

But, at the same time, it allows wisely for the diversity of taste and different minds of its subscribers, and carries departments pro and con, by capable editors, for the discussion of economical problems, which every wide-awake member of our fraternity must reason with more or less nowadays. In conclusion, kindly accept my thanks for your liberal compliment on behalf of our efforts.

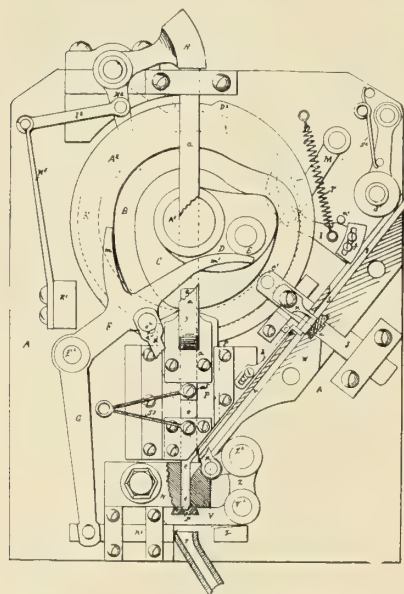
PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

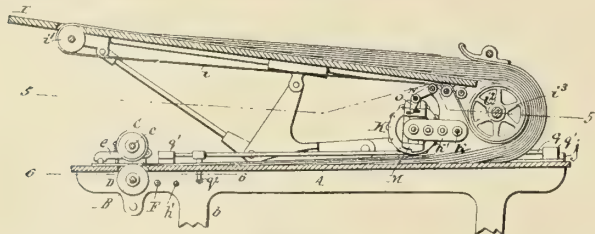
THE typemaking machine of Merritt Gally, patented as No. 610,231, is emphatically a new departure in type production. It manufactures type from the cold metal by a combination of pressure and concussion. Heretofore type made by pressure or swaging has been imperfect in that it lacked the sharpness of face necessary to good printing. Mr. Gally claims to have secured this quality by delivering a sharp

blow on the blank at the same moment that the pressure is applied, on the same principle that "struck" medals are manufactured. His machine is specially designed to make the short type required for his system of composition, in which the type are clamped on a slug, and scraped off and remelted after using, the slug being used over and over until worn out. It is apparent, however, that the machine is as well adapted to making one sort of type as another, and that its coming into use will



No. 610,231.

simply depend upon whether it can produce as good type as cheap or cheaper than such can be made by casting. In the illustration the swage-block is marked N, and it is broken open to show the type 4 being formed within. This type has just been cut from the blank strip of type metal *s s*, which is fed in from an angle at the right. The swaging tool *e* is pressed down at the proper instant by the cam B, and when the greatest pressure is being exerted the spring hammer H is made to deliver a blow, the force of which is carried direct to the type, so as to set its face sharply into the matrix P. In order to deliver the type the matrix is drawn aside, when the type is pushed out and down the channel *g*. The machine is designed to be only about seven inches long, but it is to be built in multiple, so that one machine may make and deliver ten, twenty or more type at a single operation.

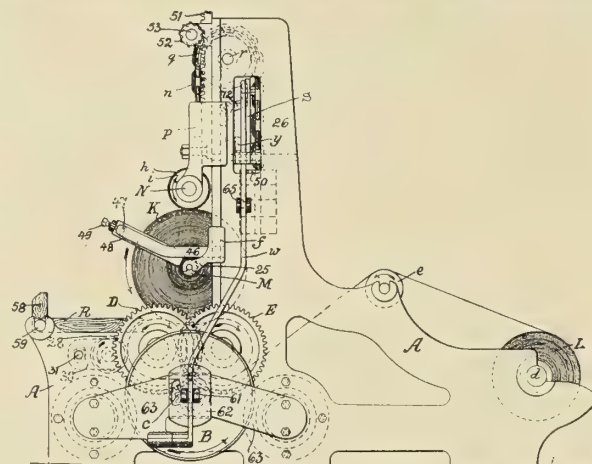


No. 609,954.

The paper-feeding machine of Thomas A. Briggs, of Arlington, Massachusetts, patent 609,954, is decidedly novel in its method of handling the sheet. The bank or pile of paper is

worked along over a two-decked feed-table, passing over feed wheels, as *i*². The intermittent motion of these wheels is controlled purely by mechanical devices, instead of electrical, as in most machines of the sort. We can say of this, as of a great many other feeders, that it will be all right if it works, and experience only can determine this. The mechanism has the advantage of being comparatively simple.

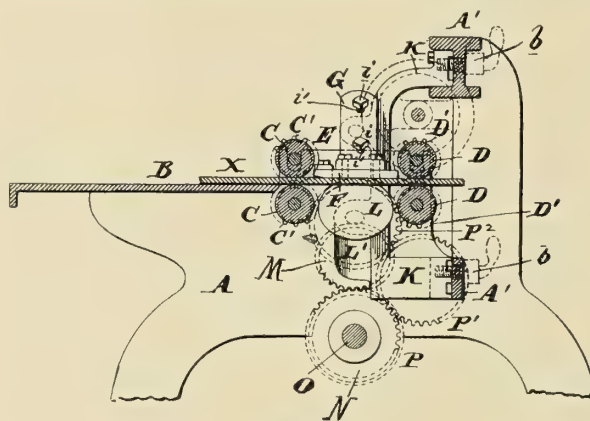
The Kidder Press Manufacturing Company, of Boston, has added another patent to its list, No. 610,329, by Francis Meisel.



No. 610,329.

This covers a paper cutting and winding machine designed to handle rolls of the extreme widths now made in many paper mills, often more than 100 inches wide, slitting them into two or more widths, and rewinding tightly into a form suitable for Kidder or other presses. The paper K is wound by frictional contact with positively driven winding cylinders. Otherwise there is nothing specially novel about the machine except its great size.

Henry P. Feister, of Philadelphia, has patented a card cutting machine, No. 610,526, which is adapted to making several cuts at the same operation, and also to beveling the edges of



No. 610,526.

the card. The card stock X is fed in on the table B, being carried in by the feeding rollers C C. Other feeding rollers, D D, carry off the stock as slit. The slitting is done by disks, as L, mounted at an angle on the spindle L' so as to act upon the edge of the card and bevel it while making the slit. To complete the operation of cutting the cards, the strips formed by the first cutting are passed through the machine the other way.

AN ENCYCLOPEDIA OF PRINTING.

Could not keep house without THE INLAND PRINTER. Have the bound volumes for many years, and find them a regular encyclopedia of printing and the printing business.—Charles S. Kessler, Supt. Miami Union Publication Co., Troy, Ohio.

AWARD IN THE GRAND FINAL CONTEST OF THE TOURNAMENT OF THE CENTURY PRESS.

THE presentation of the generous prizes offered by the Campbell Printing Press & Manufacturing Company to the successful pressmen in the recent final tournament for excellence in presswork on the "Century" press, took place at Battle Creek on Thursday evening, September 29. One thousand dollars in gold to the pressman and feeder making the best record for continuous work upon a "Century" press during the months of April and May, 1898, was an inducement calculated to bring out the best talent in the country, and this with the large number of contestants, due to the wide distribution of the Century press among the printers of the East and West and North and South, has made the success of the winners all the more pronounced. Mr. N. A. Fitzgerald, pressman, and Mr. Otis Sanborn, feeder, were the successful men. They are employed by the Review and Herald Company, of

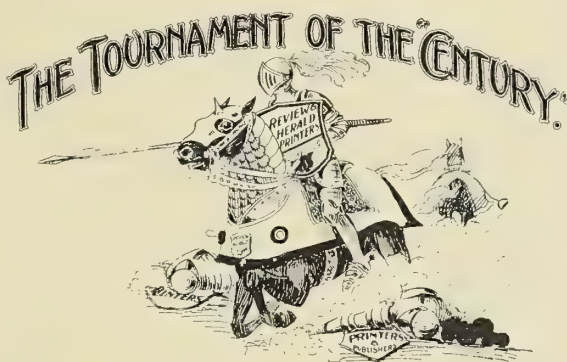
We understand that during the entire two months of this record-breaking work not a bolt loosened, not a journal heated, and in every respect did the machine fulfill the claims of its makers. At the close of the run a thorough examination of the press was made by the Review and Herald Company's machinist, and the press was found to be in as perfect condition as when it was first erected many months ago.

What the Campbell Company will do next is a speculation that many are indulging in. The company has earned a reputation for progressiveness and originality, not alone in its products but in its methods of presenting their advantages to the public. It has succeeded in placing a fine mechanism on the market and every press sold has made the purchaser a beneficiary—and not merely a customer to whom a press has been disposed of. Further, in their method of advertising, the Campbell people have directly and indirectly benefited the trade by a stimulation of that craft pride among pressmen which is so easily awakened by encouragement and as easily

SUMMARY

OF THE WORK PRODUCED BY MESSRS. FITZGERALD
AND SANBORN ON A "CENTURY" PRESS.
FROM APRIL 1 TO MAY 31, 1898

Run 670,675 impressions.
Made ready 62 forms.
Printed 15,365,767 pages.
Used 160 lbs. of ink.
Lifted 127,960 lbs. of paper, or 63 tons.
Time in make-ready. 90 hrs. 15 min.
Time in running. 387 hrs. 53 min.
Total time working during
contest. 478 hrs. 8 min.



SUMMARY

OF THE WORK PRODUCED IN THE SECOND BEST
RECORD ON A "CENTURY" PRESS, FROM
APRIL 1 TO MAY 31, 1898.

Run 633,650 impressions:
37,025 less than best.
Made ready 10 forms: 52 less than best.
Time in make-ready. 144 hrs. 55 min.:
54 hrs. 40 min. more than best
Time running. 392 hrs. 5 min.:
4 hrs. 12 min. more than best
Total time. 537 hrs.:
58 hrs. 52 min. more than best.

Battle Creek, and as THE INLAND PRINTER pointed out some time ago, the competitive plan of the Campbell Company interesting everyone in the trade, and gratifying to employers no less than their employees, induced the Review and Herald with its usual progressiveness to mark the success of Messrs. Fitzgerald and Sanborn in a fitting way by a public presentation of the award.

The chapel of the Review and Herald Publishing Company was therefore suitably and tastefully decorated for the occasion, and on the evening of September 29, as above noted, the presentation took place.

In addition to the large force employed by the Review and Herald Publishing Company, many of the most liberal and progressive business men of the city were present.

The presentation of the certificates of award was made by Mr. Henry W. Cozzens, Jr., in behalf of the Campbell Printing Press & Manufacturing Company, and at the close of a very interesting talk, in which he reviewed the growth of the Campbell Company and touched upon the policy and business methods it has always endeavored to pursue, he turned to the winners of the prize, who were sitting in full view of the audience, and in the name of the company he represented, handed them the certificates of award, together with \$1,000 in \$20 gold pieces, thirty of them going to Mr. Norman Fitzgerald, the pressman, and the remaining twenty to Mr. Otis Sanborn, feeder. This presentation was greeted with a prolonged outburst of applause.

Messrs. Fitzgerald and Sanborn made brief responses, thanking all concerned, and the Campbell Company in particular, for its generosity in placing such a magnificent prize within their reach.

Several prominent citizens made pleasant and appreciative speeches, calling attention to the great difference in the amount of work done by the winners and those making the next largest run, and congratulating the boys on their being successful in setting the standard of the world in the tournament of the "Century."

rendered moribund by indifference. THE INLAND PRINTER congratulates the Campbell Company, the successful pressmen and the Review and Herald Company on the outcome of the tournament.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

E. GRESS, Easton, Pennsylvania.—The composition and presswork on the samples submitted are both of high grade.

WILLIAM F. LEATZOW, Madison, Wisconsin.—The card submitted by you is well designed, neatly set, excellently printed and embossed, and colors nicely harmonized.

SAMPLES of commercial work and office stationery by R. H. Reams, McMinnville, Tennessee, are vigorous in style of composition, and the presswork is of good quality.

GERBERICH BROTHERS & DICKINSON, Vinton, Iowa, are printers who know how to do good work. Samples submitted are artistic in composition and excellent in presswork.

HUNTLEY S. TURNER, Ayer, Massachusetts, sends out a neatly printed blotter, illustrated with a three-color half-tone design. The composition and presswork is very well done.

L. A. GRAY, Portland, Maine.—The two cards sent by you are neatly set, but we think the division of the word "Tailor-ing" is better as here set, than as you have it on J. D. Carrigan's card.

"SOME SPECIMENS," from the press of The Blade Printing Company, Oceanside, California, printed in the form of a booklet $4\frac{1}{4}$ by 9 inches, oblong, are samples of very ordinary composition and presswork.

THE Capitol Printing Company, Montgomery, Alabama, is bidding for artistic letterpress work. The samples submitted show that in composition and presswork the company is able to turn out some very creditable productions.

WE acknowledge receipt of sample book of half-sheet ruled headings from the Union Card & Paper Company, New York. The samples include their "Deerlake," "Glenhurst," "Oakwood," "Old Vermont" and other

brands of papers, the whole forming a very convenient book of reference for those desiring to order letter-heads, note-heads, bill-heads, statements, etc. A complete price list is given on the back page of cover.

THE Herald Printing House, Auburn, Nebraska.—The "Mental Culture Club" programme is neatly set and well printed except the cover, on which more ink should have been used. Your own business card would look better if the "flub-dubs" were omitted.

A CARD sent by Frank W. Nickerson, South Chatham, Massachusetts, printed in a reddish brown and dark blue, is a specimen of very poor composition. The lettering is spread all over the card and the attempt at ornamentation is extremely amateurish.

A FEW samples of society work and announcements from the office of Ford Smith & Little Company, Los Angeles, California, are very good specimens of that line of work. The engraving, which is also done by the company, is artistic in design and execution.

"THE BUSINESS MAN'S HELPER" is a twenty-page booklet issued by the Lang-Bireley Company, Los Angeles, California, and is cleverly designed, artistically engraved and beautifully printed in colors and tints. The cover

to the craft, the balance being made up of well-displayed advertisements, many of which are in two colors. W. B. Judson and John W. Barry, the editors, are tendered our congratulations on their enterprise in planning and issuing such an interesting publication, the printing on which is of such excellent quality.

HARRY CALKINS, Tracy, Minnesota, sends some specimens of general commercial work, showing considerable aptitude but lack of trained taste in balance of display and blending and harmony of colors. THE INLAND PRINTER can advertise its patrons through its advertising columns only, rates for which can be had on application.

F. B. BARRETT and Edward Sutton, with the Alfred M. Slocum Company, Philadelphia, Pennsylvania.—The samples of work which you have forwarded are excellent in design, presswork, selection of stock and arrangement of colors. So well has your work been done that we cannot adversely criticise any one of the specimens submitted.

THE *Electrotype Journal* for October, published by the Franklin Engraving & Electrotyping Company, Chicago, has made its appearance. It is a handsomely printed sheet and shows samples of a variety of new electrotypes, calendars, etc., furnished by that company. It is a most instructive work for printers desiring to order engraving or electrotypes.

THE J. C. Winship Company, 195-207 Canal street, Chicago, is sending out some excellent samples of color printing and embossing. The work is well designed, colors brilliant and harmonious, and embossing particularly sharp and clean. The presswork is done by Michael Byrth, who is deserving of much commendation for the excellent results of his labors.

FROM across the Atlantic we have received a package of letterpress printing which is *AT* in quality of design, composition and presswork. J. Ernest Cheetham, 11 Queen Victoria street, London, England, is the person responsible for the production of the samples here referred to. Some prints of half-tone engravings have the softness and depth of color of steel-plate engraving. All the samples bear the impress of care in design and artistic excellence in execution.

THE menu of the banquet tendered to the United Typothetæ of America during the recent convention in Milwaukee, Wisconsin, is a neat booklet of eight pages and cover, printed on deckle-edged stock, in red and green ink. It is a very neat piece of typography, especially the front page of the cover, and is the work of Samuel P. Tod, with B. F. De Voe & Co., Milwaukee. We think if the titles of each page had been printed in red ink the work would have been improved in appearance.

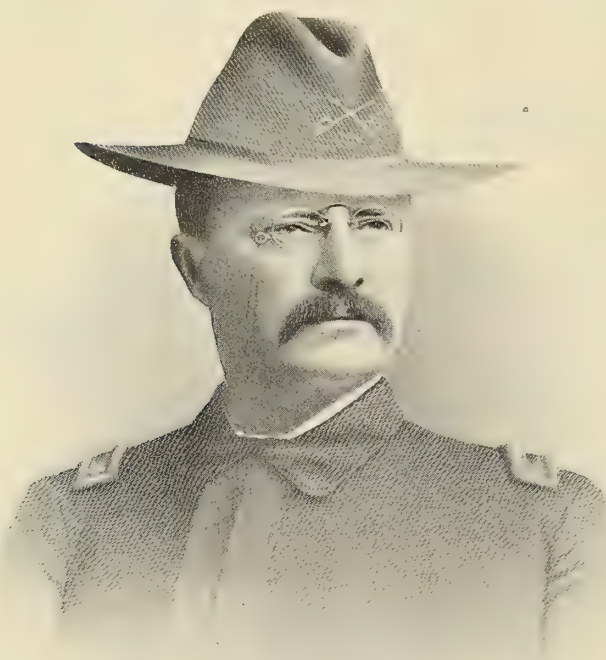
A COPY of the proceedings of the twenty-sixth annual session of the Arkansas Press Association, held in May, 1898, is a very good sample of plain book printing. The matter is well set, pages nicely made up, and presswork of good quality. The cover design is an appropriate one in green bronze and red, embossed. The work is from the press of the Arkansas Democrat Company, at Little Rock, Arkansas, which concern is to be congratulated on the excellent taste shown in this production.

HOLLISTER BROTHERS, 148 Monroe street, Chicago, have printed a four-page announcement, for the Apollo Musical Club, of the season's concerts annually given by that association. It is an artistic piece of typography, printed in brown and green, and the compositor is to be commended for the unique effect produced by the arrangement of rules and border on the first page. The matter on the other three pages is set narrow, leaving very wide margins on the outside of the page. The effect of this is somewhat pleasing, because unusual.

C. F. BICKETT, with the Carson-Harper Company, Denver, Colorado, submits a package containing a great variety of truly artistic work, the product of letterpress printing. The samples all show taste in the selection and arrangement of colors, accuracy in register, both in color and embossing, and a thorough knowledge of the value of light and shade in working half-tones, whether plain or in three colors. The purely commercial work is also of excellent quality of presswork, and Mr. Bickett has proved himself to be a workman of no mean ability.

THE *Street Railway Review* for August 15 is the convention number, and is somewhat out of the ordinary, being an unusually large issue of 142 pages. Its contents include convention announcements, historical sketch of Boston, the association and its work, and other matters of interest. A feature of the text pages is the printing of the half-tone cuts in a colored ink on tinted paper, and attaching them to the pages of the magazine. The edition is finely illustrated and printed, and contains a large amount of advertising. Only those in the printing and publishing business can appreciate the amount of work there must be on an edition of this kind, and Messrs. Windsor & Kenfield have reason to feel proud of this magnificent edition.

THE Williamson-Haffner Engraving Company, Denver, Colorado, have favored THE INLAND PRINTER with a copy of "Denver by Pen and Picture." The work is the most complete presentation of Denver's attractions we have seen. Besides statistical matter relating to the city, the book contains a large assortment of half-tone cuts showing the business blocks, churches, parks, prominent citizens, etc., as well as a fine double-page bird's-eye view of the entire city. A map showing the business portion of the city adds to the usefulness of the book. The photographs were taken by Joseph Collier and others. The descriptive text was written by Thomas Tonge; the engravings and wash drawings were made by the Williamson-Haffner Company; and the printing and binding done by the Capron-Stott Printing Company. S. Thayer is the publisher. All the people having to do with the getting out of the work are entitled to credit for the way the city has thus been presented to those who wish to know of its charms.



By courtesy Rembrandt Engraving Co., Philadelphia. Copyrighted, 1898.

COL. THEODORE ROOSEVELT.

has a neat design printed in two bronzes and embossed. The booklet is a very good specimen of letterpress printing, and ought to be productive of good results in the way of orders.

THE publishers of the *Daily and Weekly Gazette and Free Press*, Elmira, New York, forward some very creditable specimens of commercial work. The composition is neat and effective, and the presswork—in register, uniformity of color, and selection and arrangement of color—is very good.

MILO A. NEWHALL & Co., Salem, Massachusetts, submit a package of twenty monthly calendar cards, each one different from another in design. All are good specimens of printing—most of them in two colors and some in three. They are admirable advertisements and should be good trade-bringers.

FROM the press of Johnston & Peck, Newburgh, New York, comes a souvenir of the Wallkill Valley Farmers' Association, a book of 116 pages and cover, 8 by 10 inches, excellently well printed. The composition on the display ads. is striking, the make-up of the work is good, and the presswork all that could be desired.

GEORGE E. COAPMAN, with the Burnett Printing Company, Rochester, New York.—The booklets, folder and bill-head are good samples of artistic letterpress display, the letter-head—considering the amount of matter thereon—being very nicely arranged. The Y. M. C. A. Annual Announcement is a piece of good composition.

THE *Northwestern Lumberman* is celebrating the twenty-fifth year of its existence by issuing a mammoth edition recording the business and social features of Lumbermen's Day, at Omaha, and "Hoo Hoo" Day at Cleveland. The issue of September 15 consists of 178 pages, seventy-six of which are filled with news, reports of meetings, illustrations, and matters of general interest

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

GRAIN HALF-TONE SCREEN.—"Lithographer," Cincinnati, asks: "I am anxious to obtain a half-tone screen in grain instead of in mechanical lines. Inquiry made to the sellers of half-tone screens brings me the reply that there is no such screen made. As you are an authority on half-tone matters, I beg to ask if that is so?" *Answer.*—Charles B. Hall, 79 Fourth avenue, New York, will make for you any sized grain screen you require.

HALF-TONES IN WEEKLIES.—"A neglected feature," suggests *Newspaperdom*, "which might be used more widely by weeklies, is the printing each week of a half-tone portrait of some citizen, accompanied by a brief sketch of his life." This is a profitable hint to publishers and many have already found it so, but to engravers it is a fine field to cultivate when seeking new business. Now that it has been found practicable to print half-tones on the fastest of web presses, this method of illustrating is bound to come into common use in even the smallest newspapers.

ALUMINUM FOR ACID TRAYS.—"Progress," Pittsburg, Pennsylvania, wants to know why, if aluminum is not injured by strong acids, it is not used for the utensils of the photo-engraver. Funnels, trays, and even the silver-bath holder, he thinks, might be made of this metal. *Answer.*—Leaving out of consideration the question of cost, as glass will always be the cheapest material to make such utensils of, there is this advantage glass has, that by looking through it you can determine when it is clean; but the most serious objection to the use of aluminum is that it is easily attacked by alkalies. As all process workers use potash, soda and ammonia, aluminum utensils would be soon destroyed.

COLORING DRAWINGS FOR PUBLICATION.—"Artist," Moundsville, West Virginia, asks among other questions: "Can colored plates, as published by *Truth*, be taken from pen-and-ink sketches, and should they be colored before being sent in?" *Answer.*—The colored pictures in *Truth* are made from colored drawings. The three-color process is used as a basis and the colors are scraped away or added to on stone. The majority of artists prefer to make their drawings in colors, and some few publishers encourage it because the originals are more salable afterward. When the colored pictures are to be reproduced in half-tone a photographic copy of it is first made with a Cramer slow isochromatic dry plate. This translates all the colors into monotone, retaining their proper values of light and shade. From this photograph the half-tone is made.

OPAQUE LINES ON WET-PLATE NEGATIVES.—"Puzzled," Buffalo, writes: "Kindly let me know through your process department what is the cause and remedy for a chemical deposit on the surface of a wet plate in the shape of fine opaque lines, curved and zigzag, that make their appearance occasionally on our negatives." *Answer.*—The opaque lines complained of will be most likely to come from some of the silver bath solution flowing from the upper edge of the glass downward over the sensitized surface during the exposure; or by capillary attraction the solution will be drawn upward on the surface of the plate. Each drop or line of solution on the sensitive plate forms a lens in itself and concentrates the light during exposure on the sensitive film immediately under it, so that in development that spot or line shows the effect of being overtimed, and is consequently more opaque than the rest. The remedy is to well drain the wet plate on a piece of blotter and wipe off the upper edge of the plate with tissue paper, and also wipe the back of the plate before placing it in the holder. Another thing to be remembered: the sensitized wet plate

should not, after draining, be turned upside down before being placed in the holder. Further, the plate should rest in the holder on two silver wires and not come in contact with wood on any side.

TRANSFERRING ENGRAVINGS TO WOOD.—J. S. W., Hastings, Nebraska, inquires: "Can you give me recipe for softening the ink on an engraving so that it may be transferred to a wood block for engraving? I have been using potash, but it colors the cut from which the transfer is taken." *Answer.*—This is an oft-repeated question and has been answered before in this column. The following mixture has been used successfully:

Common yellow soap	1 1/2 ounces
Hot water	20 ounces
Spirits turpentine.....	4 ounces

Have the soap dissolved in the hot water and the solution cold before adding the spirits of turpentine. Float the print to be transferred in the solution, back down. When it is thoroughly wet, lay it on a blotter to remove surplus moisture. The wood block being prepared as usual, with a little whiting and white of egg or size rubbed into its surface, the damp print is laid face down on it and submitted to heavy pressure for a minute, when it will be found the ink from the print will be left on the wood block.

PREPARING ASPHALTUM FOR SENSITIZING PLATES.—"Querist," Quebec, asks for information regarding sensitive asphaltum and how to prepare it. *Answer.*—You can buy asphaltum purified for use. The method of purifying is simply the removal of that portion of the asphaltum that will dissolve in ether. If you cannot buy it already purified, then obtain some Egyptian or Syrian asphaltum, grind it to a powder and pour it into a wide-mouthed bottle half filled with ether; cork the bottle tightly, shake well, and let it stand over night. The next day decant carefully all of the ether, which is now a dark-brown liquid; add more ether to the bottle, shake, and let it stand over night and decant the ether as before, repeating this operation until the ether is colorless. Pour off the last ether and empty the remaining asphaltum on a plate so as to evaporate the ether completely. This should be done in a darkroom, as this asphaltum residue is sensitive to light. To prepare the sensitizing solution for zinc or copper plates, dissolve 1 ounce sensitive asphaltum, 10 ounces benzole. Filter this solution thoroughly in the darkroom. Flow it on the copper or zinc plates as if it were enamel, and whirl slowly until dry. The exposure in sunlight will be at least twelve minutes, and in diffused light at least two hours. Develop the print in a dish of turpentine. Rinse off the turpentine with benzine and wash off the latter well with water before etching. This is the whole asphaltum procedure, and is tedious, and yet there is no advantage in the result over the quicker albumen or enamel processes.

HALF-TONE NEGATIVES, AND THE ASPHALTUM PROCESS.—Robert Wilmans, Dallas, Texas, writes: "By the aid of 'Jenkins' Book' I have succeeded very satisfactorily to myself in making half-tones. However, I understood wet and dry plate photography before taking engraving up. Two troubles still harass me, one in half-tone and one in zinc: No matter how flawless my negatives appear before intensification, upon intensifying with potassium, mercury and sulphuret ammonia the negatives finish up full of blemishes and pin holes. Then, in attempting zinc etching, no amount of care will save the finest lines by the use of the albumen and inking process. I made an attempt to use asphaltum, but the same negatives that gave good prints by the bichromate method did not give anything more than shadows. I exposed from five minutes to three hours in the sun. I prepared the sensitizing solution by dissolving the best Syrian asphaltum in rectified turpentine, precipitating with ether, then washing with ether until it was clean before dissolving it—1 ounce to 16 ounces benzole. Made this last part in darkroom, and kept it in a non-actinic bottle. Now

where is the trouble? I watch your department with interest every month, and have been helped out of more than one snarl by it; but I am snagged now, and may stay there until you give me a helping hand." *Answer.*—Your chief trouble is evidently the want of absolute transparency in the finest dots in the half-tone negatives. They must show absolutely clear glass when looked at as ambrotypes, by reflected light. Use copper and silver to intensify with and a clearing solution, and the negatives will be satisfactory. As to the preparation of the sensitizing solution of asphaltum, see answer to "Querist" in this department. The asphaltum method is all right, but owing to the shortness of life it will never come into general use in this country where time is so valuable.

TRADE NOTES.

J. H. SIEDENBURG has been elected president of the American Association of Photo-Engravers for the unexpired term in place of H. A. Jackson, resigned.

E. F. BROWN has disposed of the *Press*, Three Oaks, Michigan, after conducting it successfully for seven years, and purchased the *Daily Tribune*, Florence, Colorado.

THE McCluer Printing Company has been incorporated at Chicago, to do a printing and publishing business. Capital, \$10,000; incorporators, Amos Pettibone, Henry F. Sawtell, George W. Warvelle.

THE American Type Founders Company has sent out a circular dated Portland, Oregon, October 6, announcing that J. X. Brands has retired from the management of their Portland and Spokane branches.

At the annual election of the Chicago Society of Proofreaders, held on October 13, the following officers were chosen: President, Samuel K. Parker; vice-president, L. H. Richards; secretary, Henry R. Boss, 232 Irving avenue; treasurer, E. T. Gilbert.

THE plant and good will of the photo-engraving department of the Levytype Company, established for upward of twenty years at 630 and 632 Chestnut street, Philadelphia, have been disposed of to E. Halfenson, who will continue the business at the same address.

SLADE, HIPP & MELOY, dealers in bookbinders' supplies, have removed to new quarters at 139 East Lake street, Chicago, where they occupy the entire building. They have built up a large trade, and the removal was made necessary by the increasing business.

WE understand that Mr. Henry W. Cozzens, Jr., formerly connected with the New York office of the Campbell Printing Press & Manufacturing Company, has recently arrived in Chicago to take charge of its Western business, with headquarters at 334 Dearborn street.

ALONZO H. HARRIS has resigned as secretary, treasurer and business manager of the *Bulletin*, Norwich, Connecticut. The new officers of the company are as follows: President, Hugh H. Osgood; secretary and treasurer, Charles D. Noyes; business manager, William H. Oat.

P. J. MAHON and Carl Mauch have formed a partnership called the Artistic Advertising Company, 225 Dearborn street, Chicago. They prepare newspaper and magazine advertisements, booklets, catalogues, etc., Mr. Mahon doing the writing and Mr. Mauch the designing and illustrating.

EDWARD C. TANGER has announced his resignation as superintendent of the Post Express Printing Company, of Rochester, New York, and his engagement with R. J. Oliphant, of Oswego, New York, as manager of the printing and lithographing departments of that establishment.

ROBERT and LINN LUCE, proprietors of the Press Clipping Bureau, of Boston, Massachusetts, have issued a neat souvenir of their tenth year in business. They have been very prosperous in their enterprise, and state that their bureau has been

advanced more by the trade and class papers than any other classes of customers put together.

THE sympathy of the trade and of THE INLAND PRINTER is with Mr. J. H. Behrens, president of the Franklin Engraving and Electrotyping Company, of Chicago, in his recent loss of his wife, by death. Resolutions of condolence have been sent Mr. Behrens by the trade in New York and elsewhere.

OLIVER M. DREBERT, of the firm of Gether & Drebert, Milwaukee, was married to Miss Margaret Monahan, of Cleveland, on September 28. Mr. Drebert's associates and business friends wish him all joy in the new partnership, and THE INLAND PRINTER desires to be included among the well-wishers of the happy couple.

EDWARD L. BURCHARD, formerly of THE INLAND PRINTER staff, has received notice from the Treasury Department of his selection as chief of the library and archives division of the Coast and Geodetic Survey of the United States. Competitive examinations for this position were held last July under the United States civil service commission in all the principal cities, and his appointment was made in accordance with its rules. Mr. Burchard was librarian of the Field Columbian Museum of Chicago for three years and at one time secretary of the Chicago Library Club.

ANNOUNCEMENT is made by the Bauersche Giesserei, Frankfort-on-the-Main, Germany, of the retirement of Mr. Edward Kramer from the active management. Mr. Kramer is constrained by considerations of health to take this step, although after twenty-five years of service he is surely entitled to a well-earned rest. He will remain, however, financially and otherwise interested. To his place will succeed Mr. George Hartmann, who will in future sign the firm's name. It is safe to predict for this far-famed German type foundry continued prosperity under its reorganized management.

THE INLAND PRINTER'S CIRCULATION.

The publishers of THE INLAND PRINTER are constantly in receipt of letters of commendation from readers and advertisers, but seldom make use of them for advertising purposes, the policy being to let the paper do its own talking, and show



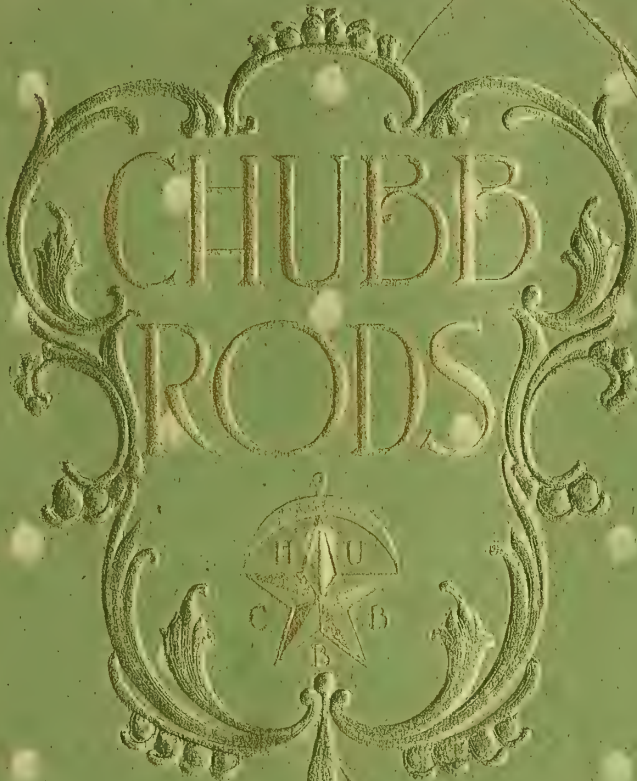
MINIATURE REPRODUCTION OF THE "DACHSHUND HOLDUP."

readers by the matter it contains, and advertisers from results they secure by use of its pages, of what value the publication is. The advertising man of the Monon Route has sent us the following letter, however, which we deem worthy of reproduction:

Publishers Inland Printer, Chicago:

CHICAGO, October 5, 1898.

DEAR SIRS,—We never thought, when we gave you our picture of the "Dachshund Hold-Up" as our advertisement for your April number, of the "hold-up" that would follow in our own case. The first day's mail after the appearance of the picture brought over two hundred responses, and they followed thick for the next two or three months, coming from all parts of the U. S. and Canada. In fact, they are still coming, often from more the Dominion, Mexico and South America. The dachshunds have gone to refrigerated Sitka, where they can only run a salamander under it; and to Yuma,



*FISHING
TACKLE*

TO properly handle the embossing of high-class work requires a special equipment. Many printers are not in a position to get the best results in embossing for their patrons. To such we have a proposition to make. Send us the embossing parts of your orders, let us give you our trade figures. You will save money, save time and worry, and gain much in reputation. Our plant is complete in every detail for good, quick, and artistic work. We recommend for high-grade Embossed Work Victorieux Cover Papers (process patent applied for). Made by Niagara Paper Mills, Lockport, N. Y., U. S. A. ❖ ❖ ❖ ❖

GRIFFITH, AXTELL & CADY COMPANY,

DESIGNERS AND EMBOSSEERS.

Holyoke, Mass., U. S. A.

"A MINT OF HINTS" is the title of one of the handsomest sample books ever issued by a printing house. It contains thirty-three elegant embossed designs—similar to the one shown on this insert—each design being worked in from one to five harmonious colors. The book will prove a mighty help to any printer who wants to get catalog orders. It cost us \$2.00 a copy to produce, hence we have put a small charge of one dollar per copy on it (delivered by express prepaid); and if it is not what you want, return it to us by prepaid express, and your dollar shall go back to you. If you like it and send us an order for embossing, we will deduct the one dollar from our bill when you make settlement. Send money by check, draft or money order, payable to the order of Griffith, Axtell & Cady Company, Holyoke, Mass., U. S. A.

A COMPETENT JUDGE SAYS:

The Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, is noted for the excellence of its typographic productions, but the samples of embossed book and catalogue covers submitted by them far surpass anything that has reached us from other printing establishments. There is apparently no limit to the variety of design, treatment, and color to which this company gives itself when planning a new creation in the line of artistic covers. It is impossible to describe the beautiful detail, the delicacy of coloring, the rich effects produced by its method of executing this class of work; it must be seen to be appreciated. Among a large number of designs before us no two resemble each other. The conception is entirely distinct in each case. Mr. J. Eveleth Griffith, the treasurer and manager of the company, is to be congratulated on being able to secure such a staff of artists in the designing, engraving, printing and embossing departments of his establishment.—*Inland Printer, February, 1898.*

We recommend for high-grade Embossed Work Victorieux Cover Papers (process patent applied for). Made by Niagara Paper Mills, Lockport, N.Y., U.S.A.

where they oil their presses by the sweat of their rollers. Passamaquoddy Bay and the Golden Gate have bid for the funny puppies, and the æsthetic girls of the Riverside Press have testified their admiration of the "kid," as well as the tramp printers of Idaho and Texas. (No offense, gentlemen, the peripatetic compositor is the *avant courier* of civilization.) England, Ireland, Scotland, Germany and France, Australia and New Zealand have asked for the pictures, and their contributions form an interesting stamp and coin collection.

I do not argue that the picture is a good ad. for the railroad. We do not claim that it is. But it is a funny picture, with no end of human interest, and is wonderfully "catchy." It has made more laughter throughout the world, I do not doubt, than any other picture ever printed—and that is enough.

In conclusion, I will say that I have a much higher opinion of THE INLAND PRINTER as an advertising medium than I had before this experiment. I used to think it was only a printer's paper—now I regard it as an electric search light, sending its rays into all parts of the civilized world.

Yours truly, FRANK J. REED, G. P. A.

N. B.—I inclose some verses sent by a Waco (Tex.) printer.

These lines are libelously attributed to the editor of the Waco (Tex.) *Owl*, but we doubt the advertising man's correctness in this regard, as Waco editors never write in North American Dutch. Here are the verses:

DOSE DACHSHUND PUPS.

I feels so sorry for das kind;
Das little Monon kind;
His mittagessen's all gespilled—
Dey treat him like one rubber ball,
Dose Dachshund pups;
He doesn't get no fun at all—
Das kleines, liebe kind!

Aber nicht! Dose Dachshund pups;
Dose little Monon pups;
I'd like to fill mine pelly out
Mit lager bier und sourkrout—
Oh, don't I wish I some day could,
Like what they done mit baby's food—
Dose Dachshund pups!

Brinters' teufel pups—dot's right—
Poor, kleines kind! He'd oughter fight!
Fat takes for two; but hein!
Get onto dat Slug 8 und 9!
I shouldn't like dot dey vas I
Ven dot small form
Goes all to pi!

—Johan Schmitberger, Waco, Texas.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

A NEW FOLDING MACHINE.

Chambers Brothers Company, of Philadelphia, are placing before the trade a new drop-roller, side-guide folding machine, with automatic point attachment which has been tested to their satisfaction and received the commendation of both printers and binders. We will have more to say concerning this new feature in a later issue. They report the recent sale in one city alone of six of their folding machines to four different houses in a period of a little over one week.

FINE EMBOSSING.

Readers will remember the beautiful embossed sheet which appeared in the September number of THE INLAND PRINTER, furnished by the Griffith, Axtell & Cady Company, Holyoke, Massachusetts. We have pleasure in showing in this issue another embossed sheet by the same company. The design and coloring are entirely different, but the way the embossing is done shows, as well as the other sheet did, what the abilities of this house are in the line of embossing. This firm makes a specialty of this work, and calls the attention of the trade generally to the fact that it is in position to get the best results,

and can furnish designs and attend to work of this description in the most prompt manner. There are numbers of firms who desire a handsome embossed cover for a catalogue, but cannot handle it themselves. If you want to get one to please you write to Griffith, Axtell & Cady Company.

TARCOLIN.

Rev. Henry Ward Beecher once said, "The elect are who-soever will, the nonelect, whosoever won't." In material matters, the provident printers are those who use Tarcolin; the improvident, those who do not. Of the twenty thousand printers in the United States, several thousand are using Tarcolin to their great advantage. Other thousands should know its benefits, which they can ascertain by sending their address to the manufacturers, Delete Chemical Company, 126 William street, New York.

BRASS EMBOSSING DIES.

The only perfect die for embossing is the engraved brass one. All of the best work is produced by such dies. Messrs. C. Struppmann & Co., 260 Hudson avenue, West Hoboken, New Jersey, whose advertisement appears on page 144, call attention to their facilities for making such dies. They are especially anxious to show people in the West what they can do in this line, and how quickly orders can be filled. They also hope to have correspondence with printers and lithographers everywhere in reference to their specialty.

SECONDHAND PRESSES.

The special attention of readers is called to the advertisement of the Bronson Printers' Machinery & Warehouse Company on page 148. A number of rare bargains have been added to the list this month, especially under the heading of "Two-Revolution Presses." Printers wishing thoroughly overhauled and first-class machines in every respect can make no mistake when purchasing of this company. Some of the presses are practically as good as new, and are sold at prices so reasonable that the advantage of making purchases is at once apparent. Look over the list. You may see exactly what you want.

BRANCHING OUT.

The F. Wesel Manufacturing Company, of New York City, one of the largest manufacturers and dealers in printers' electrotyping and stereotyping machinery in the United States, have recently added to their already large facilities in the borough of Brooklyn another extensive building to be known as Factory No. 2. It is located in close proximity to Factory No. 1, being about the same size. This new building is being fitted up with the latest and most modern machinery, and will be occupied at once with an additional large force of mechanics. This has been made necessary by this enterprising firm's steadily increasing business.

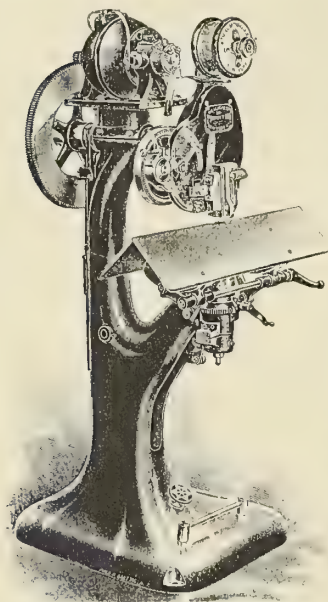
STEEL DIE STAMPING IN COLOR.

Many printers desire to take orders for steel die letter-heads and cards who are not fitted up for doing work of this kind. It will now be possible for them to do it, as the American Embossing Company, of Buffalo, New York, whose advertisement appears elsewhere, are making a specialty of work of this kind. They care more particularly for large runs that cannot well be handled by smaller establishments, and can make prices on work of this kind that are entirely satisfactory. They have recently issued a specimen book showing examples of a number of dies made by them stamped in various colors of inks and bronzes. The book also contains samples of over one hundred different kinds of paper for office stationery, together with prices for making dies and doing work complete. They cannot undertake to send the expensive specimen book free to

everyone, but those desiring it would do well to correspond with them. They make special prices to the trade, and where orders come direct from consumers they guarantee to do the work at a figure that cannot fail to be satisfactory and at the same time protect the printer. The work done by their steel die presses is of a high grade, and no more stylish or dainty headings can be produced than by their process. Correspondence is invited.

J. L. MORRISON COMPANY'S NEW WIRE STITCHER.

The J. L. Morrison Company, 60 Duane street, New York, and 28 Front street west, Toronto, Canada, can furnish the stitcher shown in the accompanying illustration, or any of their six styles of "Perfection" stitchers, with or without a motor.



This illustration is their No. 7 stitcher, which is their last machine. A larger cut of it is shown in their advertisement on page 144. It has all patented improvements and an individual $\frac{1}{4}$ -horse-power specially constructed motor attached. One special feature of this stitcher is the patent adjusting roll feed that prevents the weakening of the round wire by flattening, owing to the removal of all rigidity and liability to breaks by the use of this patent new spring feed. Among other special features are: Automatic setting from one sheet to one inch accurately; no change of parts needed when changing from round to flat wire; sizes of round wire

used 21 to 25, inclusive, and flat 21 to 25; space between head and casting 12 inches, with a drop of 15 inches, thus admitting the largest newspaper to be stitched, and also specially adapted to the stitching of calendars; automatic setting of saddle to table, and vice versa, without the removal of either; durability of all wearing parts.

LATEST IN STEAM TABLES.

The most tedious moments during the process of getting out a daily paper are when the last form leaves the composing room and the "starter" stereotype matrix is being dried. How to shorten the time has been a problem. To improve the steam table was the question. This was left for the F. Wesel Manufacturing Company, of New York, to demonstrate, and today they are manufacturing the only steam drying table that will dry a matrix in two minutes *and less*. They have met with such marked success that many of these tables are now in use throughout the country. In fact, most of the large dailies have discarded their old, slow-going ones and have substituted the "Wesel Success Table" instead.

CHANGE OF NAME.

J. M. Jones & Co., of Palmyra, New York, manufacturers of the Jones Gordon press, Lightning Jobber press and the Ideal cutter, have sold their business, including all real estate, patents, and everything belonging to the business, to C. H. Jones, who for the past six months has been managing the business, and Moses W. Donnally, of Charleston, West Virginia. Will E. Forsyth, who for a number of years has been engaged in business with Mr. Donnally, has bought part of Mr. Donnally's interest and will take up his residence at Palmyra

and take an active interest in the business. For the present Mr. Donnally will attend to his interests in West Virginia. The business will be conducted under the name of the John M. Jones Company.

PRINTING TYPEWRITTEN LETTERS.

The "Copy Process" imitation typewritten letters are growing in demand, and the Adamson Typewriter Press Company are now pushing the specialty in small cities and towns, they having already assigned exclusive rights in most all large cities. They manufacture three sizes of the Typewriter press, disk covers and two-color attachments for all sized jobbers, and a full line of all colors of assimilating printing inks and typewriter ribbons. See advertisement in this issue.

THE HUBER ROTARY LITHOGRAPHIC PRESS.

We call attention to the advertisement of Harris & Jones, of Providence, Rhode Island, selling agents of the Huber Rotary Lithographic Press. Only recently has printing from aluminum plates been perfected, and this is made possible by the valuable characteristics of this metal, when properly prepared, of being capable of presenting a smooth surface which permits the printing of fine engraved, stipple and line work, equal to the same work printed from stone. In fact, there is no class of work hitherto produced by stone that cannot be equally well produced from aluminum plates, and the Huber Rotary Lithographic press makes it possible to produce such work at a much higher rate of speed than the flat-bed stone presses.

STILL ANOTHER NEW MACHINE.

The Brown Folding Machine Company, of Erie, Pennsylvania, advise us that they have just completed a new style of folding machine for one of the largest printing houses in the country that has a larger range of work than any paper folder ever constructed. The minimum and maximum range of this machine permits of almost any demand that may be made upon it. The automatic pointing device is purely mechanical and positive in its workings, no electricity being used whatever. The following figures give the range of this remarkable machine: Double 8s, 42 by 60 down to 25 by 40 inches; single 16s, 30 by 42 down to 20 by 25 inches; double 16s, 42 by 60 down to 25 by 40 inches; quadruple 16s, 42 by 60 down to 25 by 40 inches; double 24s, 30 by 31½ down to 25 by 30 inches; quadruple 24s, 31½ by 60 down to 30 by 40 inches; single 32s, inset, 42 by 60 down to 25 by 40 inches; double 32s, 42 by 60 down to 25 by 40 inches; quadruple 32s, 42 by 60 down to 25 by 40 inches. It hardly seems possible to embody so large a range in one piece of mechanism, but Mr. W. Downing, manager of the company, states that a written guarantee will be given to all purchasers.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

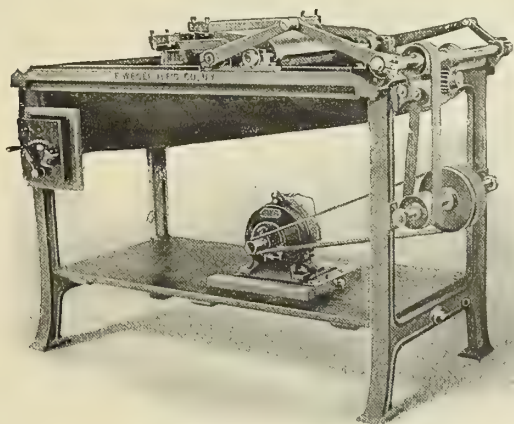
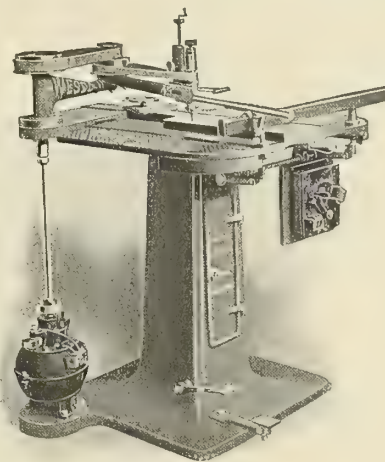
EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. THE INLAND PRINTER CO., Chicago.

FOR SALE—THE INLAND PRINTER complete, except first vol., in first-class condition; make offer. "N 1152," INLAND PRINTER.

NICHOLS' PERFECT ORDER BOOK, capacity 3,000 orders. \$3.00. At foundries or FRED H. NICHOLS, Lynn, Mass.

The economical and better

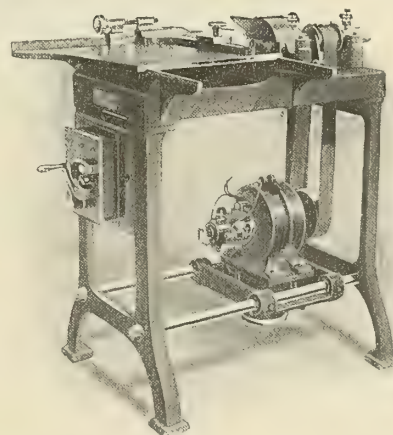
method of operating machinery of every description is with **Lundell Motors**. The point that will appeal most forcefully to shopmen and manufacturers is the opportunity offered for a decrease in operating expenses. Long lines of shafting and a flapping wilderness of belting have ever been the familiar environments of machinery. It has been an expensive method at best, because whether all the machines or only one, is operated, the long shaft with its load of pulleys and belts and power-consuming bearings must be kept in motion.



A great contrast is evident with electrically driven machines. There are just as many opportunities for economy as you have machines, because *no power is used except right where work is being done*. Every machine is started or stopped, run fast or slow, or reversed, absolutely independent of every other machine in the shop.

The Lundell Motor method of driving machinery is

**Economical
Flexible
Simple
Safe
Reliable
Clean**



We will be pleased to give estimates of cost, plans and advice. Correspondence solicited with printers, binders, engravers, electrotypers or anyone interested in the operation of machinery. Address Press Department

Sprague Electric Company,

CHICAGO:
Marquette Building.

20 Broad St., New York City.



Singing the Praises

of Inks is what we wish to do in this advertisement. And the Inks we talk are the **QUEEN CITY**. They have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties which you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

Queen City Printing Ink Company,

Home Office, Cincinnati, Ohio.

*Branch, 347 Dearborn Street,
Chicago, Ill.*

HISTORY.

History is a record of facts. Prophecy is what is to come

The history of the Huber press is one of facts.

For twelve years the Huber press has been on the market and there are thousands in use. There are none for sale secondhand. The first sold are today running, and are giving the best of satisfaction. The Huber has kept up with the times, until today the Huber is pronounced by those using it

- 1st. To be so well built as to need no repairs.
- 2d. To run as fast as it is possible to do good work.
- 3d. To be so simple in construction, so smooth in operation, so accurate in register, so strong in impression, so perfect in distribution, as to be the leading printing press in the market.

The Huber has four four-inch steel tracks, the bed moving on hardened steel anti-friction rollers.

The Huber has a full-tooth register rack, locking bed and cylinder from headline to tail of sheet, insuring perfect register.

The Huber has a pyramid of nine interchangeable form rollers.

The Huber has back-up motion, brake and front delivery.

The Huber has the crank motion—the ideal principle of moving a heavy body at high speed.

The Huber is bought by the largest and most successful printers in the United States.

We ask you to let us explain to you the Huber, and why it is the cheapest policy to buy the best.

VAN ALLENS & BOUGHTON,

19 to 23 Rose Street, 59 Ann Street,

NEW YORK.

Western Office, 277 Dearborn St., CHICAGO.

Telephone, 801 Harrison.

H. W. THORNTON, Manager.

Agents Pacific Coast :


HADWEN SWAIN MFG. CO.,

215 Spear Street, SAN FRANCISCO, CAL.

TELEPHONE MAIN 548



DESIGNING
AND
ILLUSTRATING
A
SPECIALTY



**BLOMGREN
DROS & CO**
HALF-TONE ZINC AND WOOD
ENGRAVERS
AND ELECTROTYPERS
175 MONROE ST.
CHICAGO

AT OUR EXTENSIVE WORKS IN
NEWARK, N. J., AND
HANOVER, GERMANY,

from choice materials and by processes
peculiarly our own

We make

the lampblacks, dry colors and varnishes
forming the components of our

Inimitable

Printing

Inks

JAENECKE BROS. & FR. SCHNEEMANN.

(ESTABLISHED 1843.)

*Offices—NEWARK, N. J., and
No. 536 Pearl St., NEW YORK.*

WESTERN BRANCH :
188 MONROE STREET,
CHICAGO, ILL.

ELECTRO-TINT ENGRAVING CO.
1227-29 RACE ST. PHILADELPHIA



**DESIGNING and
 ENGRAVING
 by all methods**

**HALFTONE,
 ZINC-LINE WORK,
 THREE COLOR PROCESS
 CLAY MODELLING.**

**ILLUSTRATIONS
 FOR ALL
 PURPOSES**

Send 10 cents in stamps for miniature Stock Album, "Reproductions of Celebrated Paintings."

(See specimen of stock subject, page 328.)



IF
YOU
ARE
"GOOD"
YOU GET ONE.

Plain Talks by The Manager. II.

“I Want More Push and Less Pull.”

This remark was made a few weeks ago by the Junior member of one of the largest printing Concerns in the United States. He was emphasizing to the writer his determination to increase the earning capacity of every square foot of floor space in his pressroom. This man recognized the absolute necessity of greater production per square foot, and he had the right idea of getting it, and as he had machines to back him up, he got it!

Another man came to the writer—this one in trouble—here is his story: He had been doing cheap bookwork, 32 pages, forms of 1,000 impressions each. Of these he printed $8\frac{1}{2}$ forms a day and got \$1.20 per thousand. His competitor, operating 00 Centurys, took the work at 80 cents per thousand for 32 pages; doubled the sheet, thus running 64 pages, at \$1.60 per thousand, and produced 10 forms per day, per press. Here, then, one man was finding it hard to earn \$10.20, gross, per press, whereas the other earned \$16 gross, and had no difficulty in keeping the work, and was well satisfied to pay his men a bonus for their push.

Compare, now, the two cases—in the first the customer was dissatisfied, the printer unfortunate, and his men, most of the time, laid off; in the other, the customer was pleased, the printer prosperous, and his men getting steady work and good pay. From all standpoints, is not the last case more healthy than the first?

It has been said that when employers give their workmen the best tools procurable, and encourage them in the more economical and rapid production of work, printing, as an industry, at once becomes profitable. The writer has seen many houses rejuvenated on these lines, during the past eighteen months, and has yet to observe a single case in which immediate satisfaction did not result.

Ullman's Inks

in use for thirty years by printers and publishers who prefer
QUALITY to PRICE.

Now cheaper than their poorest imitations.

What are formulas without ability or experience?

You may buy Inks named like ours from salesmen who
formerly sold ULLMAN'S INKS, but

**No Inks are ULLMAN'S Inks
Unless they're made by ULLMAN.**

Ullman's Herald News,
Ullman's Zulu Black,
Ullman's Extra Fine
Government Cut Black,
Ullman's Nubian Black,
Ullman's Poster Inks,
Ullman's Fine Colored Inks,
Ullman's Litho. Inks.

They Tell the Tale.

Sigmund Ullman Company,

146th Street and Park Ave.,

New York City.



This is a
Specimen
of our . .

40c. Cut Ink



IT IS BLACK AND
CLEAN WORKING

You can see that
at a glance

Regarding its other Qualities

It is dense, soft and
free-flowing. Dries
rapidly when printed.
Some of our customers
claim they can send
work to the bindery in
3 hours after printing.

NO OFF-SETTING
NO SLIP-SHEETING



IT IS SOLD AT . .

40 cents in pound lots
40 cents in 100 pound lots
40 cents in 1000 pound lots

No Discounts.—40c. net

F. E. OKIE CO.

Manufacturers of High Grade

Printing
Inks

KENTON PLACE, PHILADELPHIA



THREE GRADES . . .
of Softness of this Ink
always in stock; try it

This Specimen is one of our Standard Colors



Job Red H



It is a Fine Worker ~ ~ ~ Price, \$2.00 list



F. E. Okie Company

Manufacturers of High Grade Printing Inks

Kenton Place ~ ~ ~ Philadelphia, Penna.

Philadelphia, Feb. 18th, 1898.

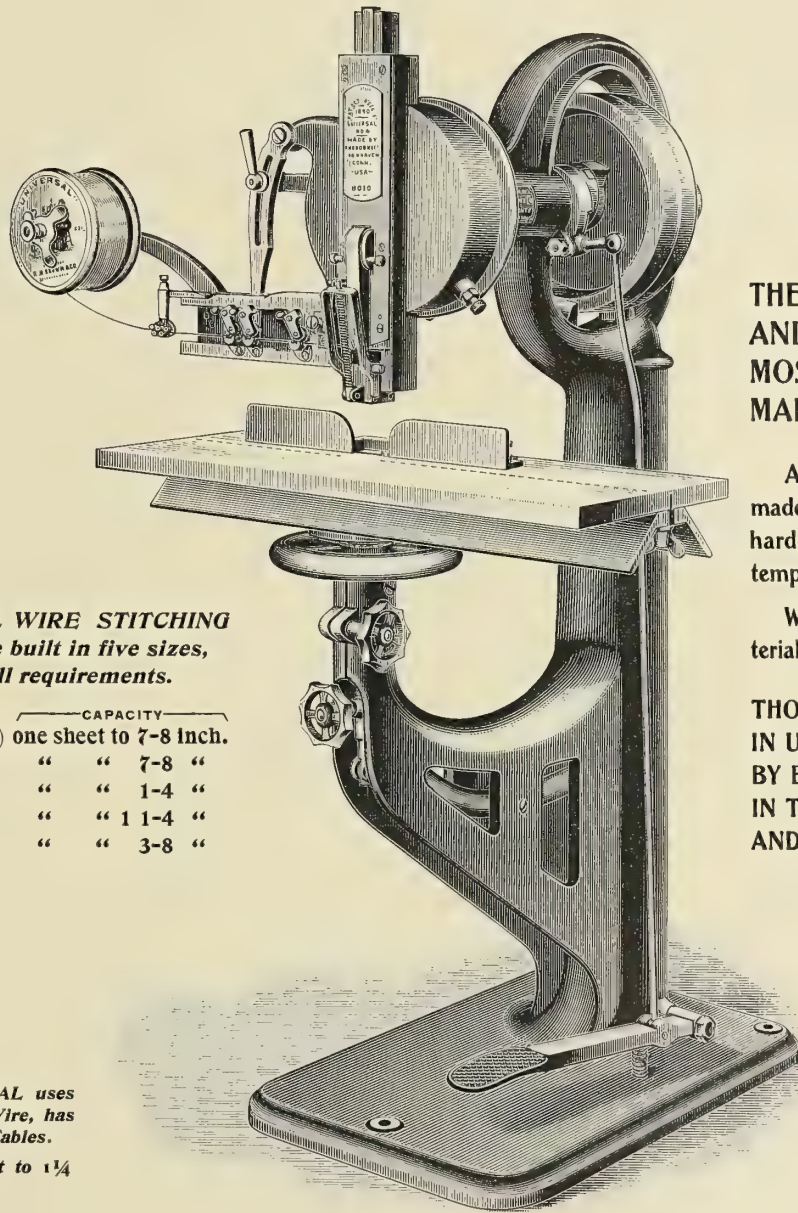
Messrs. F. E. Okie Company, Philadelphia,

Gentlemen:—For many months past we have been using your 40c. Cut Ink in large quantities and we have never had an ink that gave us as much satisfaction in its use. It has proven all you claimed for it, and more, as we can show you better results than you have in the specimen pages you have been using in the "Inland Printer," and with this identical ink. You may duplicate our order of January 27th, 1898, for two hundred pounds in ten pound cans. Yours truly,

CHAMBERS PRINTING HOUSE.

F. V. CHAMBERS.

The niversal Wire Stitching Machines.



The UNIVERSAL WIRE STITCHING MACHINES are built in five sizes, adapted to all requirements.

	CAPACITY		
No. 1 (Double Head)	one sheet to 7-8 Inch.		
2	"	"	7-8 "
3	"	"	1-4 "
4	"	"	1 1-4 "
5	"	"	3-8 "

Number 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables.

Capacity, one sheet to 1 1/4 inches.

THE SIMPLEST
AND
MOST PERFECT
MADE.

All working parts are made of best quality steel, hardened and carefully tempered.

Workmanship and material guaranteed.

THOUSANDS
IN USE
BY BEST HOUSES
IN THIS COUNTRY
AND ABROAD.

E. C. FULLER & CO.

SOLE SELLING AGENTS.

279 Dearborn St., Chicago.
28 Reade Street, New York.

Compliments
of the
Season

A. ZEESE & CO.
300-306 DEARBORN ST.
CHICAGO
ILLINOIS

ESTIMATES and
ROUGH SKETCHES
CHEERFULLY FURNISHED
ON
APPLICATION

ENGRAVERS BY ALL PROCESSES

WRITE TO SANDERS ST. LOUIS

OUR WIDE
EXPERIENCE
IN MAIL
ORDERS
ENABLES US
TO TURN THEM
OUT ON THE
SHORTEST
POSSIBLE NOTICE.



SANDERS
ENGRAVING CO.

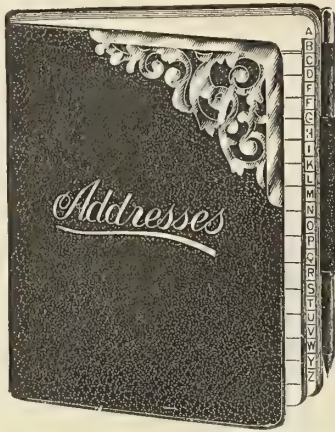


DESIGNERS
HALF-TONE
ENGRAVERS
ZINC-
ETCHERS
ELECTROTYPERS



314 N. BROADWAY -- ST. LOUIS - U.S.A.

Send Ten Cents in Stamps for copy of SANDERS' ART CATALOGUE. A twenty-four page book of the finest art subjects.



STANDARD

ADDRESS AND
ENGAGEMENT BOOKS,
VISITING AND
SHOPPING LISTS,

BOUND WITH RUSSIA, CALF OR SEAL,
WITH AND WITHOUT STERLING SILVER
(GOLD-PLATED) CORNERS AND FRONTS.

OUR MEMORANDUM BOOKS with KEITH'S Paper are Handsomest and Best.

BLANK BOOKS

A SELECTED LINE OF
FINE MEMORANDUMS FOR THE
HOLIDAY TRADE
...NEW AND EXCLUSIVE DESIGNS...

BOORUM & PEASE COMPANY, *Makers for the Trade only,*
101 & 103 DUANE STREET, NEW YORK.

Wesel's New Zinc-Bottom Galley



JUST AS SUBSTANTIAL AS IT LOOKS.

	SIZE INSIDE,	
Single column, patent brass lined, zinc bottom,	3 3/4 x 23 1/4	- - \$1.50
Double " " " " " "	6 1/4 x 23 1/4	- - 1.75
Single " wood rim, " " "	3 3/4 x 23 1/4	- - 1.25
Double " " " " " "	6 1/4 x 23 1/4	- - 1.50

LESS THE USUAL LIBERAL DISCOUNTS.

This Galley is made with a Zinc Bottom
of the **UNIFORM STANDARD THICKNESS**,

with or without our patent brass lining. It is
the only low-priced **standard** galley on the
market today. In many places it will answer
as well as a much more expensive one.

ASK YOUR NEAREST DEALER FOR IT, OR WRITE TO

F. WESEL MANUFACTURING CO., 84 Fulton St., New York.

LEADING GALLEY MANUFACTURERS IN THE UNITED STATES.

The "ACME" Self-Clamping Cutter of Today

HAS MANY IMPROVEMENTS,

Including a perfect-acting

**FRICITION CLUTCH,
NEW STOP-MOTION,
AND
AUTOMATIC BRAKE.**

Our new machines can be
run much faster, without
noise or jar. The knife
rises quick and is held by
Automatic Brake, which
prevents any running down
of knife.

We guarantee accurate and safe
cutting and great durability.



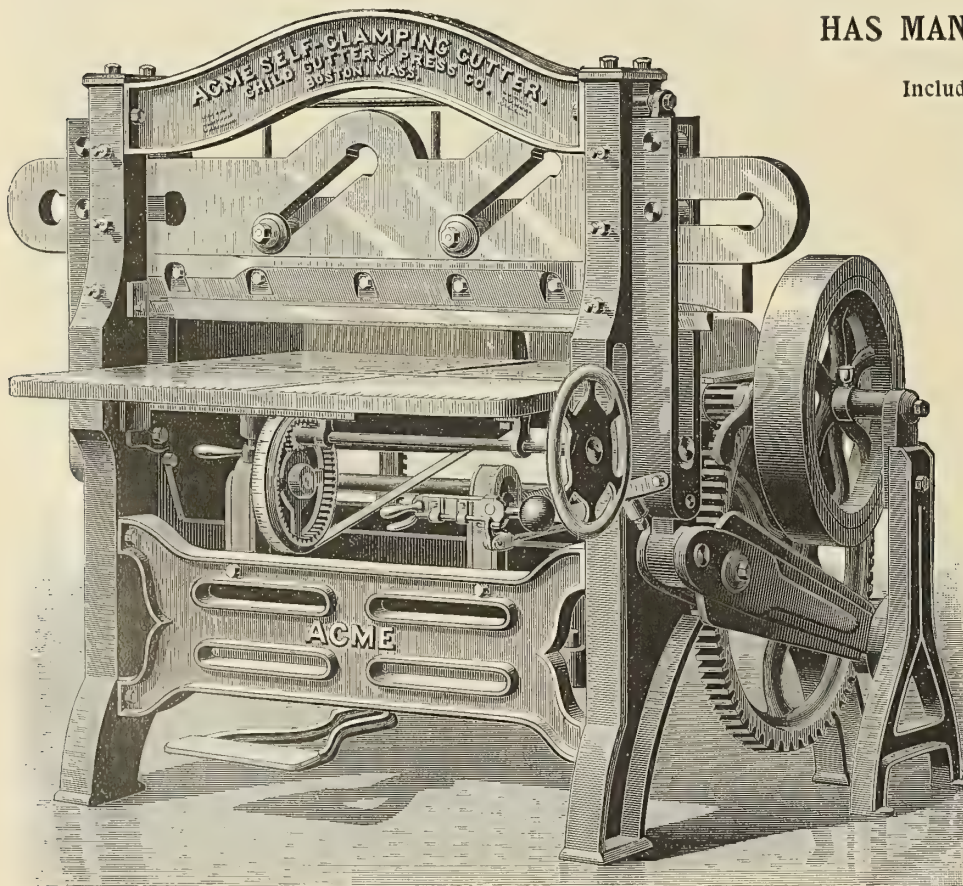
**The Child Acme Cutter
and Press Co.**

33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,

28 Reade Street, NEW YORK.

279 Dearborn Street, CHICAGO.

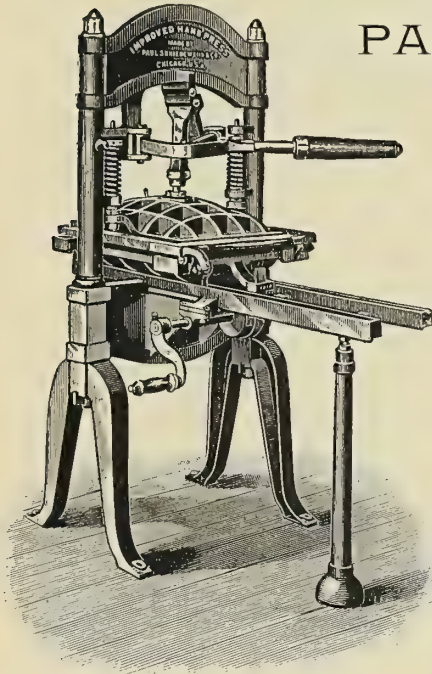


THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF AND FOOT CLAMPING "ACME" CUTTER.

Improved Hand Press | Reliance Lever Cutter

... MADE BY ...

PAUL SHNIEDEWEND & CO.
CHICAGO, U. S. A.



THIS press is especially designed as a proof-press for printing-office use, and proofs of solid type forms full size of platen can be made on it, without overlaying, equal to a press proof. Perfect proofs of good-sized half-tones can also be made on it.

We make four sizes of this press (platens $14\frac{1}{2} \times 18\frac{1}{2}$, 17×22 , 20×25 , 22×30), best adapting them to printers' use.

The prices are moderate for the quality of press, bringing it within reach of both large and small offices.

For further particulars, prices and testimonials, write to

ITS proportions as to weight are correct, making it the strongest, most perfectly constructed and reliable cutter on the market.

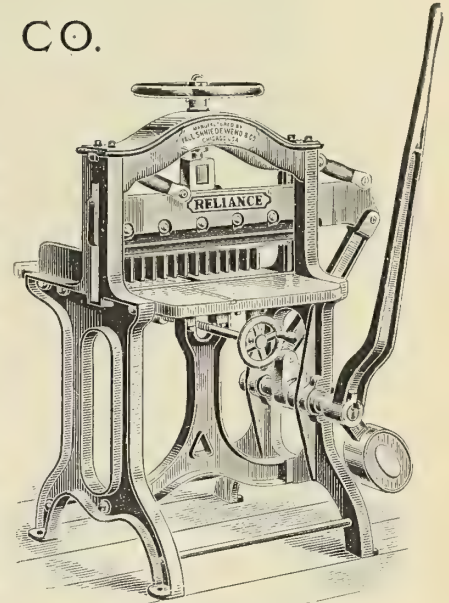
All parts strictly interchangeable. The first and last cutter built are exactly alike.

Clearly outranks all Cutters of its class!

No claims are made which are not substantiated by the cutter itself.

It will pay you to investigate. Over 800 sold and in use since their introduction four years ago.

For sale in U. S. by Dealers only, and by MILLER & RICHARD, Toronto, Sole Agents for Dominion of Canada.

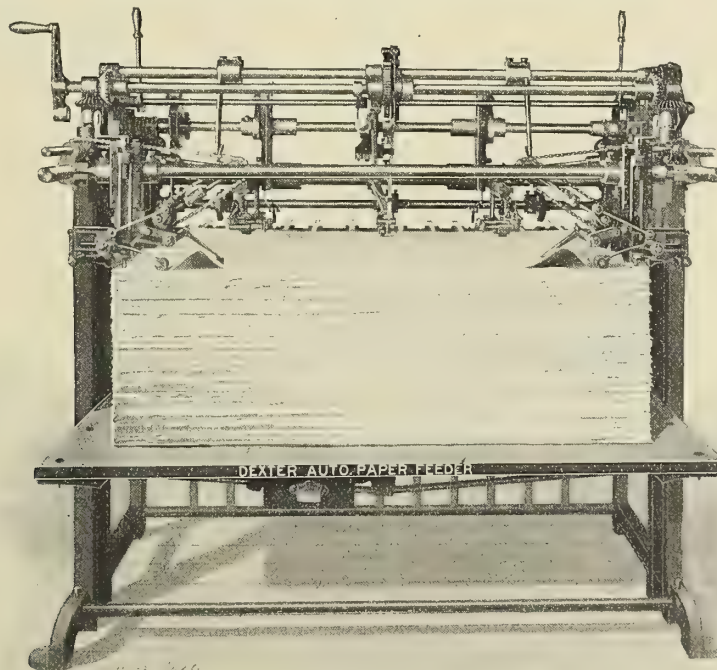


FOUR SIZES MADE:
 $16\frac{1}{2}$, $23\frac{1}{4}$, $25\frac{1}{2}$, $28\frac{1}{2}$ Inches.

PAUL SHNIEDEWEND & CO., Chicago, U. S. A.

The above machines are also for sale by JOHN HADDON & CO., proprietors CAXTON TYPE FOUNDRY, London, England, Sole Agents for United Kingdom and British Colonies, except Dominion of Canada.

THE NEW DEXTER FEEDING MACHINE



DEXTER FOLDER COMPANY.

NEW YORK, 97 READE STREET.

MAIN OFFICE AND FACTORY, PEARL RIVER, N. Y. (ONE HOUR FROM NEW YORK CITY.)

CHICAGO, 315 DEARBORN STREET.



Manilla Charta Bond

Unequalled for Office Stationery & Manufactured by

Riverside Paper Company

Holyoke, Mass., U.S.A. & Two Mills

making 20 tons Writing Paper each 24 hours

THERE IS NO GOOD HUNTING
THROUGH THE DIRECTORY

WHEN

YOU CAN

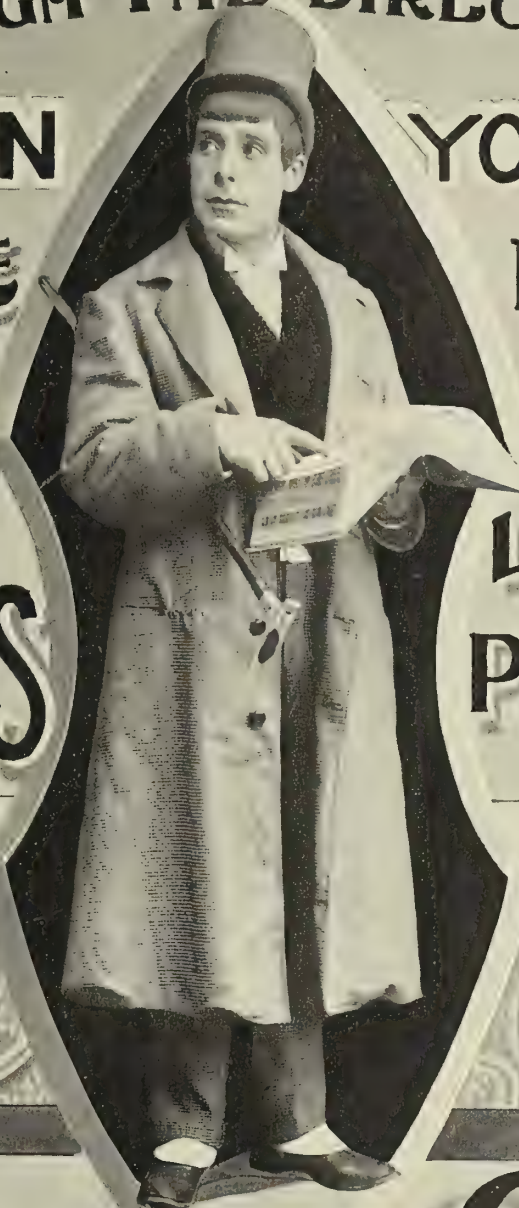
GET THE

BEST

-AT-

HALF
TONES

LOWEST
PRICES



Electric City
ENGRAVING CO.

507-515 WASHINGTON ST. - BUFFALO, N.Y. -

BERT MITCHELL 98.

898
RECTORY
ELECTRIC CITY
HALF
TONES



The added amount, above the price of other rollers, goes into the value of the rollers, not into the pockets of the maker.

909 SANSON STREET,
PHILADELPHIA.

GODFREY & CO. Manufacturers of
PRINTERS' SUCTION ROLLERS.

PRACTICAL POINTS ABOUT THE
WETTER Numbering
Machine....



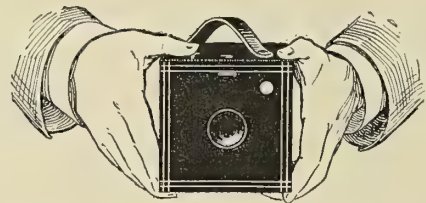
It is a perfect machine.
It is strong and durable.
It is compact and small in size.
It is entirely automatic and absolutely accurate.
It is constructed of tool steel, the friction parts being hardened and tempered.
It will NOT tear ink rollers.
It can be taken apart and put together by the smallest boy in your shop.
It will print the character "No." before the figures.
It will print *without* the "No." if required.
It is the only machine that has proven all that was ever claimed for it.
It is used by the biggest and stanchest printing concerns all over the world. 8,000 in constant use.
It will put money in the printer's pocket.
Write for booklet, prices and information.

JOSEPH WETTER & CO.

515 to 521 Kent Ave. - - Brooklyn, N. Y.

There IS no Kodak but the Eastman Kodak.

**Holidays are
Kodak Days.**



The long evenings of Christmastide are made doubly delightful by taking flash-light pictures of one's friends.

Picture-taking by daylight or flash light is easy with a Kodak.

Kodaks, \$5 to \$35

Catalogues free of dealers or by mail.

EASTMAN KODAK CO.

Rochester, N. Y.

1899

Calendars and Maps

"THE MOST FOR THE MONEY."
PRICE LISTS AND SAMPLES ON APPLICATION

GOES LITHOGRAPHING CO.

160-174 ADAMS ST.
CHICAGO.

PRINTERS APPRECIATE
OUR PROFIT-MAKING

Trade Helps

I. E.,
Stock Certificate,
Litho-Typo Stationery,
Diploma,
Certificate of Deposit,
Bond,
Check and Draft Blanks.
Prices and Samples to the
Trade for the asking.

Lithographing

IN ALL ITS BRANCHES
...for the Trade...

Our facilities are
unexcelled.
Price and quality unequaled

WRITE FOR SAMPLES
AND PRICES.

THE

AULT AND SHIBORG COMPANY

NEW YORK CHICAGO ST. LOUIS



LETTER PRESS & LITHOGRAPHIC
PRINTING INKS

©INNER · CHI ·

"The Russina design is a composite, which embraces different styles of ornamentation, covering a period of five hundred years, from the fifth to the tenth century. ✱ Its characteristics are traceable to the Arabians, from whom the Russians borrowed many of the conventional patterns of inlays, decorations, etc."

COPYRIGHTED.

GOLD INK, 577-93.
BLACK, 577-61.
RUSSIAN GREEN, 592-24.



Since '78

Ault & Wiborg have manufactured Printing Inks — not only *mixed and ground them*, but

MANUFACTURED them. Year after year they have improved their facilities, until to-day they are the largest Printing Ink manufacturers in America. Merit in the product of their goods has made this possible. * * * * The best printers have used Ault & Wiborg's Inks constantly for many years.

The Best Inks
Make the Best Printers—

Ault & Wiborg's



REPRODUCTION FROM NATURE

CHICAGO COLORTYPE CO.
1205-1213 Roscoe Blvd., Chicago.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXII — No. 3.

CHICAGO, DECEMBER, 1898.

ERRORS IN LINOTYPE COMPOSITION.

BY F. HORACE TEALL.

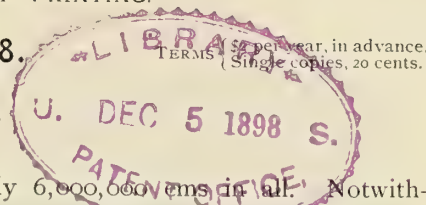
WITH the use of linotype bars a problem in connection with proofreading has arisen, that has not yet received sufficient attention, in newspaper offices especially. The problem involves also the making of corrections in the bars. Probably in a majority of offices the proofreading force has been increased somewhat with the enlargement of the product, but seldom adequately, if good work is desired. It seems reasonably certain, judging from examination of many newspapers, that the real necessity of careful revising of proofs is not commonly recognized.

How many newspapers are printed every day replete with errors of all possible kinds — nay, with many that would seem impossible if they did not stare us in the face? Such newspapers need not be counted; their name is legion. But does any one think that all these errors are the result of careless proofreading? Some of them are, certainly, but probably only a small proportion. Many errors find their way into print notwithstanding their correction on the proof, especially if no revising of proofs is done, and errors often appear even when proofs are revised. Experience seems to prove that the most careful and intelligent workers, those who would very seldom leave a marked error uncorrected in type, will often put a new bar in the wrong place, thus increasing instead of diminishing the number of errors. The bars are not so easy to read as type is — or at least any but the newest white-faced type — and for each correction, no matter how slight, the whole line must be replaced.

For practical illustration and enforcement of the point, or points, nothing else seems so promising as a statement of experience in one establishment. On a certain evening newspaper all the composition, including advertisements, used to average about 2,500,000 ems weekly when done by hand, and now the Mergenthaler machines produce an average amount much larger than that, and the type-work, consisting of tables and displayed advertisements, amounts roughly to 2,500,000

ems, making nearly 6,000,000 ems in all. Notwithstanding this increase in production, the force of proofreaders remains to this day the same — even the same persons — and there is probably not a newspaper in the country that is printed with fewer errors. One great difference between the present and the old-time conditions is seen in the fact that the proofreaders now work many more hours in the week than they did originally, but their wages is increased only by an occasional allowance for overtime. The regular weekly wages is the same, but the readers, who seldom used to work all the hours that could have been demanded as a full week, now seldom work less than the full number of hours. Their pay was not originally considered by their employers as being too much, or it would never have been so much. Surely it should have been increased with their work. But that is only incidental; this writing is not a plea for increased pay, but an inquiry as to method, with a view to improvement in the work.

No editors were ever more solicitous of accuracy than those of the newspaper we are considering; yet we may hope to be pardoned for pointing out what may be called false economy on their part, possibly creating increased likelihood of error. One example may suffice for this. In a reprint article the managing editor made three new paragraphs on his proof. This necessitated the resetting of thirty lines, use of a few minutes of time for substituting the new bars for the old ones, the reading of the new matter in proof, and then a little more resetting and another revision, besides the waste of material, or wear and tear. All this, of course, is not much in one instance, but similar things happen with sufficient frequency to add considerable expense. It does not seem unlikely that their avoidance, through more careful preparation of copy, would be good economy, even at the cost of increasing the editorial force. Composing-room workers are not so expensive individually as editors are; but one experienced proofreader employed in the editorial room in preparing copy so



that it could be followed literally, and with the special duty of making everything plain, might be found very helpful. Of course much copy must be rushed through without such careful preparation, but there is enough of it that need not be. It would be an almost impossible accomplishment to tell the full amount of increase in liability to error over that of type-work, but a few examples of errors that never could occur in handling type instead of bars are worth stating.

In a collection of related paragraphs one of them began with the line, "All canned goods should be opened for," and the next one with the line, "A correspondent asks for a formula for." The editor struck out, on proof, "for" on the end of the first of these lines, and two lines had to be set in making the correc-

reading. Three lines had to be set, and the man who changed the bars in the form, amid the utmost haste, and with four or five men working over the page, did not realize that the three bars handed to him were to take the place of only two original ones, and removed three instead of two, thus making a new "out" in the very act of inserting the first one. And this could not reasonably be held very censurable on the part of any man but one who did it often enough to prove that he was habitually careless. The man who did it in this instance had previously proved himself beyond doubt a careful and accurate workman.

In the office we are considering there are fifteen machines, and the operators take turns in setting the new lines for office corrections. For this they measure



THE FATE OF THE PIANO BOX.

tion. In changing the bars the second line ending with "for" was removed, together with the next line, and the two new bars, belonging to the preceding paragraph, were inserted there. This is a very common kind of occurrence, and a fair amount of certainty in avoiding it would demand very deliberate work, which is just the one thing that cannot be had in the rush of getting out an evening newspaper.

Another way in which serious errors are sometimes made is by removing an extra bar, as in the following instance: A sentence was omitted from the very beginning of a short item just before edition time, when it was impossible to revise anything; in fact, just when it is not uncommon to put the matter right into the form without

twice the number of lines set. One operator asked the foreman, who leaves all the correcting as a special department in charge of one man, why he was passed by when his turn came, and orders were given that he must have this work in his turn. His first line of correction occurred in an article for which the form was waiting. Its last word was "companion," and he set "campaign." Something happened that is unusual under the circumstances; the floorman noticed the error in the bar and had the operator reset the line with the right word—all of which wasted valuable time, for it kept the form waiting.

Proofreading details have been multiplied almost beyond conception by the change from type to linotype.

We may well enough keep to the one establishment, though there is no reason to suppose that the consideration might not with equal force be placed on a general basis. In the first place, all advertisements have always been and still are read twice by copy. This was not nearly so burdensome in the old time as it is now, as the advertising matter has at least doubled in quantity. Revises were always taken, but in the type-work mere comparison of the changed letters or words often sufficed, though the reviser even then was supposed to read advertisements all through for possible errors not noticed in the other reading; but now not a letter of them can be allowed to escape his scrutiny with any degree of safety. By this is meant the linotype matter. There never was any real certainty in handling display except through careful reading.

As the slightest change now involves substitution of an entire new line, any error, even of a single letter, may lead to the making of a new error, so that revising becomes a matter not merely of looking at the word in which a letter is changed, which could be done sometimes on a proof from type. Again, not only are new errors often made within the line, but, as we have seen, lines are likely to be dropped or misplaced in changing the bars. Certainty cannot be fully assured without reading through at least three lines for even the slightest change, so that the reader may not only see that the new line is free from error, but may be sure that it is in its proper place.

Even the reading of three lines is sometimes not sufficient. Let the reader, in revising, find an error uncorrected, so that he might be sure in type-work that it had been overlooked; it will never do merely to repeat the mark in handling linotype matter. Instances of this kind frequently result from substitution of the new bar in the wrong place—so frequently that the reviser, on coming to one of them, should instantly expect to find the corrected line somewhere else, and another line missing where the bar has been inserted. With this likelihood in mind, it must be apparent that every revise demands reading all through, if accuracy is to be required with any semblance of justice.

Again, on the paper alluded to all editorial articles have to be read carefully by the reviser, who usually gets them all in a heap—often within half an hour of going to press; and not only this, but editors' proofs must be carefully revised also. This alone may easily be recognized as no slight task, but it is not all. Frequently in the same half-hour this reviser has had in addition a number of advertisement proofs that must be attended to immediately. He has good help, but the news matter often flows in at that same time in a regular deluge, and the editorial and advertising matter he must handle alone. It is more than the quickest and most accurate reader living can turn out in the time allowed without feeling that he may pass a very bad error at almost any instant.

Even what is here said does not come anywhere near to telling the whole "tale of woe." It is told of

only one establishment, but that one is undoubtedly typical of those that may be classed as careful. Newspaper publishers, and even composing-room foremen, have not yet begun to realize the full demand of the proofreading work caused by the linotype, and those who are desirous of preserving typographical accuracy should make a much closer study of the circumstances.

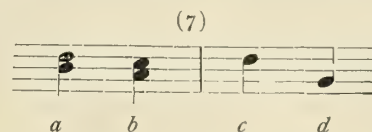
MUSIC PRINTING.*

NO. III.—BY W. H. DRIFFIELD.

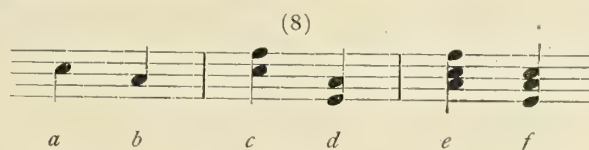
COMBINATIONS.

THE modes of making combinations which appear frequently on all kinds of music, will now be considered.

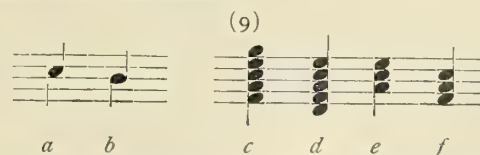
NOTE-HEADS.—To set up the note-heads in Example 7, the characters requisite would be *a*, 63 † (joined line note-head); *b*, 78 (joined space note-head); *c*, 52 (double line note-head); *d*, the same as *c*, only reversed. The use of stems and rules will be explained shortly.



Example 8 would be made up from the following sorts, *a* and *b*, No. 64 (double space note-head) *b* reversed; *c* and *d*, Nos. 55 and 71 (single line note-head and space continuation note-head), *d* reversed; *e* and *f*, Nos. 55 and 79, *f* reversed.



Example 9: *a*, 67 (unison space note-head); *b*, 61 (unison line note-head); *c*, 75, three of 73, and 72; *d*, the same as *c*, only reversed; *e*, 74, 73 and 72; *f*, the same as *e*, only reversed.



Example 10 illustrates the use of kerned sorts, distinguished by a cross in front of them: *a*, 71, 70 and 64; *b*, 70 and 78; *c*, 64—this shows the value of the



kern; it will be noticed that two double space note-heads placed close together leave an intervening space, which can only be overcome by the use of Nos. 70

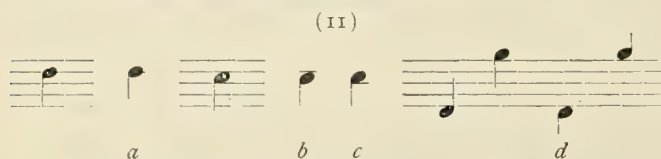
* All rights reserved.

† For synopsis to which these figures refer, see page 180, November INLAND PRINTER.

(kerned) and 64, or the special sort (*d*) No. 77, cast on a three-line body. When a space note and a line note occur together (*e*), they cannot be placed directly underneath each other, and special note-heads are introduced for the purpose of *backing* them; in this instance we have the following: 71 and 55, with 76 (backing space note), and in *f*, 78, and 62 (backing line note).

Example 11 illustrates the use of black notes *outside* the stave. To make a line note (*a*) outside the stave, 55 and 37 would be required; and for space notes, above or below the stave (*b* and *c*), 69 and 68 (called respectively "B" and "D" note-heads) would be used.

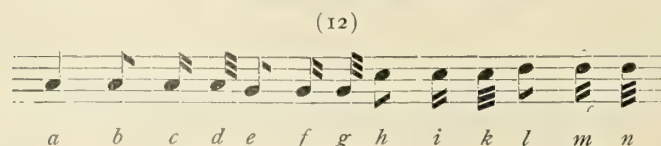
The further use of these notes is shown in *d*.



The use of black notes ought now to be clearly understood, and the same rules apply to minim note-heads, Nos. 81 to 84, and 89 to 99. Black notes (except where otherwise stated) are 1½ ems, and white notes 2 ems in width.

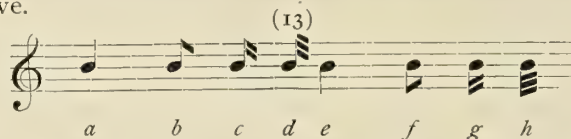
Nos. 80, 85 to 88, and 100 to 102, are for making breves and semi-breves, and no difficulty need be experienced in using these, as there are only "line," "space" and "B" notes.

"STEMS" AND "TAILS."—In order to give to each black note its distinguishing characteristic, "stems" and "tails" have to be added thereto. A note is not cast entirely in one piece, but is made up by the combination of several sorts. For instance—in the following example (12) it will be noticed that *above* the first four note-heads (*a*, *b*, *c* and *d*) is placed No. 28 (staff full stem), and *above* *e*, *f* and *g* is placed No. 33 (staff cut stem). In addition to these stems there is added to *b*, No. 104 (quaver backing tail); to *c*, No. 192 (semi-quaver backing tail); to *d*, No. 210 (demi-semi-quaver backing tail); to *e*, No. 104, the same sort as is added to *b*, only placed on the fourth instead of the fifth line, and turned round; to *f*, No. 193; and to *g*, No. 210—same as *d*. These are examples of stems *turned up*, or what are used for the *treble* line, in all ordinary music. The last six notes in Example 12 are to illustrate the use of down stems: to *h* is added No. 108; to *i*, 184; to *k*, 205; to *l*, 107; to *m*, 185, and to *n*, 204.

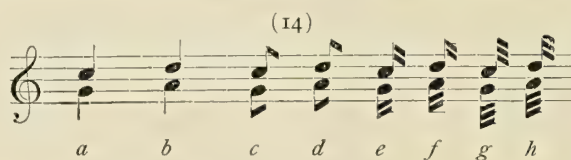


The center notes, B in the treble stave, and D in the bass stave, are also set up complete within the stave, and necessitate the use of T pieces—Nos. 16 to 25. In Example 13 there are added to *a*, *b*, *c* and *d*, No. 18 (two-em T piece) with backing tails to *b*, *c* and *d*, as are added to *b*, *c* and *d* in Example 12; to *e* is added No. 18; and *f*, *g* and *h* are made up of No. 57 (single note-

head) and tails Nos. 108, 184 and 205, respectively. D notes in the bass stave are made in a similar manner to B notes just described. The preceding are the methods for making complete notes which appear *entirely* in the stave.



The notes C and D in the treble, G and A in the alto, E and F in the tenor, and B and C in the bass, appear half *in* the stave and half *outside* the stave, thereby involving different construction from those already mentioned. In Example 14, treble line, the stem required for *a* is No. 40; for *b*, No. 39; stem and tail for *c*, Nos. 40 and 104; for *d*, 39 and 103 (note the difference between 103 and 104, one without a line through it, the other with); for *e*, 40 and 193; for *f*, 39 and 192; for *g*, 40 and 210, and for *h*, 39 and 210.



Example 14, alto line: *a*, 39; *b*, 40; *c*, a DOUBLE note-head and 105; *d*, 107; *e*, SINGLE note-head and 184; *f*, 185; *g* and *h*, 205. The same rules apply to making the notes E and F in the tenor line as to C and D in the treble; and to making B and C in the bass as to G and A in the alto.

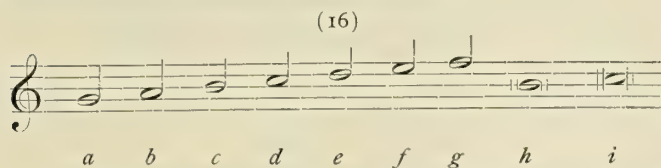
Notes entirely *outside* the stave need still further treatment, and are made up according to the following example. In the treble line the stem added to *a* is No. 37; to *b* (for which a "D" note-head, No. 69, is used), 38; to *c*, 37 and 103; to *d*, 38, and 103 turned round; to *e*, 192; to *f*, 193; to *g* and *h*, 210. In the



alto line the stems used are as follows: To *a*, No. 37; *b*, 38; *c*, 36 and 105; *d* (for which a "D" note-head, No. 69, is used), 106; *e*, 184; *f*, 185; *g*, 205, and *h*, 204. Tenor notes are completed in the same manner as the treble, and bass notes same as the alto. It must here be noticed that all line notes outside the stave must have "full" stems, i. e., stems equal to two single bodies; and all space notes must have "cut" stems, i. e., equal to one and a half bodies. Notes appearing outside the stave also must have added to them, on either side, No. 1 (leger line). Also when notes occur above or below the first leger space, a "rule"—No. 3 in the case of black notes, and No. 4 for white notes—must be inserted to show the missing line.

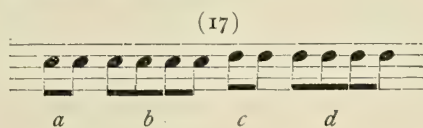
The stems for minims, it will be noticed, are very simple, and are used as follows: For *a*, 32; *b*, 27; *c*, 17;

d, 40; *e*, 39; *f*, 38, and *g*, 37. A breve, *h* and *i*, is made by adding to semi-breve note-heads No. 44 for line notes, and 45 for space notes.

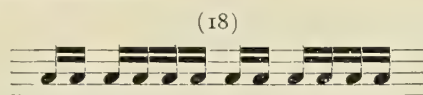


BINDS.—The characters from 110 to 183, 186 to 191, and 194 to 218 are termed “binds,” and are used for connecting quavers, semi-quavers or demi-semi-quavers into groups, the more common of which are explained in the following examples.

For connecting space quavers (Ex. 17) the sorts used are *a*, 167; *b*, three of 167—or for an alternate combination, 167 and 173. For connecting line quavers, *c*, 180; *d*, three of 180—or for alternate combinations, any of the sorts from 177 to 183 which make the required length.

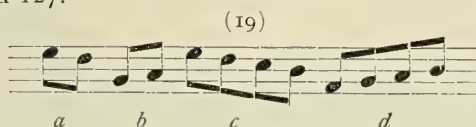


For connecting semi-quavers the same sorts are used for both space and line notes. No. 203 is the character used in this illustration.

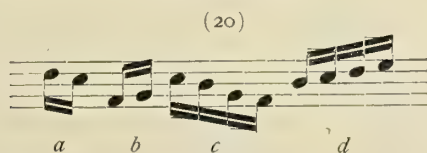


The two preceding are examples of grouping notes placed horizontally.

It is common in all kinds of music to find phrases having an ascending or descending gradient, and for these different characters are required. In Example 19, *a*, a space note, is joined to the line note immediately below it, and 143, called a *down* bind, is the sort brought into requisition. A line note connected to the space note above, *b*, necessitates the use of an *up* bind, 113. A group of four notes in a descending scale, *c*, require for their connection Nos. 143, 137 and 143; and a group of four notes in an ascending scale, *d*, require Nos. 127, 123 and 127.



Example 20 indicates the method of joining up and down *semi-quavers*. For *a*, 198 is used; *b*, 191; *c*, 199, 198 and 199; *d*, 191, 190 and 191.



Demi-semi-quavers are connected in a similar manner, and if the preceding example was altered to these

notes the sorts used would be for *a*, 214; *b*, 208; *c*, 213, 214 and 213; and for *d*, 209, 208 and 209.

MISCELLANEOUS COMBINATIONS.—The sorts from 219 to 258 are used for slurring notes, and are consequently designated “slurs.” Their use will be seen in the example of classical music given further on. They range in size from 2 ems to 10 ems, in single pieces, for use both in and out of the stave; but a slur of any length can be made by the use of the sorts Nos. 250 to 258. Nos. 259 to 269 are *cres.* and *dim.* signs, the characters when pointing to the right denoting a *decrease* in sound, and when pointing to the left an *increase* in sound.

Nos. 270 to 339 will easily be recognized and their use discovered if careful attention has been paid to the first portion of this article—“The Rudiments of Music.”

The remaining characters are grace notes and their adjuncts, in the construction of which the same rules are adopted as apply to the larger notes, with the exception that their stems are reduced half a line, and less space is placed between each note.

The five parallel lines forming the stave, which appear so even and exact, are made up of many pieces, and all lines unoccupied by notes or signs are made up by the use of Nos. 1 to 15. These first fifteen sorts, in fact, constitute the “spacing out” material (for the stave) of a music compositor, and, with the quads, are used most of anything in the font. For making the space between notes which are placed *outside* the stave uniform with the notes occurring *inside* the stave, quads must be used.

(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPING—CASTING.

(Continued.)

NO. XIX.—BY C. S. PARTRIDGE.

A **DEVICE** which is sometimes employed in connection with the backing-up process and which is claimed to accomplish a material saving of time and labor is illustrated in Fig. 19. The description is taken from the circular of the manufacturer.

The apparatus is designed to flatten the plates by pressure after the metal has been poured and before it has set and hardened.

The process differs but little from that hitherto employed, the new feature being the application of pressure, whereby much of the hammering and finishing is obviated.

The press has been so designed as to make it thoroughly efficient and convenient, many suggestions from experienced electrotypers being embodied in its construction. Its operation is very simple, presenting no difficulties.

When the pan is lifted out of the metal pot the metal that adheres to the bottom of the pan is scraped off by a steel scraper attached to the front end of the press. On the inner sides of the frame of the press are rollers, seven on each side, upon which the pans

move easily and quickly. The pan is set on the rollers on the front of the press and the shell backed as usual. Air is blown on the bottom of the pan from a pipe underneath, and on the metal from a pipe above, the object being to cool the cast evenly as well as quickly. When the metal has commenced to set, a sheet of thick asbestos, covered with powdered chalk or blacklead, is

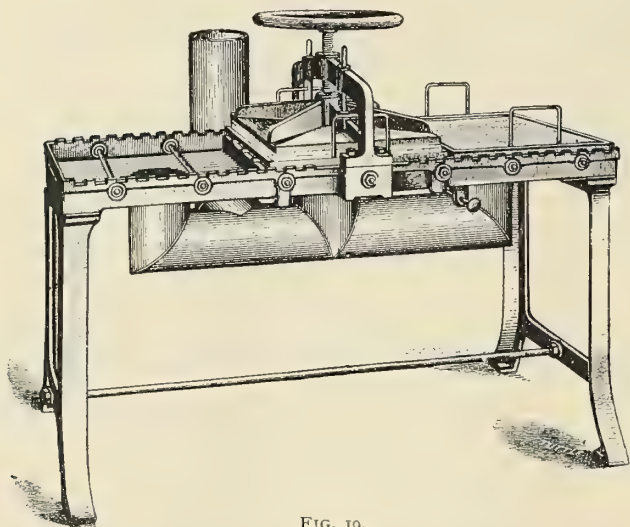


FIG. 19.

laid on top of it and the pan rolled under the platen. The blast is then turned on the bottom of the pan under the platen. The rollers under the platen are on springs, and depressed by the pressure on the pan until the pan rests on supports underneath. The asbestos and the rollers being elastic, the pressure is gradual and easy. The pan remains under pressure till the next one is ready, and is then pushed out to the back of the press and taken off.

The blast pipes underneath are supplied with the press and provided with dampers. They are so arranged that connection can be made with the pipe from the blower on either side of the press.

Electrotypes are usually mounted on wooden blocks to make them "type high," but for certain purposes it is desirable to mount them on metal bases, as, for instance, half-tone cuts and matter which is to be stereotyped, such as advertising cuts for daily newspapers. For the latter purpose electrotypes are made in standard widths, i. e., single, double or triple column.

The electrotype, after it has been backed up and straightened, may be tacked or soldered to metal bases which have been previously trimmed and shaved to the proper dimensions, but better results are obtained both in appearance and security by casting the base directly on to the plate by placing the electrotype face down in an iron mold and pouring molten metal on the back. The cover of the mold is provided with corrugations which form depressions in the metal, thus effecting a saving in material and at the same time producing a cast both light and strong and more easily handled than a solid metal cast.

Figs. 20 and 21 illustrate respectively a body mold and a section of a cast made therein. The bottom

plate of the mold on which the electrotype rests is not shown.

Before making a cast all parts of the mold are floated in the metal pot until they are of uniform temperature with the metal. With a pair of pincers or tongs the bottom plate is then withdrawn from the metal and placed on two supporting blocks, one under either end, one of which is slightly higher than the other, so that the plate will have a pitch of about one-half inch. The frame of the mold is then laid on the bottom plate, the electrotype placed inside, the cover adjusted and the different parts clamped together with two iron hand clamps. The cover is somewhat shorter than the frame, which leaves an opening at the upper end to receive the metal. The temperature of the mold is sufficient to soften the backing of the electrotype, so that the new metal, which is poured slowly and cautiously, readily amalgamates with it. Having filled the mold, the cast may be cooled by swabbing the mold with cold water. As the metal cools it shrinks and more metal must be continually added until the cast is set.

Electrotype body molds are made in several standard sizes, from 6 to 41 picas in width and about 14 inches long. Electrotypes wider than 41 picas are cast in adjustable molds, an illustration of which is shown in Fig. 22. In such a mold electrotypes from one-half to

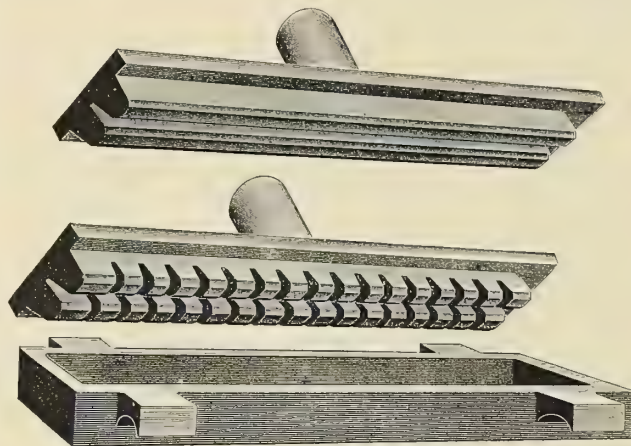


FIG. 20.

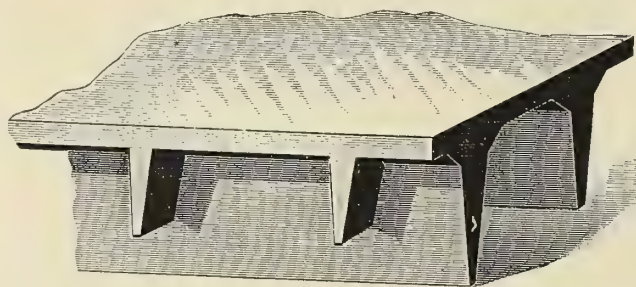


FIG. 21.

four columns in width may be cast solid or cored. Eight cores of different sizes are usually provided, suitable for different kinds of work.

In some foundries the mold is cooled after the cast has been poured by partially immersing it in a tank of water. When employing this method it is important that the cooling shall be effected gradually, otherwise

uneven shrinkage would result and the electrotpe be injured or destroyed. A convenient means of handling the molds is by means of a small derrick which may be locked in any desired position and thus permit the gradual immersion of the mold in the water.

After the shell has been backed up, the cast is taken to the scrubbing trough and thoroughly cleaned with

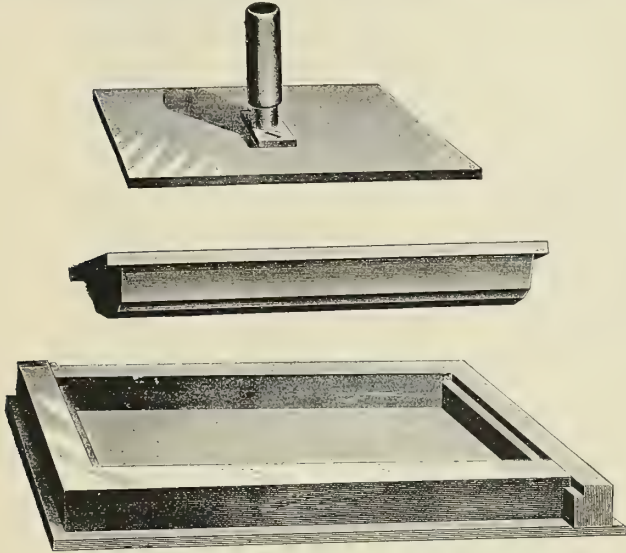


FIG. 22.

kerosene and powdered pumice stone applied with a moderately stiff brush, and finally polished and dried with soft sawdust. Great care should be observed in cleaning half-tones, as a slight scratch is sufficient to ruin them.

The backing pan will usually accommodate several shells, and after they have been cast and cleaned the next operation is to saw the different jobs apart that that they may be separately straightened and finished. For this purpose an iron saw table is employed, of which Fig. 23 is an illustration. The mandrel is driven by a countershaft and pulleys which are furnished with the machine. The rear end of the table is hinged to the frame of the machine; the front rests on the end of a screw, terminating in a hand wheel, by means of which the top may be adjusted to any desired height for sawing matrices, etc. An adjustable side gauge and a sliding end gauge are necessary features if the saw is to be used for general work, and a glass saw guard for protecting the eyes of the operator from flying chips and sawdust is also essential.

Saw blades for cutting electrotpe metal should have about the same temper as for sawing wood, and should not be of greater diameter than the nature of the work demands. A large saw is liable to wind and warp, while, on the other hand, if it projects but slightly through the work this tendency will be minimized. The diameter of the saw must depend, of course, upon the distance between the saw mandrel and the table top. For instance, if the saw mandrel is three inches below the top of the table, a nine-inch saw would be required to give sufficient cutting surface above the table and allow for a reasonable amount of wear. In most machines,

however, the mandrel is located within two and one-half inches from the top, or even less, thus permitting the use of smaller blades. For general use a cross-cut saw, eight inches in diameter, No. 18 or 19 gauge, and with about five points to the inch, is found most practical and convenient. Such a saw should be driven about 4,000 revolutions a minute.

To cut freely without sticking or filling up, saws should be kept sharp, round, evenly set, and the teeth should be filed all with the same angle and without hook. To keep the saw round, it should be jointed occasionally by elevating the table top until only the longer teeth of the saw project through the slot in the top, when they may be ground down with a piece of emery stone to uniform length. If the saw mandrel fits perfectly the hole in the saw and no more filing is done than is necessary to bring the teeth to a point, a perfect circle will by this method be obtained.

The saw may be set by laying it on a block of hardwood and striking every alternate tooth with a hammer or punch, and then turning it over and repeating the operation with the remaining teeth. It requires considerable skill, however, to set a saw evenly in this way, and it is preferable, particularly for the novice, to use a carpenter's saw set which may be purchased at any hardware store.

To file a saw properly it should be clamped between two round blocks about one inch thick and one inch

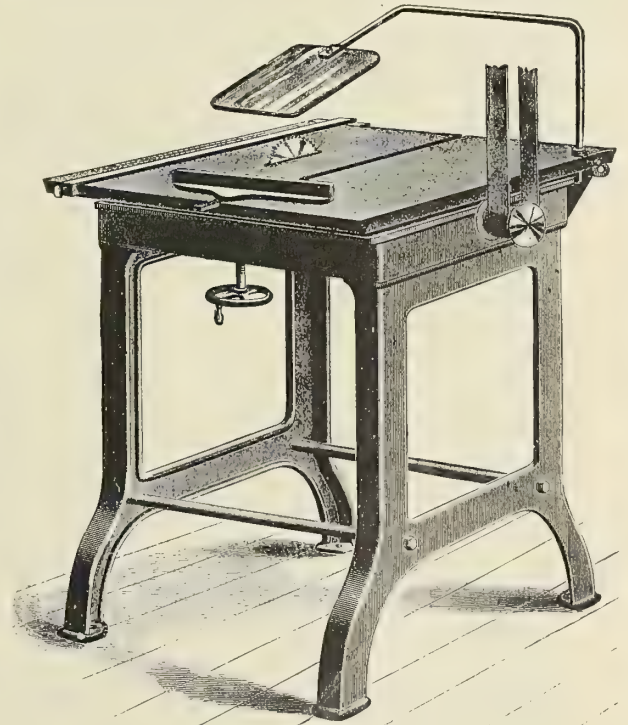


FIG. 23.

less in diameter than the saw. The blocks may be clamped together on the saw by placing them in a vise. The saw should be filed straight across and should not hook or lean forward of a line drawn from the center of the saw to its periphery.

(To be continued.)



From painting by Charles F. Ulrich.

CHRISTMAS DREAMS.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNE, 5 Tortens street, City Road, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England,
and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and
Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South
Africa.

EDITORIAL NOTES.

LARGE book factories now find it necessary to have in their employ a mechanic familiar with the folding and sewing machines to cope with the constant repairing necessary to their delicate mechanisms.

UNLESS the bookbinder charges a fairly high price for making "stretchers," "dummies" and "specimens," he will find the publishers imposing on him and a seriously large amount of time devoted to unprofitable jobs.

THE printing business has come to a point where the bindery with a pressroom is better able to control trade than its competitors. The publisher prefers to give the entire job to one house, effectually settling the question of responsibility, spoiled sheets and spoilage.

MAKING a uniform standard for the thickness of book plates is one of the practical reforms in the technic of the electrotyper's work for which pressmen will thank the National Electrotypers' Convention out of a full heart. Printers now want to know if it is not practical to block all cuts to picas.

"DO you ever stop to consider the amount of time lost in waiting for other people?" is the philosophic opening to a homily by a writer in the Hartford Post. How many printers keep account of the time of their employes who are compelled to wait on one another because of insufficient or inadequate material for the work in hand? If waiting time is filled in on the ticket the printer cannot compete with others, and if he has to pay for waiting time where comes his profit? Study to save the fractions of time. Their aggregate is success or failure.

A WOFUL amount of ignorance exists among printers and others who have occasion to order engravings of the requirements for securing best results. To enlighten such we have pleasure in presenting in this issue an article on "Copy for Engravings," by a gentleman well able to impart the necessary information: Mr. George H. Benedict, of Chicago, whose reputation as an engraver entitles him to speak authoritatively on matters relating to his art. We trust the article will have careful reading. If those who order engravings will follow the writer's advice, they will save themselves and the engravers much trouble, delay and expense.

MEMBERS of the book stampers' union of New York are kept well in line, a limit being placed on the amount of work handled in a day as well as the hours of work. Five thousand blank or ink impressions constitute a day's work. Mechanics receive \$3 per day and head stampers from \$21 to \$25 per week. A wise law of the union prohibits an apprentice leaving his shop to accept higher wages in another bindery. The gold-layers also belong to this union. The leaders have

managed to keep their members always in demand, and at this time of the year an advertisement for a book stamper is futile. Mr. C. F. Weimar, for some time the president of the union, has been promoted to the presidency of the International Brotherhood of Bookbinders.

PROOFREADERS will welcome the tardy justice done them at the late convention of the International Typographical Union, by the adoption of a resolution whereby the printer-proofreader, and the reader who has not served an apprenticeship at the trade, will be placed on an equality. It was obligatory in union offices that all proofreaders who were also printers should belong to the union, but proofreaders who were not printers were not required to belong to the union. The inequality of this arrangement has been recognized, and all proofreaders in union offices will henceforth be members of the typographical union.

HOURS AND WAGES IN GERMANY.

THERE is matter for reflection, both for employing printers and for the employed, in the news that comes from Germany by the medium of the official organ of the master printers' association of that country. This paper, *Zeitschrift für Deutschlands Buchdrucker*, of October 6, 1898, publishes the following order:

"The Executive Committee on Wages have resolved to begin this fall an agitation for the extension of the common scale; wherever our colleague-like endeavors to introduce the common scale have been so far in vain, there the journeymen will, during the next few weeks, try to enforce its recognition by a strike, observing all legal restrictions. Our labor bureaus will in such cases refuse to furnish journeymen, but they will, above all, take care of those on strike for the introduction of the common scale, according to Section 8 of the Agreement.

"We calculate on the assistance of all union firms in whose interest it is that the competition on the labor market of the German Empire is kept within the limitations of the recognized common scale.

"All employers desirous of avoiding disturbances in their business, and willing to foster the peace of our trade, are seriously requested to introduce the common scale, and to give immediate notice hereof either to the common scale office of the department to which they belong or to the general office at Munich, Schneller street, No. 22."

Here follow the signatures of master printers and journeymen, side by side, among them that of George W. Bürenstein, of Berlin, who has a printing office occupying about one block and running more than a hundred presses, together with all the auxiliary trades, and who also builds his own typesetting and printing machinery.

It is one of the greatest privileges of American liberty that it allows its citizens to stick in the mud of inherited habits and customs just as long as they please, and to move forward only when there is absolutely no help for it. The typothetæ and the unions are working

at cross purposes. Competition out of all sense or reason is the bane of the trade. The unions do not look far enough for the cause of the evils of long hours and small pay. The interests of the trade are the concern of the workmen at the bench and case just as much as they are the concern of the employing workman, whose hours of labor are without limit and whose anxieties and responsibilities are unrelieved by sympathy or consideration by his fellow-workman. Work along the lines laid down by the German printers would do more in a year to pacify the trade and bring it prosperity than all the years of fighting which the union looks back on with so much gratification, yet which really shows so small a tangible result.

THE ELECTRIC MOTOR.

WHEN we consider that a printing press for a daily newspaper is in use only a few hours out of each twenty-four, that its output may vary within very wide limits, and that under the old system steam was kept up and belting running for a considerable time before and after the edition was actually printed, it is seen that the starting or stopping of a press by the turning of a hand switch results in a much more economical output of power. Among the practical difficulties which always existed in the pressroom of a large daily newspaper run by belting was the fact that two men were always required to put the press in motion, if only for oiling purposes. This was because one man had always to stand by the belt to slip it on the pulley, while the other climbed up to oil bearings or to the semi-cylindrical stereotype plates on the printing cylinder. As the belt had only one invariable speed, and it took perceptible time for the man at the press to call out to the man at the belt, and for the man at the belt to throw it on to the idle pulley, the press was frequently turned past the desired mark, and had to be put through another revolution to again reach it. The electric motor, with twenty different rates of speed, between "dead slow" and full speed, and with "stop" buttons placed within reach of a man's hand in every part of the machine, has changed all this, so that what is now comfortable for one man to do, was formerly a thankless job for two men to attempt together.

THE NEED OF BETTER POSTAL FACILITIES.

NO class of business men are more interested than printers in the effort now being made throughout the country to induce the Government to improve the postal service by extending the scope of our parcels postal system. So many little things which the printer uses in his business could be advantageously supplied to him through the medium of the mails if the rates were low enough. He could, besides, resort to the post office for the delivery of many small orders which he is now unable to do without paying out most of his profits for postage or expressage.

The agitation for a lower rate for small parcels, and for an increase in the maximum weight at which parcels

can be entered at post offices, has been generally taken up by the mercantile and commercial associations, and THE INLAND PRINTER would recommend that associations of master printers take up the subject and make their influence felt on the congressmen for their several districts, and the senators from their State.

The Boston *Transcript* prints the following information in regard to the English parcels post system, and suggests that many of its salient features could be adopted to advantage in this country :

The regulations of the English parcels post are simple. The parcel to be sent must be handed in at the counter of a post office, and not mailed in the usual way, although in country districts rural postmen on their rounds are authorized to receive packages for transmission. Parcels must be packed in a reasonably strong and secure way to prevent injury to themselves and also to protect their contents from damaging other parcels in transit. They must be conspicuously marked Parcels Post, and be plainly and fully addressed, and they should also bear the name and address of the sender. They must be prepaid in postage stamps, the rate being, up to one pound in weight, 6 cents; two pounds, 8 cents; three pounds, 10 cents; four pounds, 12 cents, and so on up to eleven pounds, 24 cents, which is the maximum weight allowed to be carried. To this, however, an exception may be made for bundles of newspapers when sent immediately on publication direct from the publishing house to newsdealers. The above rates, which include free delivery, will take parcels to any part of the United Kingdom at which there is a post office. A receipt can be obtained, if desired, for each parcel, which can also be registered if the sender wishes, and the post office will pay moderate and reasonable compensation in case of loss or damage caused by the fault of its employes. Liquids, glass, china, crockery, eggs, fruit, fish, meat, butter, vegetables and all sorts of similar articles which may not be sent by letter post may be forwarded by the parcels post, if properly packed and marked conspicuously with some such warning for the carrier as: "Fragile—with care," "Eggs," or "Perishable." The average time taken in the transmission and delivery of parcels is only a little longer than that of the ordinary letter mail service. The operations of the inland parcels post proved so successful that two years after its inception the English authorities, in 1885, inaugurated the "foreign and colonial parcel post," which now carries small packages at cheap rates to nearly all parts of the world except this country, with which it has no reciprocal relation.

THE INLAND PRINTER would be glad to hear from any of the typothetæ or printers' supply dealers who would join in a memorial to Congress to enlarge the postal laws along the line suggested.

LIMITATION OF APPRENTICES.

ONE of the favorite claims made against organized workmen is that they tend to deprive the youth of the land from learning trades. Anyone disposed to be candid will on investigation find that the limitation of apprentices which the unions aim to enforce is in no way a tyrannical effort of a would-be close corporation, but a move to give justice to the learner and to conserve the best interests of the trade. The union has nothing to fear from honest apprenticeship and thorough instruction, but it puts a barrier in the way of the dishonest hire of boys by employers who would debauch the trade. With that unerring view to first causes characteristic of our German fellow-craftsmen this matter is worked out by them in a fair and businesslike way —

by a notification each year, about Easter-time, to parents and guardians. The organization—the German Printers' Guild—is made up of employers and journeymen, and their notification is signed by Mr. George W. Bürenstein as chairman of the employers, and by Mr. L. H. Gieseke as chairman for the journeymen. The published notice reads as follows:

To the Parents and Guardians: The time approaches when boys leaving school are to learn trades yielding them incomes large enough for their own support and enabling them in future years to build up a home and to fulfill their duties toward their families and society. To this end, it is your imperative duty to put your boy under the care of such establishments as have the means of proper instruction, and where the character of the workshop in which the boy is to serve his time is in itself a recommendation for his future journeymanship. The former can be expected where the number of apprentices is in proper relation to that of the journeymen; and the latter where the employers are men of character and ability to instruct him. In workshops where the majority are apprentices, it is merely the object to teach apprentices minor manipulations so that a large profit is quickly made on their labor force, and the boys are then dismissed as unhappy botchers, thus being thrown into the world as outlawed persons, incapable of finding employment to earn their livelihood.

In order to resist such a reprehensible course, nearly all the German master and journeyman printers have formed a union and resolved that in future only such journeyman shall be employed as have served their time in printing offices which have recognized the common scale, in writing, on file at the office of the Guild; and where the number of apprentices corresponds to the order of the above-mentioned common scale.

It is therefore the paramount duty of parents and guardians desiring to put their boys in the printing trades, to ascertain whether or not the selected master printer has recognized the common scale. If they do not mind this, they most likely destroy all prospects of their wards ever getting employment in the German Empire. The officers of the Printers' Guild will see to it that this measure, against unfair competition by abuse of apprentices, is rigidly carried out, and parents and guardians are therefore warned to be careful with whom they apprentice their boys. Reliable information will be furnished free of charge by the Common Scale Office of the German Printers, Berlin, S. W., Friedrich street, No. 240-241.

The schools which the united employers and journeymen have established *must* be visited under penalty of the law by each apprentice, the employers being held responsible for the apprentice's appearance in the school. In the near future THE INLAND PRINTER will give a description of these schools from the pen of Mr. Henry W. Cherouny.

INDEXING.

We should hope no librarian at any of our public libraries would do what the compiler of "The Reference Catalogue" has done. "The Reference Catalogue" is a bulky volume, issued for the benefit of booksellers generally. In the index of the new volume a heading is given to the word "Lead," a most useful arrangement in view of the interest taken just now in all questions affecting lead poisoning. But mark how it reads:

Lead, Copper.
—— Metallurgy.
—— Kindly Light (Newman).
—— Poisoning.

Cardinal Newman's hymn is no doubt excellent in its way, but why it is stuck in here it is hard to understand, unless it is meant as a suitable thing to be sung over the graves of the many victims lead poisoning has claimed.—*English Exchange*.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

PART II. NO. V.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

IT is to be hoped that upon our advice the printer, after reading Chapter I, attempted to copy some font, and that not following any special method, he found it pretty tedious work. That he then read Chapters II, III and IV, and found, with the help of our information about the Latin capitals in a square, and about the Gothic letter being dependent upon the swelling of a quill pen, that things seemed clearer, more intelligible. But we think that, with the help of the present chapter, he will make still more progress. The progress that he made before depended upon his fully appreciating our reference to the quill pen. If he procured one, and set to work studying the Grasset letters he must have made rapid progress; for it is only by using the quill pen that the Grasset and Auriol letters can be understood. So we say that if he will procure one and practice the Caroline alphabet given in the last chapter, next the Burgomensis, next the Minnesinger, and then the Stimmel and Rogel alphabets, he will find that he has a very solid foundation on which to study lettering, and a clear idea of the genius of letters. He will begin to realize that the Caroline is the simplest, the Burgomensis and Minnesinger the more complex, but not very ornamental, but that in them the calligrapher had begun to assert himself, using a flourish from time to time to ornament the letters. And he will notice that these flourishes are such as are made naturally with a quill or reed pen, and that upon these curves and swellings are based not only the Gothic capitals, but also what are known as lower-case letters.

It so happened that most of the southern scribes (Italians and Spanish) confined themselves to a very simple letter, while the northern ones took pleasure in variety. The southern style is called the Italian, or italic; the northern, the Gothic. There are many historical instances, however, where northern manuscripts are simple; and on the other hand, Visigothic and Lombardic writers, though southern, were more ornamental than their Roman and Venetian brethren; and our Burgomensis specimens we call Gothic, though it was originated in Italy. The true southern ornamentation was originated under the Arabic influence in Spain (the time of the Saracens), and traveled up to France, where it is found in the elongated d, s and f in the French diplomatic hand.

You, of course, know that when the art of printing was invented the types had to be cast, and the dies were naturally cut in the form of the letters of the manuscript of the country in which the printing was done. Caxton imitated the manuscript of the low countries and not that of England, when he printed the first book printed in English movable type. So, too, Gutenberg's type imitated the German manuscript, while Aldus', tradi-

tion says, was cast after the manuscript of Petrarch, and that form has been called Italian or italic ever since. We give a specimen of Aldus' "Horace"; copy with a quill the lower case in it till you can write with ease, and you will be able to write as Petrarch did. It is harder to associate it with quill pen writing than to associate Gothic with the pen letter. Nevertheless, if you will write for a little while with an old quill, lettering

Q. HORATII FLACCI POE- MATA OMNIA.

Cenamelrum Marij Seruij.

Annotationes Aldi Manu Romani in Horatium.

*Ratio mensuram, quibus Ode eiusdem Poete mense-
tur eodem Aldo auctore.*

Nicolaï Peroti libellus eiusdem argumenti.



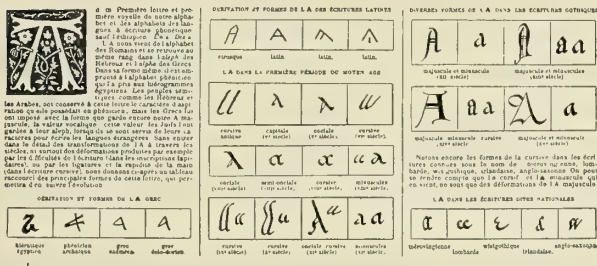
Facsimile of the title-page of an Aldine Horace, 1519. Showing Latin monumental letter now known as upper-case roman, and Italian cursive hand, now known as italic.

like the Minnesinger, and then with a new quill imitate the Aldus italic, you will soon see that the italic character depends upon the pressure of the quill pen, just as the Gothic does, though not to such a degree. Make lower-case *a*, *d* and *s*, or an *m* several times, and you will see what I mean. The other Italian form, which printers do not call italic, is like the Lucidario, which is less cursive than the Petrarchian form. When modernized, the Lucidario becomes the "Jenson" Morris type (while the Aldus is our italic), and it only needs a little investigation to realize how easily it became the French

Old Style and English Old Style, and then our modern lower case — Roman.

It will not be difficult for you if you will really obtain the quill pen and practice as I propose, to realize the truth of the following suggestions:

Designing for printers is an intellectual attainment, or process. Few people know this, and your fight will be continually against this ignorance, both in yourself



First page of Larousse's New Dictionary, showing a scholarly style of decoration. This can be best studied under a magnifying glass.

and your customers. You will think that anything you like is artistic and appropriate and you will be tempted to attempt it. Your customers will say that they "know nothing about art" but they "know what they like"; so they will pick out some ill-executed and inappropriate job and insist upon your following it. But my business is simply with that which is recognized as good. Now historic association plays an important part in designing for printers.

The first page of the Larousse dictionary is a superb example of artistic designing. Here, to illustrate the letter A we have letters from many different periods, but they are all harmonious because of their ornament and their execution. And they are appropriate because they are historical. So if you are designing an announcement of the Ancient Order of Hibernians, a prospectus of a genealogical society, a book of early English poetry (earlier than the tenth century) you could use the sixth or seventh century A because that belongs to the very best Irish-English lettering used between the sixth and tenth centuries. You will find in Strange's "Alphabets," in an example from the "Book

of Kells" (and the "Durham Book") the other letters that go with the Larousse sixth century ornamented A specimen; this identical A is probably from "The Rule of St. Benedict." Now, if you should obtain an Anglo-Saxon alphabet and master this style of lettering and apply it as we have suggested, it would be associated with the subject; so you, as an educated printer, would know that you were right, and all the criticism would not deter you from using it.

I take it for granted, however, that you only use this A as an initial letter, or in designing a title of a line or two; and that you would not use it over too large a surface, for it is not only necessary that a letter should be associated historically with a subject and that it be well designed, but it must also be associated with printing or bookmaking. It is true that some pages in the sixth and seventh century Irish-English manuscripts — the introductory pages — were sometimes very ornamental, but the reading pages were, as a rule, quite simple. The good bookmaker never forgets his pages are for reading. So, a Gothic ornamental letter that might be appropriate in a stained glass window or on a hand-painted testimonial might be very offensive throughout a printed book. There is nothing that I know of more inartistic, more nauseating to critics than the millions of lithographed mottoes, Christmas cards, etc., that the English lithographic publishers have put out for the last decade — overburdened with ornament that should be painted and not printed. And so the whites in this sixth century A, and the dotted outline around it, make it in a way less appropriate for general printing than the solid black, twelfth century A.

The middle A is in the style of the wood-cut Venetian letter of the sixteenth century; and while on general principles a gray background like this is not so satisfactory as a black one, yet the fact that the stipple could be punched into the wood very deeply, and is so near together that if one hole did fill up it would not be



This is a design by Eugene Grasset for the heading of a department in "La Revue Encyclopédique." It represents French designing art at its best. It is free from conventionality, and yet orderly and well balanced. The Auril design for "La Revue Encyclopédique" is bold and striking, but not as perfect as this.

missed, makes this not a bad specimen of designing. But it, too, must not be used for general printing, but only as rich ornament. It is well balanced, mind you, and therefore the detail is not so worrying as would be as much detail put in freehand aimlessly and unbalanced.

If you will now turn to the cover design of the Larousse given in the August number, you will find it

a beautiful production by Grasset, wherein we see also some decorative elements that may be studied in conjunction with what has gone before, as well as what we have written in this chapter about letters. For example, the use of line with silhouette—we find a dandelion leaf reduced to silhouette, and another laurel wreath like the one on Goethe's Mother's head. But the lettering of the title is the most interesting part of it. Grasset has studied the Caroline letter, and reproduces it with very scholarly fidelity. Only you who have studied an example like the Caroline alphabet we give from Strange's



Design for an article in "La Revue Encyclopédique" on "Le Théâtre Moderne et l'Influence Étrangère, par Jean Jullien," with an initial letter and design embracing a half-tone portrait of the author. A harmonious design, showing the use of silhouette; and Caroline lettering not so well understood as in the work of Grasset. Designed by George Auriol.

book can appreciate the workmanship and good taste in the Grasset. A companion piece to this is the heading by Auriol where we see a modification of the monumental letter and the uncial as in the d and the r. Here the initials J J and the L are Gothic in principle, and you will not fail to see how harmoniously the L extends the spirit of the plant design, so that if you have ever read essays upon Gothic art like the writings of Ruskin you will readily see the plant form is here built upon, as in Gothic architecture. What we have said so far ought to have prepared you for a historic survey of the

topic of lettering. Our space is much too limited to make such a survey very extensive, but what we shall give in the next chapter will serve as a foundation on which you can build, by reading, a much more exhaustive study of the subject.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XV.—BY F. HORACE TEALL.

IT is fortunate that the writers who have erratic notions about the use of words, and express them in print, are restricted in the extent of their pernicious influence on the language. "Pernicious" seems a strong adjective when we acknowledge that those to whose work it is applied have really tried their best to do good, and were actuated by a noble motive; but when its real application is borne in mind—to the influence, not to the person—it seems justifiable. The best motive imaginable may as well have been non-existent if the work is done carelessly or hastily, without sufficient inquiry into circumstances. Such is the case in the matter of a certain writer's inveighment against the use of the word "modiste," when he says: "It is a hazardous thing to use words we do not know the meaning of, as we see in the following sentence: 'It is not more than ten years since the Viscountess de Noue shocked the good ladies of St. Louis by appearing at one of the fashionable balls there in a dress made for her by a Parisian modiste that had been much admired in that city.' According to this the Viscountess had her gowns made by a milliner. The French for dressmaker is *couturière en robes*." Many persons might be misled by this, for it is very specious; but a little thought should have induced the author to leave it unsaid. The word "modiste" may have been originally applied in French only to a milliner, but it is now used in English mainly (if not only) for a dressmaker, and is correctly so used. Even French dictionaries translate it "dressmaker," and all English dictionaries so define it. Thus, in fact, the word in the sentence quoted does not illustrate a hazardous thing, though it may well be true that many persons so use it simply because they know that everybody does. "Modiste" literally means "a woman who deals in or makes fashionable articles, particularly of women's apparel." As to this particular word, probably the bad teaching noted will not mislead many readers, for the use is so well established that it must persist. As an example of hasty expression, that might sometimes be injurious, however, it well deserves all the space here given to it by way of caution.

Pedantic strictness has demanded that the word "monopoly" should not be used for anything but a legal right to control some business exclusively, and originally there was some ground for such restriction. Gilbert M. Tucker, in a book entitled "Our Common Speech," said: "The frequent and glaring misuse of

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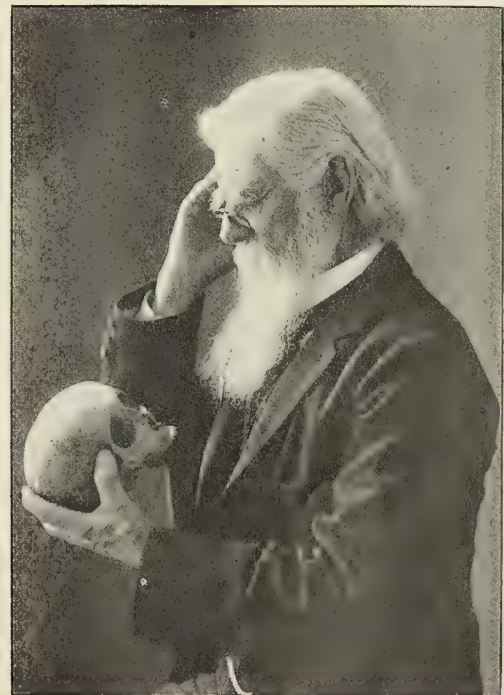
this term is of no little importance, as it leads to confusion of thought, and sometimes to very ill-advised political action. A monopoly is an industry that is protected from competition by legal enactment. Certain demagogues are doing their best to lead the unthinking multitude to apply the term to industries which are perfectly open to competition, but in which, for one reason or another, nobody cares to compete—a widely different thing. The owner of a patent has a monopoly; but the notion that railroading, banking, or gas-making can be a monopoly, as long as all the world is at liberty to engage therein if it pleases, is at once grotesque and dangerous.” This is quoted by Alfred Ayres in “The Verbalist,” with no other remarks, showing that it was thought by him to be all right and sufficient. Nevertheless, the word long ago emerged from such absolute restriction into a much wider legitimate usage. Even with such narrow limits for the noun, it would still have been correct to say that one who by any means secured control of an entire trade, or made competition hopeless, monopolizes the trade; that is, he makes it like a monopoly. No step in language is more natural than that such monopolized business should soon be legitimately called a monopoly, for the effect is the same that would be secured by legal sanction. There is no confusion of thought, and it is neither grotesque nor dangerous to use the word “monopoly” in the sense, as given in the Standard Dictionary, “such control of a special thing, as a commodity, as enables the person or persons exercising it to raise the price of it above its real value, or above the price it would bring under competition.”

A letter to the editor of the New York *Sun* said that a teacher told her pupils that “black,” “truthful,” and other such adjectives cannot be compared. The editor’s answer was that they can be compared, because they are compared, and many quotations from the best writers were given, notably this, said to be surely known by the grammarians who made the false assertion: “We, the people of the United States, in order to form a more perfect union.” Undoubtedly, strict logic would demand “more nearly perfect,” or something expressive of approach to perfection, since anything really perfect could not be more so. “Still,” says Alfred Ayres, “such phrases [as “more perfect,” “most complete”] are, and probably will continue to be, used by good writers.” Such an assertion is equivalent to saying that the phrases are good English, and they are. These comparisons, however, might well be made less frequently, and some of them, as “more universal,” may better be avoided altogether.

Naturally, “move” should have a simpler meaning than “remove,” but some lexicographers reverse the natural order, as in the following, from Webster’s International Dictionary: “‘Move’ is a generic term, including the sense of ‘remove,’ which is more generally applied to a change from one station or permanent position, stand, or seat to another station.” This is a peculiarly faulty sample of lexicography. Of course,

the remark deals only with the intransitive use of the verbs, and they are primarily transitive, as in saying we move something or remove something. When thus applied to an object, to move the thing is to shift its position, to remove it is to take it away or abolish it. It is a fact that “remove” is used for change of station, but it is not true that it is more generally so used than “move.” The only common application of either is to change of residence or place of business; and the word nearly always used is “move.” Vans for carrying household goods are called moving-vans. The day of changing is called moving day. It may be possible that it is because of finding in a dictionary such a statement as the one quoted that so many people now speak of the change as removing rather than moving, and we have notices of removal rather than of moving by business houses; but if it is at all necessary to choose between the two words, the other choice is more sensible, and, as a matter of fact, it is far more common. Shakespeare wrote “Till Birnam wood remove to Dunsinane.” It is not unlikely that in his time, just as it is now, that was correct English; but it is equally probable that then, as now, his choice of words would have been better, from a strict etymological point of view, had he written “Till Birnam wood shall move to Dunsinane.”

(To be continued.)



From collection of H. W. Fay, De Kalb, Ill.

Photo by Rowley.

Behold this ruin! 'Twas a skull,
Once of ethereal spirit full.
This narrow cell was Life's retreat,
This space was Thought's mysterious seat.
What beauteous visions filled this spot,
What dreams of pleasure long forgot.
Nor Hope, nor Love, nor Joy, nor Fear,
Have left one trace of record here.

[About fifty years ago these lines were found penned on a skull in a London museum. The author was never known.—EDITOR.]



Half-tone by
ELECTRIC CITY ENGRAVING COMPANY.
Buffalo, New York.

FANNY JOHNSTON.

Photo by Morrison, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

APPRECIATION OF THE INLAND PRINTER.

To the Editor: BUNGAY, ENG., November 1, 1898.

I am a long time in thanking you for your very flattering letter about the color specimens that I sent you nearly twelve months ago. Since then I have been appointed overseer in one of the oldest houses in London's county works here. Our master here takes *THE INLAND PRINTER* and puts it in the public reading room for the benefit of the printers, and I have been encouraging them to study it by lending them the back numbers to take home, and they all like it very much. I weary for it myself each month, for it is most entertaining reading to anyone who takes any interest in his business. Thanking you again, I remain,
Yours faithfully, G. W. GREIG.
(Late of Bushey, Herts.)

DIS-UNION IN THE UNION.

To the Editor: CLEVELAND, OHIO, September 19, 1898.

I attended an adjourned open meeting of No. 53 one evening last week, called to discuss the nine-hour movement, and I must say that if the attendance was any indication of the interest taken in the movement, it is very small indeed, in comparison to the number of people employed in the different branches of our trade.

The sentiment of the meeting was about evenly divided as to whether to ask ten hours' pay for nine hours' work, or nine hours' pay for nine hours' work. Until we are more strongly united it would be folly to *demand* anything at present.

There seems to be a lack of interest in the union on the part of the job hands. Why is it? Out of about twenty-two employes in a certain office in Cleveland, but three belong to the union at present, but there are eleven others who have held cards, but dropped out—some of them are "old timers."

There seems to be some enmity between the news and job hands, and if this letter will bring forth a discussion on the subject and eventually bring about a better feeling, the writer will be greatly satisfied.

Let us hear from some of the job hands why they have dropped out.
A PRINT.

POLITICAL ECONOMY.

To the Editor: BROOKLYN, N. Y., October 25, 1898.

Aug. McCraith's department in *THE INLAND PRINTER* is always interesting and instructive, but as in the best of things human, there are occasional flaws in it. A very serious error appears in his department in the October number—such a gross misrepresentation of Henry George and his theory that I feel called upon to protest. "It [capital] does not, as Henry George said, increase with time, like growing wheat or mellowing wine—a suggestion that was ridiculed out of discussion at the time."

Henry George never said this of capital, and so it was not "ridiculed out of discussion at the time." What Henry George did say was this: "Interest springs from the power of increase which the productive forces of nature and the capacity for exchange give to capital." Quite a different thing.

In discussing interest and the law of interest, George defines interest as "including all return for the use of capital," and

"excluding all compensation for risk, which forms so large a part of what is commonly called interest." He clearly apprehended the fact that many forms of capital have no inherent power of increase, but he also saw that other forms have this power—growing wheat and mellowing wine, for instance. Through the exchangeability of capital this power must commercially attach itself to all capital. I have some money, for instance, which X desires to borrow; it is true that my money has no inherent power of increase, but I may exchange it for something that has—wheat or wine or cattle; shall I loan my money to X without recompense and thus forego the advantages I might otherwise have gained?

Or I have, suppose, a machine by which the product of labor may be considerably increased. The machine has no inherent power of increase—it will not work without labor, and if it stands idle it will rust. But shall I not have some share of the



Photo by F. W. Curtiss, Madison, Wis.

HIS FIRST INITIATION.

increased product as a consideration for its use? Is not productive capital entitled to wages as well as productive labor? Of course, I speak of legitimate capital only.

Henry George's position, in short, is understood by me to be this: A productive power exists in capital distinct from but not independent of the productive power of labor, and interest is the wages of capital.

I will only say of Mr. McCraith's ingenious scheme for the abolition of interest, that a money that is worth nothing to lend or borrow will be equally worthless for any other purpose. I would not sell my old shoes for a bushel of such money.

STEPHEN BELL.

A VOICE FROM OVER THE SEA.

I have received the May copy of *THE INLAND PRINTER*. It is handsomer than anything published either in France or Germany in the trade periodical line. As a lithographer, and former coworker with E. F. Wagner, I am much interested in the practical articles on lithography, art and process work by him.—*John Gross, 69 Neppert Strasse, Mulhausen, Elsas.*

ECHOES FROM THE PRESS CLUB OF CHICAGO.

BY FREDERICK BOYD STEVENSON.

MANY things combine to make the Press Club of Chicago the greatest organization of the kind in the world. It has absolutely refused to admit to membership men who are not newspaper workers or literary writers. The trouble with nearly all similar associations is that because somebody is said to be "a good fellow," a loophole is found to make him a member. The Press Club of Chicago has had its days of prosperity and its days of adversity. Men who could reach down into their pockets and free the club from financial difficulty have offered to do so on condition of their election to membership. But they were not eligible, and the club has always resolutely refused to exceed the limits of its constitution. This has been the first and great reason of its success. It was organized as a press club and it remained so. With a membership of nearly four hundred, the club today has reached the strongest point in its history. Its scope has been greatly widened in the last year. Many trade newspaper men have been admitted and they have found the organization of inestimable benefit to them. In the large parlor of the club may be seen any day men who represent the daily, the weekly, the literary and the trade press of Chicago and the West. Editorial writers, reporters, reviewers, novelists, historians—all are there. While the club is jealous of its membership, it is based on the strongest lines of equality and fraternal sentiment. The best of good-fellowship prevails. There is no "backbiting," no petty gossiping. This, in brief, is an outline of the Press Club of Chicago.

SOME of the best-known writers of America are members of the Press Club. For instance, there is Stanley Waterloo, whose books have been widely read in this country and in England. And there is Opie Read, whose novels depict phases of life so natural that his characters seem formed of flesh and blood. Then there is T. S. Denison, a finished and graceful writer; and H. S. Canfield, vigorous and bold in his style; and John McGovern, an easy, powerful and descriptive writer and lecturer; and John Crawford, one of the best editorial writers and book reviewers in the United States, and a score of others whose names are familiar to the readers of current literature. And there is no lack of poets in the club. Col. William Lightfoot Visscher has achieved fame as a writer of verse. Earnest McGaffey's poems are finished and graceful. Frank Putnam has written some poetical gems. The poetry of Charles Eugene Banks has sentiment and pathos. Nixon Waterman's verses in dialect have the true jingle of the humorist. The poetry of Earl Marble shows the touch of genius.

Now, these are some of the people of the Press Club. But they are only a part of it. While the club is full of literary men it does not put on any airs. It is still thoroughly Bohemian in its character and always will be. It is filled with good fellows from every department of literature and newspaper work.

BELIEVING that a newspaper club should be for men only, the constitution provides that no woman may become a member. There was just one exception to this rule. That was made at the request of the late Franc B. Wilkie in favor of Blanche Roosevelt Tucker, whose death was recently announced from Paris. She became an honorary member in 1880. But one must not be led to believe by this that the Press Club is ungallant. On the contrary, the members all have the highest regard for the ladies. Every week a reception is given to them in the parlors of the club, and Wednesday afternoon is known as "Ladies' Day." Then at the numerous receptions and entertainments the ladies are always the first consideration. The programmes are arranged for their especial pleasure.

These social features, by the way, are becoming very popular. Mr. A. H. Packard, chairman of the Reception Committee, has arranged to give them at intervals of about every two

weeks during the winter season. The last two entertainments proved great successes. At one John McGovern delivered a lecture on Jean Jacques Rousseau, and at the other Colonel Visscher lectured on "Sixty Minutes in the War."

VISITORS are always interested in the portrait gallery of the club. This consists of oil paintings of its presidents. Just the other day an excellent painting of the late Washington Hesting, by Schwerdt, was placed on exhibition in the parlor. It is probable that the club will purchase it. Moses Wentworth, a nephew of the late John Wentworth, has recently presented the Press Club with a photograph and a steel engraving of his uncle. "Long" John Wentworth was an old member of the club. He was the twenty-first and the twenty-fourth mayor of Chicago and one of the strongest characters in the city. He was six feet six inches tall and a man of most positive conviction and action. He published the Chicago *Democrat* back in the "forties." Although a democrat, he was elected mayor twice on the Republican ticket—in 1857 and 1860.

An interesting picture that was presented to the club not long ago, was a large photograph of the late Charles A. Dana. It was given by his son, Paul Dana.

F. J. Schulte has also presented to the club an exceedingly good likeness in oil of the late Franc B. Wilkie, the first president of the organization. It represents Mr. Wilkie with a cigar in his mouth, and is as natural as life.

There are many other pictures in the club that are deserving of mention, but the scope of the present article will not admit of this.

AS REGULARLY as the hands of the big clock in the parlor get around to 10 o'clock, a group of members distribute themselves in the big easy chairs. The arms of the chairs make good leg racks. Pipes, stogies, two-fers, and the finest Havanas, are aglow. There is absolutely no restriction as to what a man shall smoke. It may be a rope or a rubber pipe if he wishes, although, of course, there will be comments, and I have yet to see the man who can stand up long under the comments of this morning coterie of critics, free-thinkers, free-talkers, and all-round joshers.

The other morning the name of Flanders came up. Flanders is all right. They call him Mons. Flanders up at the club, and with the same freedom, probably, that the baker in the "Hunting of the Snark" was called "Candle Ends" and "Toasted Cheese," some of Flander's intimate friends address him as "Flans the Flambeau."

Flanders will disappear off the face of the earth for months. Then he will show up suddenly some day smiling. And Flanders can smile blandly—the smile of an innocent babe. The first time I ever met him was up in Mason City, Iowa. Flanders was there with a roller skating troupe—snowed in. He told me afterward that his people had to wade home through the snow. Some time after that he bobbed up serenely in Chicago as a newspaper reporter. Now he has gone to Alaska. That is how his name happened to come up in the club. Everyone knew something about Flanders.

One time he was sent down by the old *Herald* to report a prize fight in Indiana. To get to the scene of action he had to go through a dense woods. The trees were covered with snow, and as the moon shone through the icy branches of the trees, Flanders got worked up somehow. It struck him as very picturesque. In the meantime it was getting late, and the telegraph editor was waiting and waiting and saying unkind things about Flanders. At last the first installment came trickling in.

"Thank God," said the telegraph man, "here comes Flanders' stuff."

The dispatch started out with a vivid description of the night scene in the Indiana woods. Flanders told what a magical effect the moonbeams had on the glistening snow. Then to make it more impressive he said, "and the screech-owls fluttered overhead." This thing went on for two columns, but

not a word of the prize fight. Flanders hadn't reached that yet. The telegraph editor was trying to get a word in edgewise to the telegraph operator to tell Flanders to get down to business, but the operator was busy. Flanders was at his elbow pumping it into him, and describing the grandeur of Indiana scenery in the winter time. The telegraph editor gave it up. Just as the papers were running off on the press Flanders got down to the start of the fight. He had the two fighters shaking hands. At that point the telegraph editor quit him and went home.

"And the funniest thing about it," said Flanders some little time afterward, "whenever I went in to see the city editor, looking for a job, no matter how cheerfully I greeted him with 'good morning, Mr. City Editor,' he would never say a word, but point to my dispatch pasted on the wall and containing the passage, 'and the screech-owls fluttered overhead.'"

Written for THE INLAND PRINTER.

COPY FOR ENGRAVINGS.

BY GEO. H. BENEDICT.

MANY articles have recently appeared in trade papers on the subject of illustrations and illustrated advertising, and it is noticeable that the main point of all such articles has been to advertise the engraving house with which the writer was connected. Nothing of general interest and advantage to buyers of cuts can be gained by a perusal of the articles in question. There is a need of practical information on this subject, and the purpose of this article is to acquaint the printer and publisher with a general knowledge pertaining to the making and cost of engravings by the most modern methods of producing them.

Experience has proven that the more intimate knowledge the person ordering has of the making of engravings, the less trouble is likely to arise in satisfying him, and there can be no doubt but that this knowledge enables him to save time, expense and annoyance in his business. As orders by correspondence are sent from every section of the United States, an important suggestion to follow is, that correspondents should write as explicitly as possible in stating their wants and conditions to the engraver. A full letter at the outset saves time in the end, and, when accompanied by the copy, should insure satisfactory results.

THE HALF-TONE PROCESS.

It is impossible to make a good half-tone from a bad original. So much depends upon the extent of reduction and upon the color and distinctness of the copy to be reproduced that it is important to use great care in selecting the copy, which should be at least as large as the proposed engraving. Negatives and tintypes should never be offered as copy.

To obtain the best results, photographs must be toned to a neutral tint, nicely mounted and burnished; sharp in detail, and without solid colors or abrupt lights and shades in the parts that should be nicely graded. A light background prevents the picture looking flat. The "Aristo" and "Brilliant" albumen prints are best.

Whatever is to be photographed should be as distinct as possible, and it must never be forgotten that, in the re-photographing, through a screen, which is necessary in the process, some of the clearness of the original is lost. This loss is decreased when it is possible to reduce the original only a little, for in that case the lights and shadows of the picture are concentrated more than they were in the original, and the loss is not so apparent.

Since the photographs furnished for half-tone illustrations vary from every kind of amateur and professional prints, obtained under every conceivable condition, they frequently require a considerable amount of retouching. It is often the case that there is a need to strengthen the shadows or retouch the high lights. Common instances of this are where light draperies appear in costumes or backgrounds, in which case it is

necessary to strengthen the outlines or shadows so that there will be a distinction between the different parts of the picture in the reproduction. In retouching ordinary photographs, the prints can often be improved by strengthening the high lights in the eyes and other points of the features, and sometimes by drawing a distinct line between portions of the head or costume and background. While these details may appear indistinctly in the photograph, they will be lacking in the reproduction. In other cases it may be desirable to remove certain portions of the original, or change the picture entirely; in the case of buildings, to supply names or remove objectionable points. In a street view blurs are frequently caused by the movement of figures. These defects are remedied by painting in the figures, or removed by painting in the details of the street or background.

COST OF HALF-TONES.

For strictly high-grade half-tone cuts, mounted on wood, in square finish from good photographs, the usual charge is 20 cents per square inch. The minimum price for small cuts is \$2 each. Wood-cut finish, vignetting, improving or altering photographs is charged extra at 75 cents per hour. Vignetting column cuts will average 35 cents each; double column, 75 cents each. Plates finer than 150-line are twenty-five per cent extra; duplicate plates from original negatives are twenty-five per cent less.

The cost of groups depends on the copy furnished; if the photographs can be placed together and the negatives made at one operation, the square inch price should prevail; but if the copy is in separate photographs, varying in size and color, extra negatives will be necessary, for which there will be an extra charge. If an ornamental background is required, the charge for the drawing will approximate 75 cents per hour.

NEWSPAPER CUTS.

As photo-zinc etchings cannot be made from photographs without first making pen drawings, and it is impossible to make a good cut from a bad copy, it is therefore important, when ordering cuts for newspaper illustrations, to use care in selecting the photographs; they should be as perfect as possible, and contain everything to be shown in the engraving. In making the pen drawing, objects that disfigure the picture can be omitted, but it is difficult to add anything not shown. The photographs should be larger than the proposed engravings, or at least of the same size. Large engravings made from small photographs do not show to advantage. Tintypes are difficult to work from; never send them to an engraver unless no better copy can be had.

The cost of photo-zinc etchings, from pen drawings by artists, in newspaper style, of standard quality, will be, approximately:

PORTRAITS.			
	½-Col.	Col.	2-Col.
Outline.....	\$1.50	\$2.00	\$4.00
Half-shade	2.00	3.00	6.00
Full-shade	2.50	4.00	8.00

BUILDINGS.	
Column.....	\$4.00
Double-column.....	6.00
Three-column	8.00

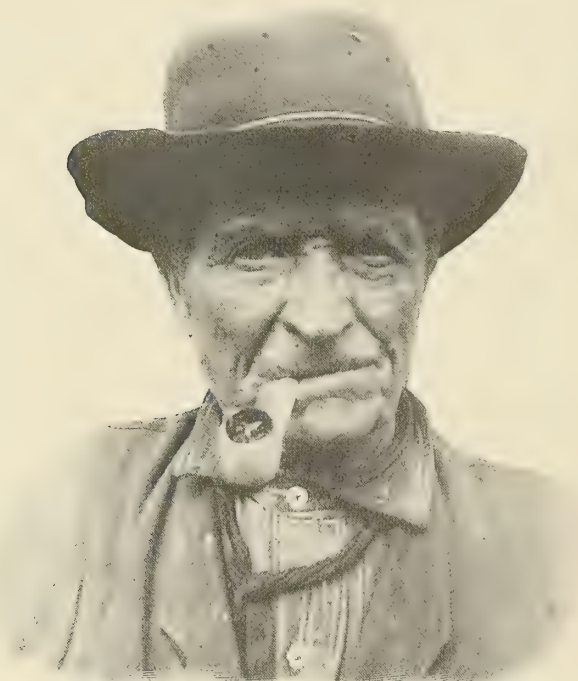
PHOTO-ZINC ETCHING.

Direct reproductions by photo-zinc etching can only be made from copy that is in clear black lines or dots on clean white paper. Flat tints and blurred shadows cannot be reproduced unless first transformed into lines or stipple. Prints from wood cuts can be reduced as much as one-third, while close-lined steel engravings and lithographs may be enlarged to advantage. The enlargement tends to make the lines more open and suitable for letterpress printing. In ordering reproductions it is safer to select the coarser kinds of work and have them reduced, but it is important to remember that when a picture is reduced the lines are brought nearer together in exactly the same proportion that the picture is made smaller,

and a point can be reached when the lines will run together. When the copy is either to be reduced or enlarged, the relative proportions are preserved. If either dimension, height or width be given, the other will be unfailingly regulated by the camera.

COST OF PHOTO-ZINC ETCHING.

First-class photo-zinc etching mounted on wood, from drawings or other copy furnished by the customer, suitably prepared for direct reproduction, without alteration to the copy or plate, is generally charged at 8 cents per square inch. The minimum price for small cuts is 80 cents each. When a number of copies



From collection of H. W. Fay, De Kalb, Ill.

Photo by B. Cary.

UNCLE JIMMY.

drawn to a scale are reproduced at one operation, the square inch rate rules for the plate as etched, with an extra charge of 10 cents each for blocking separately. The minimum charge in such cases is 40 cents.

The cost of designs and plates for headings varies in proportion to the fineness of the work and amount of detail in the drawing or plate. Newspaper headings will vary from \$8 to \$40; letter-heads from \$12 to \$25; note-heads from \$8 to \$15; business cards from \$10 to \$20; monograms from \$2 to \$6. If the customer when writing will state the amount he is willing to invest in the plate, the engraver will probably either furnish a design at once or write regarding it.

WOOD ENGRAVING.

For highly finished mechanical work, wood engraving is still the most satisfactory, and probably always will be. For boldness of outline and depth of shading, it has not been equaled by any process work. It is impossible to produce a pen-and-ink drawing for photo-zinc etching that will have the fine, wavy free line which the wood engraver makes with his graver, or to draw the graduated and flat tints produced by the ruling machine on wood. For much of the small work used in catalogues it is not only better to engrave on wood, but cheaper, as all drawings for process cuts are made larger than the plate to be obtained, and the increased size of the drawing calls for an additional expenditure of labor, which results in a greater cost for the completed plate than would be necessary to complete the wood cut.

For the coarser advertising cuts and large plates containing plain or shaded lettering, hard metal plates are used in place of wood blocks. They are also peculiarly adapted to colored

label work, flat and ruled tints, etc. The plates can be printed from directly, and the saving in electrotypes is an item of considerable consequence.

THE WAX PROCESS

is utilized for making every variety of railroad, geographical, State, county and town maps, mechanical and architectural diagrams, intricate rulework and fine script. By it are produced plates for the uses named which cannot be surpassed in beauty, clearness of line and exceptional printing quality. All ordinary designs in ink or pencil, blue prints or photographs, answer for copy as well as finished drawings.

For original designs, wood, metal or wax engravings, the cost varies in proportion to the fineness of the work and the amount of detail in the drawing or plate; no general prices can be given. Each subject requiring a special estimate, the copy should always be sent with the inquiry for prices.

Electrotypes, when required, should always be made before the original is used, otherwise they will show whatever wear the original has been subjected to. Electrotypes are never furnished unless specially ordered in addition to the original engraving. Twenty-four hours are required for making the electrotypes in addition to the time consumed in preparing the cuts. No molds or patterns from which electrotypes can be made after the engraving has been delivered are preserved, unless by special arrangement.

TIME.

While it is possible to turn out a finished plate in a few hours, the work constantly on hand and obligations to other customers will prevent any engraver guaranteeing to fill an order for a single plate from suitable drawing or print in less than two days, and from three to six days if the subject is to be redrawn.

QUALITY.

It is difficult to explain to a person not having experience with the good and bad products, that when two prices are offered for an engraving there will be a corresponding difference in quality. The prices named in this article are the prevailing rates of concerns capable of producing work of a standard quality. It seems a natural conclusion that a concern selling or offering any article of merchandise cheap, will deliver cheap goods, i. e., goods of inferior quality. It is the same in buying engravings, and if one engraver's work is given the same care and attention and as good plates produced as by another, he cannot afford to cut the prices of his competitor in half, particularly as the demand for skilled labor is always good and wages nearly uniform.

It is a part of good management and a test of ability for an engraver to be able to compete with the most successful concerns, in the quality of his productions, as well as in the price at which the goods can be delivered. To produce the best results requires the use of advanced methods and ingenious tools that improve on work that many firms would be content to deliver.

REMEMBER

the following suggestions when ordering engraving: Mark every piece of copy so as to identify it with the letter of instructions. Be sure to specify what kind of engraving you wish made, whether half-tone, zinc etching, wood or wax engraving, or tell the engraver distinctly to use his own judgment in the matter. Say if you wish the copy returned. Be sure to indicate the exact size the cut is to be made, either in inches or picas, in height or width, and not in such terms as "one-half" or "one-fourth" of copy, unless you add "in height" or "in width" to the proportion desired.

When sending drawings by mail, see that they are well protected; if unmounted, great care should be taken to pack them so that they will not be crushed. Creases are difficult to repair, and leave defects in the plate. Place the drawing between cards or in a paper tube, or on a round, smooth stick, with an outside covering, but do not fold in an envelope. Only photo-

graphs mounted on cardboard should be sent in envelopes. The cost of the engraving is frequently increased, and its quality diminished, by want of care in these particulars.

Were it possible to make up a line of sizes and styles of cuts in anticipation of future business, it would be practicable to list the goods, subject to a discount. It is impossible, however, where the goods are made to order in lines requiring the skill of special workmen, necessitating an indefinite amount of time to complete the work, to do otherwise than quote a price based on the cost of production. If the customer desires a profit, it will be necessary on his part to add a sufficient margin over the engraver's price to pay for his time, trouble, and the risk in handling the order.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE SYRACUSE AGREEMENT.

Whatever may be the final outcome of the agreement entered into by the committee of employing printers and the International Typographical Union, it cannot be denied that the committee of employers showed every desire to treat the shorter workday question with the utmost fairness. It has been the tendency all along on the part of the employes to "demand" that the employers make every concession. The instances where local unions were willing to concede anything in consideration of a lessening of the hours were rare indeed. In any event, the employer was to be made a victim; either he must submit to a reduction in the working time of his employes, or he must face a strike and the annoyance of a "boycott." The natural tendency would have been for the employers to resist when their rights were so vigorously assailed. That they have not done so, but instead have preferred to yield (half a loaf at a time, to be sure), argues well for their liberality and fair-mindedness. Few employers in other industries, similarly situated, would have acted with so great generosity. The example should not be lost upon the unions, but perhaps it is expecting too much to hope that the terms "tyrant," "oppressor," and others of similar import, be dropped from the union vocabulary for a time. The millennium has not yet arrived.

From letters from numerous cities where the employers are organized, I find that the disposition to concur in the agreement is very general. While it is well understood on both sides that the action of the Typothetæ committee had no binding effect upon employers generally, there seems to be a desire to carry out the agreement as fully as local circumstances will permit. Here and there are found exceptions to the rule, but in these cases the unwillingness of the employer is based upon local conditions which put him at considerable disadvantage already and would practically swamp him if he were compelled to yield still further. In cities, for instance, where "open shops" are the rule, or where but a small percentage of the offices employ union labor and observe union rules, there is some disposition to postpone the putting into effect of the agreement until such time as the trade is better organized. The element of competition has got to be considered, despite fine-spun theories which pooh-hoo its existence, and it is unfair and extremely unwise to expect one employer—simply because he employs none but members of the union—to reduce the hours even one-half an hour a day, while from his competitors, who employ nonunion men, no concession is exacted. One of my correspondents informs me that he is situated in a town which, while practically all union, is subject to the competition, from an adjoining city, of two of the largest printing plants in the United States.

"We have for a number of years," he writes, "given our employes a fifty-five-hour week and paid them a rate of wages fixed by their organizations. Our neighbors, who are free

from all union influence and union dictation, run their offices sixty hours a week and pay a rate of wages considerably less than that which we pay. We are constantly reminded of their presence by seeing many of our best customers attracted to their offices by means of prices so low as to be entirely out of our reach. Their agents are constantly at work in the field which ought to belong to us, and the unions make no attempt to stop this outflow of work. Yet the union committees come to us and ask us to sign a contract to still further reduce our working hours at the end of one year's time, with the implied threat that if we don't do so they will at once inaugurate a strike to compel us to accede to their demands immediately. Our reply to the unions is this: Put our competitors on the same basis as we are on and we will talk business to you; until then we will sign nothing; we will agree to nothing, and if you want to strike—well, strike and make the most of it. We are still awaiting their 'ultimatum.'"

I do not think any reasonable reader will be unwilling to concede that in this case, as in others, the agreement should not be enforced until such time as the field is better organized. Instead of inaugurating a strike to embarrass employers who have already shown a disposition to be fair, it seems to me that the better thing for the Union to do would be to go about organizing the men in the competitive towns. I am told that in this particular instance the unions have accumulated pretty fair "defense funds," to be used in enforcing a nine-hour day if need be. I make the suggestion that the best way to use this money in furthering the ends for which it was accumulated is to expend it in bringing about a more perfect organization in the "competitive district" of which the city in question is the center. The rest will be easy.

OF COURSE.

As foreshadowed in these columns a month ago, the demand for a "nine-hour day," now that it seems likely to be agreed to, is being supplanted by a similar demand for an "eight-hour day." A New York printers' paper which says the rights of the journeyman printer have been abridged by "corporate rapacity and greed," winds up a glowing editorial on the "greatest victory the I. T. U. ever won" (meaning the agreement entered into between the Typothetæ committee and the Union) by suggesting that "The job printers really should be working the eight-hour day, and that should be the ultimate result of shortening the hours of labor to nine per day." Certainly, and after the "ultimate result" has been achieved, what then? Seven, six, five, four, three, two, one, and the millennium!

"FAKE" LEGISLATION A BOOMERANG.

"If no 'fake' or reckless labor statutes were passed, the courts would in the main appear to be, as in fact they are, friendly and fair toward labor interests," says *Case and Comment*, an impartial journal of law and lawyers. "The law-makers who will pander to folly and ignorance by voting for unconstitutional measures in order to keep 'solid' with the labor vote, knowing all the time that they are raising false hopes among the workingmen which must inevitably be disappointed by judicial decisions, are probably not very numerous. Doubtless there are more who are reckless in the matter, giving their votes to all measures asked by workingmen without much exercise of their own judgment. They may gain popularity by so doing, but they grievously wrong both the workingman and the courts. They deceive the former, while they force the latter into apparent hostility to labor by the necessary annulment of the worthless laws.

"A typical case of ill-advised legislation is the Pennsylvania act of June 15, 1897, which was held void in *Fraser vs. McConway & T. Co.*, C. C. D. Pa., 82 Fed. Rep., 257. It attempted to lay a tax of 3 cents per day for any foreign-born, unnaturalized male person employed in that State. This the court necessarily held unconstitutional, as a denial of the equal protection of the laws to such laborers. Protection of workingmen

against competition by the most ignorant foreigners whose wages will not maintain a decent home is most earnestly sought. But labor legislation seems to be too often regarded as a mere sop to the labor vote, which serves its purpose if it be sweet in the mouth, although it prove bitter farther down. It is time for the legislative brain and conscience to free such questions from insincerity and humbug and get hold of them with the largest intelligence and honesty."

"MUNICIPAL OWNERSHIP."

Advocates of municipal ownership of printing plants, gas plants, street car lines and the like would do well to take a leaf out of the city of Toledo's book of experience. Toledo has been dabbling in "municipal ownership" and finds, as the telegraphic dispatches say, that it has been to her cost, if not to her sorrow.

"By careful work," says this dispatch, "the Toledo council has avoided handling the matter of the city gas plant, in which the people dropped several hundred thousand dollars, and a contract has been arranged whereby a private concern is to take over and operate the plant. In the construction of the city gas mains some one made a fortune. The gas plant, costing several millions, is practically useless, and it will cost thousands more to put it in running order."

Now, it isn't to be concluded that because Toledo has been robbed through her efforts to get into business for herself that "municipal ownership" is everywhere provocative of jobbery and dishonesty, but it is asserted that the system which our wise socialistic friends so earnestly advocate opens the way to the utmost extravagance in the use of the public funds and in the end leaves the taxpayer worse off than under the competitive system.

"PATHS OF SORROW."

An English newspaper, commenting upon the failure of a recent strike among the "railway servants" of Great Britain, gives the following impartial review of the strike and its advantages and disadvantages:

It is humiliating, time after time, for the forces of labor to be worsted. But has it not ever been so, more or less, from the time of the old journey-men hatters' strike fifty years ago, from the time of the disastrous turn-out of the Amalgamated Engineers in 1852, through the whole gamut of labor movements to the very latest examples? So-called strikes have been one continual "path of sorrow" for the contending operatives. The only satisfaction to be got out of them up to the present has been that all the labor and all the money expended, and all the privation suffered, have not been thrown away. That is at least some consolation. They may have been badly managed, they have indeed been badly engineered, they may have been failures so far as the objects sought to be obtained by the men have been realized, but the very fact that a formidable organization stood in the way of any attempt by the employer to reduce the men's wages has always been, and we venture to think always will be the means of keeping the standard of wages much above what it otherwise would have been. But when it comes to absolute action we repeat that if the efforts of the unions have not been failures directly, they have been so largely in effect, and they have been so because serious errors have been committed in management or rather in the mismanagement of the combined modes of seeking redress, for the want of common prudence in not calculating all the eventualities and circumstances with which they were surrounded. Not only has disaster followed, but the men have lowered themselves in the estimation of the public. As a necessary consequence, they have had the credit of being wrong when they were morally right.

The moral rectitude of their action is perhaps the least disputed, for according to the just principles of political economy, it is only right that the workingman should have something like a fair share of the profits of the manufacturer or the producer, whose capital he is aiding to grow. And collisions occur when it is not so. There are instances where, in consequence of the unrestricted freedom of commerce, and the capricious character of credit, there are men of easy virtue who get into business who have little regard for the honest claims of their work-people, nor have they an overmuch respect for the rules which regulate the conduct of fair traders. The unhealthy competition produced by this class of men—happily a diminishing class—is at all times certain to react upon the labor market. Profits must be made, and when they cannot be made in a legitimate way, they are taken out of the value of the poor man's industry. But it is not always so, and in the case of a proposed reduction, the times and circumstances should be weighed, and if it can be ascertained that the employers cannot carry on their business with remunerative profit, the only proper alternative would be to accept the conditions offered. If, on the other hand, the men seek an advance, they should be quite sure that the business would bear the extra pressure, or that they were not playing into the hands of competing employers in some other

locality where a lower rate of wages prevails. In fact, so to speak, the men need not study the interest of their employers, for if the men act honestly and wisely for themselves, they will do their employers no wrong. No combination can send the price of labor above its natural level for long. The great leading principle of trade in a free country is that all men have a right to choose the most suitable market in which to dispose of their own labor, or the products of their industry, and as a necessary corollary to this the consumers are justified in purchasing what they may require in the market where they can be secured at the cheapest rate. These two propositions underlie all that is valuable in our social system and workingmen who value the principles of national liberty should never lose sight of that. Unless they will it otherwise, they are free agents. But if, alas, it becomes necessary to fight, the long and the short of it is, that it is not enough in the future that they should feel perfectly sure of gaining a victory by merely turning-out. No body of men can ever be justified in entering upon a conflict with their employers unless they possess funds and organization sufficient to try the right of the case fairly as to time.

NOTES.

THE striking printers in Lansing, Michigan, are publishing a daily paper.

THE Johnson Publishing Company, of Columbus, Ohio, has assigned. Assets, \$6,000; liabilities, \$5,000.

THE Columbus (Ohio) Typographical Union publishes a weekly paper and hopes soon to make it a daily.

It is stated that the German Baptist Publishing Company will remove its plant from Mount Morris, Illinois, to Plymouth, Indiana.

LLOYD & MILLER have bought the *Trades Review* from the Trades Assembly of Bloomington, Illinois, and have added a job printing plant to their equipment.

THE Pennsylvania Railroad Company is suing the A. H. Pugh Printing Company, of Cincinnati, for an alleged infringement of the Eastman patent mileage tickets.

JUDGE SCARRITT, of Kansas City, Missouri, is certain of reelection when his term expires. He rules that the city council of Kansas City has the right to discriminate in favor of taxpayers who belong to unions and against taxpayers who do not belong to unions, if it wants to. The case was brought by Lawton & Burnap, printers, who sought to recover \$100 damages because the council refused to accept their tender for city printing unless they agreed to comply with a city ordinance requiring the Allied Trades label to appear on all city printing. Their bid was the lowest, and they contended that to reject it for the reason given was class legislation and therefore unconstitutional. The city and the trades unions joined in a demurrer which was sustained by the court. The case will doubtless be appealed.



OUR MARY.

PRINTING OFFICE RULES.

Office rules for newspapers and job printing offices are in demand. THE INLAND PRINTER has received a number of requests for such rules lately. It will simplify matters if subscribers who desire such rules would send in their names, and those who have such rules for sale would notify us to that effect, and we shall endeavor to place the several parties in communication. Mr. J. F. Cornwall, 515 Fig avenue, Santa Barbara, California, desires a set of rules for employes for a daily paper. Can anyone oblige the subscriber?

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

Readers will remember that the formation of a paper trust was noticed in these columns a few months ago. Hardly have we had time to hold up our hands in dismay and bellow for government ownership when it is announced another immense pulp mill is to be erected in Maine under the awful law of competition. Again the stock market has noted the incorporation of another tobacco trust in New Jersey, and American Tobacco fell off a few points on the mere news of it. If this continues, what will become of those spellbinders who tell us that the "giant aggregations of corporate wealth in juxtaposition with a corrupt and venal judiciary necessitate a cohesion of class consciousness that will be at once homogeneous and heterogeneous," or words to that effect? It is really too bad that the trust gives us a cheaper product, making competition with it unprofitable, otherwise we would have more rivalry like the above, and some good people would sleep easier and save their innocent neighbors a lot of worry. Here is a senator in Congress "tearing a passion to rags" over the formation of a Joint Traffic Association. The latter goes about its business, and to all intents and purposes does it well. But the bellowing of the wind-jammers gets in its work. The association is declared illegal. Good, from one standpoint, in that it shows that the "corrupt and venal" is reachable and would uphold the law. It is well to make a note of this. Perhaps the discontent of this era had something to do with it. Perhaps an agitator or two may step around a trifle further up in the air. Nevertheless, it turns out that said association was not so inimical as supposed; that some such combine is necessary to establish parity between places and persons; and a study of the problem, its history and work, lends support to this view.

But this is plaguing ourselves with thrashing straw. It is not only tiresome, but profitless. • Eternal vigilance is all right, but eternal regulation is very much of a nuisance. Old Father Time takes good care of many things without the aid of bolts and slots. If he cannot do it today he will tomorrow, if he is given a chance to adjust his goggles. If he cannot trudge afoot he will call up a horse car; if this is not available he will invent a trolley or a bicycle. If he cannot get fire he will use gas, and if gas is cornered he will run on electricity for the time being, and some day, when he falls short on that, he will have an airship in readiness. But, no matter, we are accustomed to look to legislation for relief. Every fledgling statesman would enact a law—an Ellsworth bill to repress speech, a Raines law to quench thirst, innumerable laws to stop trade here and make it there, taxes to the right of us, taxes to the left of us, with a "boss" in front of us. We have municipalized libraries with their censors that are ruled by condescension instead of politeness; municipalized streets that are dirty and rutty; municipalized parks unlighted by night, stamping grounds for garroters, and for the municipal unwashed by day; municipalized water boards that give us by turns Democratic or Republican water, but never the stuff they drink themselves; municipalized school committees that permit of jobs in the books of children, and tax prudence to contribute to recklessness, that education may reduce the crimes of empty stomachs; municipal debts but no municipal assets; municipalized policemen—and there we are held up.

Customs and laws are a disease that need their own medicine, regulation, and the scalpel of relegation. Could we wipe out the laws that hamper trade and industry some of us might take a vacation and the rest go "unregulated."

Certain interested parties, fakers and others, are circulating the report that the recent International Convention declared for political action. As stated in the November issue, the convention merely advised the discussion of economic subjects, not even the indorsement of any of the same; and it would naturally

seem that if an organization were going into politics, it would have a platform of its own or adopt some one already existing. But the International Typographical Union has not gone that far yet; nor will it.

PRINTERS AND THE GOVERNMENT PRINTING OFFICE.

A Colorado correspondent writes: "Will you kindly furnish information in regard to securing a position in the Government Printing Office at Washington, namely: What positions are available, salary of same and manner of proceeding? Are these positions under civil service regulations or are they subject to political manipulation? I have a certificate in the International, but am not working under jurisdiction of any union at present."

The positions available are those that are usually to be found in a printing office. Employees are hired by the hour, at 40 cents, 8 hours per day. For night work twenty per cent



Photo by Pearson, Des Moines, Iowa.

THE YOUNG CONDUCTOR.

extra—on the *Congressional Record* and hurried public documents. Proofreaders get 53 cents per hour, and foremen, who are employed by the day, \$5.75. For night foremen it is optional with the Public Printer; the foreman of the *Congressional Record* receives \$7. There are but a few employed by the piece—bindery girls. The time system was inaugurated by Public Printer Benedict. It was opposed by the piecemen, who made higher wages than those on time; and their wages were cited by congressmen who, for them, also opposed it, as evidence that wages were sufficiently high. The office is union from top to bottom, including the bindery girls, who were organized by Miss Kate V. Smoot, an energetic worker.

Civil service rules apply to appointments; ordered August 1, 1895, by the President. Examinations are held in the fall and spring. Boards of examiners visit the chief cities of the country, before whom all applicants must appear, but first securing from the Civil Service Commission, Washington, D. C., an application blank, to be at once filled out and returned to that body. Applicants cannot apply to examiners when they visit the city unless this feature has been complied with beforehand.

If blank is filled out satisfactorily applicant will be allowed to take examination. Notice of board's proposed visit is published in the newspapers. Three years as an apprentice and one year as a journeyman must have been served. This application form was used in the fall of 1897:

1. How long did you serve as an apprentice? 2. How long have you served as a journeyman? 3. Give the names and locations of the offices in which, or the names of the firms with which, you learned your trade. 4. Give the names and locations of the offices or firms where you have been employed as a journeyman. 5. Give the length of time you were employed by each office or firm as a journeyman, including only those where you were employed not less than six months. 6. Give the exact character of the work you have been engaged upon while employed by each office or firm. (Be careful to specify every branch or kind of work on which you have been employed.) 7. Give any additional information which you may desire bearing upon your trade qualifications and experience.

According to the report of the commission, out of 661 applicants in a year 92 failed. Appointments numbered 151, removals being considerably lessened. On this point the commission says: "It is gratifying to state that since the investigation last summer, and the promulgation of the order of the President of July 27, 1897, concerning removals, the number of removals from the Government Printing Office does not appear to be more than would naturally occur during that period in an office where there are about 2,800 employes."

When in need of help the Public Printer notifies the commission, which furnishes a list of successful applicants. The appointments are taken from the list in the ratio of three out of every five, so that two can be thus dropped. Their names are, however, presented again on a second call, when once more they may be dropped. Should they be dropped a third time

discharged; practically all were of one political faith. Overcrowding was also another bad and costly feature, due to political importunity. On taking office at one time a public printer, because of this, discharged 700 men in one night. It is reasonable to suppose that such would be the case. Competency also suffered, and the union was powerless to interfere, when the foreman under whom the incompetent was placed declared he was satisfied. When asked for a union card it was not unusual for the new appointee to present a visiting card, with Podunk or Skinnatiles inscribed on the corner. Men came in the fanciful garb of youth, or again in flowing whiskers, all old subscribers or sons of subscribers to the *Billville Banner* or the *Ray of Light*, and were admitted to the union as printers. The percentage of nonunion appointees is now said to be very small. Out of 150 at one time only three were nonunion, and two of these were rats; the other was initiated, while the latter were disposed of. The new system is not, however, without its opponents. The successful party men feel that none but they should be on guard, and considerable rancorous criticism is afloat. There is published weekly at Washington the *Anti-Civil Service Reform Advocate*, which gives a fair idea of this phase of the subject in the following extract:

The Republicans throughout the country who have had a thrill of exultation permeate their anatomy over the announcement that President McKinley will soon issue an order exempting certain places from the civil service will find to their sorrow that no such order will be issued.

Congressmen anxious for reelection are, we understand, circulating this story to save themselves from an angry constituency, but there is nothing in it.

The election will come, and the election will go, but the Democrats will hold on forever.

We repeat, President McKinley will issue no order modifying the civil service law.

At one time Washington Union was committed to the civil service policy, but again repudiated it, and it would seem to an outsider that such a decision must depend largely upon the political make-up of the meeting, as this instance may prove. The International Typographical Union has also acted with the Washington Union in this adverse decision when appealed to in convention. A writer in Washington favors THE INLAND PRINTER with the following on the subject:

There is a difference of opinion among printers as to the application of civil service rules to the Government Printing Office. Members of the party of the administration will always feel to a certain extent the "injustice" of themselves or their friends being kept on the outside.

The International Typographical Union convention at Colorado Springs went, as you have already learned, against the system, only one vote being recorded in the negative, and that by a delegate from this union, who was probably justified in his action by the fact that at that time we were committed to the policy, though our delegates went uninstructed. The union has since declared that "the Government Printing Office was placed in the classified service illegally," and instructed the officers of the union to request the President to remove it therefrom. At the same time President Prescott was called upon to use every effort in restoring the office to its former status.

In regard to the test, it is of doubtful merit, the examination being of a character to give a printer of very mediocre ability a high percentage, while a good workman may fall several points behind him. As a matter of fact, the examinations are easy, and I have not heard of a single instance of a failure to reach the "dead line," which, I think, is 70. The commission seems to be fair, and conducts the examinations in an impartial manner, but displays weakness when called upon to investigate alleged violations of the provisions of the law.

There is no doubt that the efficiency of the force has been increased by the present system; first, by the fact that it gives the Public Printer a better opportunity to cull the good from the poor or indifferent workmen during the probationary period, which lasts six months after the appointee enters the office; and secondly, because of the fewer dismissals and appointments, the men have a better opportunity to acquire what may be termed a technical knowledge of the big workshop.

There are a large number of Democratic hold-overs, it is said.

Strong pressure has been brought to bear by the opponents of the measure upon the legislative and executive branches of the Government, and the Attorney-General is reported to have given the President an exhaustive opinion as to the illegality of the action of Mr. Cleveland in placing the printers in the classified service. The knowing ones have been predicting all summer the promulgation of an order removing the "handicap," as it is called by some of the faithful.

This charge of weakness against the commission has been heard before, and its own report in the final disposal of certain



Photo by Bresslmair, Plainfield, N. J.

"EVER SINCE WE WERE BOYS."

they are not again presented, as the commission assumes it would be useless to continue doing so. Applicants so rejected cannot again apply within a year, when they must take a new examination. Whether or not political influence is a factor one can judge for himself. But almost all agree it was not what it was under the spoils system. For the additional work of the recent war a number of appointments—not extras—were made. Since Congress adjourned 127 have been discharged, all said to have been of the same party. When Congress meets again in December no doubt a number of new appointments will be made. During the year 1889-90 about 1,500 employes were

cases would appear to bear this out. The only interests that the general public must have in the matter are those of purity and economy, for the better that government becomes the less need will there be for it. We have more than a surfeit of it at present.

NOTES.

OAKLAND (Cal.) union inaugurated nine hours November 1.

J. G. WOODWARD, of Atlanta Union, has been elected mayor.

MONTREAL is the latest to establish an allied printing trades council.

THE Knights of Pythias in convention indorsed the union label for their printing.

A COMPOSING case has been invented in Hamburg with a bottom of wire netting.

THE Robert Smith Printing Company, Lansing, Michigan, is again at war with its employees.

ASSISTANT POSTMASTER-GENERAL HEATH has advised post-office officials to have the label on their printing.

THE proceedings of the Syracuse convention were issued as a supplement to the *Typographical Journal* November 15.

THE Chicago Allied Printing Trades Council caused the arrest of A. L. Fyfe for the illegal use of its label. He was fined \$100 and costs.

EIGHT hundred women of Halifax, Nova Scotia, met and denounced the Herald and Mail Publishing Company for its action toward its employes and importing aliens to take their places.

NEW YORK Union, at its November meeting, indorsed the report of the Shorter Workday Committee on the Syracuse conference. The committee was continued in order to work on outlying competitive districts.

WILL THORNE, of the gasworkers, and Alderman Inskip, of the shoeworkers, will represent the British Trade Congress in the convention of the American Federation of Labor, which meets in Kansas City in December.

SECRETARY KIDD, of the Woodworkers' Union, with companions, has been acquitted of conspiracy in the Oshkosh strike. The trial lasted two weeks. Counsel Darrow said:

If the jury had convicted Mr. Kidd and the courts had sustained the conviction, it would have meant that in the case of any strike, however peaceably or well conducted, trades leaders could be sent to jail. It would mean that in every instance prosecuting attorneys would be persuaded to bring criminal action whenever any man struck for higher wages. The verdict proves one thing more, that the rights of the poor are safer with the juries than with courts. Injunctions without number have been issued by courts at the solicitation of powerful corporations in cases exactly similar to this, and courts have almost always been willing to find the facts involved against the strikers, and thus send men to jail without trial by jury. The jury in this case came from all walks in life, and yet every man but one was for acquittal on the first ballot, and this one made no serious objection.

Mr. Kidd had this to say: "The verdict means that organized labor has not only the right to strike, but the right to picket the establishment involved so long as the pickets refrain from violating the law. The verdict is a blow at the idea that man has no right to use moral suasion upon those who take the positions of strikers."

THIS comes from the Hub: "How many printers will read your very interesting article on 'Socialism,' in a recent number of THE INLAND PRINTER, and how many will see the difference between state and voluntary socialism? Very few. Not even with the example of the Boston Municipal Printing Office before them, which laid off about fifty men last week because the politicians had used up the appropriation and there was no money to pay the printers, although there was plenty of work to do which ought to be done. The superintendent, foremen, sub-foremen, etc., will draw their salaries just the same, but the poor comps, pressmen, feeders and others must remain idle until his honor, the mayor, can devise some scheme for transferring money from somewhere to the printing department. This never happened when the work was done by a reliable private concern."

ECHOES OF THE ELECTROTYPERS' CONVENTION.

THE general gratification at the result of the late convention of the electrotypers yet finds expression in the trade. The pleasures of closer acquaintance and the opportunity to perfect agreements for the bettering of the business both in regard to shop management and in its technic are certainly agreeable matters for contemplation by the electrotypers, whether an attendant at the convention or not. A few letters which arrived too late for publication at an earlier time are appended as illustrative of the sentiments pervading the electrotyping industry:

George E. Peters, President N. E. Electrotypers' Association, Boston, Mass.—You asked me to give you some of my impressions of the Milwaukee convention and of the electrotypers whom I met there. I was favorably impressed by the appearance of the men assembled, and glad to find that unanimously they were in earnest to adopt some measure that would improve the condition of our business. I was surprised at the wonderful amount of work accomplished at the meeting, and that they were all in favor of a uniform scale, but felt it was impossible to make up one that would be satisfactory to the entire country, as the conditions of labor and stock were different in various parts of the country. In the East higher wages and shorter hours prevail; in the West lower wages, longer working days and cheaper materials. Throughout the West they have been using the Chicago scale for a basis, with forty to sixty per cent discount. It was a difficult problem how to unite our interests and let both East and West think they were having the scale made up according to their particular views. A committee was appointed to draft a scale of prices that would be acceptable to all, and after several sessions and considerable argument it was finally made up and adopted by the convention, subject to different discounts to fit the various sections of the country. The convention established a uniform thickness for book plates. This will be a great convenience to the publishers, as they can have parts of a book made in different cities and the thickness of the plates will be the same; this will be a great saving of time to the printer in making the plates ready for printing. Outside of the business done it was very pleasant to meet with so many of the electrotypers and find out what good fellows they were, especially at the dinner, and we came home feeling that we had accomplished very much for the improvement of our trade and established a more friendly feeling among its members.

M. H. Parkhurst, Secretary and Treasurer, The E. B. Sheldon Company, Electrotypers, New Haven, Connecticut.—As a member present at the convention, it is pleasing to say that I consider the work which has already been done in our association to have resulted in a very great benefit to its present members, and it is satisfactory to note that the increase in membership in the past few months has been so marked. It is the intention of the officers of the Electrotypers' Association, and of the members as well, to push ahead along the lines which we are now working, until all foundries are members. The increase in membership over that of a year ago, in itself tells the story, and with the adoption of uniform prices all in the trade will be greatly benefited and customers better satisfied. The keynote to absolute success in our association is confidence in one another that we each and every one live up to his pledges to the association and the entire abolition of any jealousy.

F. A. Ringler, President National Electrotypers' Association of America, New York.—In answer to yours of recent date, I wish to say to the electrotypers of the country who were not able to attend the convention held August 23 to 26, 1898, at Milwaukee, Wisconsin: First, that we have succeeded in adopting a uniform scale of prices which will be issued by the Executive Board of the National Association. Second, that we have adopted a standard thickness for book plates throughout the country, which has been the cause of much complaint on the part of our customers. Should any of you wish additional information, I shall be pleased to communicate with you.

J. M. Van Ness, Van Ness & Moessner, New York.—I am profoundly in sympathy with the laudable object of the convention, and am confident that its resolutions, if adhered to in spirit and in fact, must be productive of much good to the trade generally.

IS RELIABLE AND DEALS FAIRLY.

I value very highly being kept in touch with the trade through the medium of THE INLAND PRINTER, and its reliability and fair dealing command my earnest recognition and support at all times. I beg to hand you renewal of my subscription.—Charles Sears, Sears Typo-Matrix Company, Cleveland, Ohio.



GEORGE E. PETERS.



THE GREAT TETON WYOMING.

Halfstone by
THE WILLIAMSON-HAFFNER ENGRAVING COMPANY,
Denver, Col. U.S.A.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPSIE'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, postpaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green, and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

DELAWARE COUNTY ADVOCATE,

CHESTER, PA.

Mr. Joseph J. Rafter:

DEAR SIR,—A short time ago I had some book composition done on machine, for which I agreed to pay 26 cents per thousand ems. The size was 10-point. The total amount charged against me in the bill was some 650,000 ems. I had no 10-point measure, so the firm that did the work furnished me with one of one hundred lines, so I might verify their count. To my surprise I found there was a difference of about five lines in every one hundred in their favor, using their measure, the total difference being about 50,000 ems, or about \$13.75 in money. When I called their attention to the difference, they insisted that their measurement was correct. MacKellar, Smiths & Jordan, of Philadelphia, to whom I showed the measure, assert that it was made from long primer type. They (firm aforesaid) deny this and say it was made from type set on the machine. Will you kindly tell me whether, in your opinion, they are right in charging me with long primer when the matter was set in 10-point?

JOHN SPENCER.

Answer.—If you gave a written order for this composition and specified 10-point, the writer would pay for 10-point and *not* long primer. It would make very little difference to me where or when their measure was set up or made. I should use a 10-point measure from some foundry, and pay by that. It is a good man nowadays that pays for what he orders, and another good man who will *not* pay for something that he has not ordered.

Mr. J. J. Rafter:

THE PRESCOTT JOURNAL, PRESCOTT, ONT.

DEAR SIR,—Would you be kind enough to give an estimate on the catalogue for Emery Wheel Company which I send you by this mail; 4,000 copies, on Gordon press, two pages at a time. Paper will cost \$50?

GEORGE H. MASON & SONS, Proprietors.

ESTIMATE.

Four thousand catalogues, 6 by 9, or 12 open; 36 pages, with cover of two pages, front and back. Printed 2 pages at time on platen press. Inside and cover blue-black. Side stitched and covers glued on.

	4,000
Composition: 36 pages, 2 covers, some tabular matter, cuts and descriptions; 8 and 10 point used.....	\$ 43.25
Locking: 20 forms of 2s at 25 cents.....	5.00
Paper: inside, 25 by 38, 70-pound S. & S. C. white, 1½ sheet to book, at 4¼ cents.....	34.00
" cover, 20 by 25, four out, embossed, at \$7 per ream.....	16.50
Presswork: * 20 forms of 2s, 4,000 impressions on each, at \$3.....	60.00
Binding: folded in 4s.....	20.00
	\$178.75

*The fact that you are obliged to print this two pages at a time makes presswork high and also increases your binding. See page 575, August number.

Answer.—You will understand that if you had printed this in 16s you would have reduced the price of presswork and also the binding. It would have been economy to have had it

done outside even though you sent it out of town. To do this job as you seem to be obliged to do it is right, but if your competitor has the facilities he can do it for \$125, but never for \$85 if he desires to live and hold his plant down and away from his creditors. My advice to you is to go right at it—buy a pony cylinder that will run at least 20 by 25 with ease. Your Gordon pressman can run it. Forgive delay, there are many waiting for reply at this writing.

Mr. J. J. Rafter:

WESTFIELD, MASS.

DEAR SIR,—We are running a job of 96,000 impressions. Size of sheet, 17 by 22. Four small electros of two lines each in each sheet. Bronze-blue ink. Paper furnished by customer, and to be cut up by him into letter-heads. Composition and electros to be charged at \$5. Now what should we charge for the 96,000 impressions?

C. & S. Co.

Answer.—To execute the above order as you have laid it out, I would make price \$91.50 for the job. Why not ask your customer to have the paper made double folio, and at same time explain where the saving would be, and how much? If he is one of your regular customers, your competitors will do this very thing, and you will be minus a good man. It pays, in the end, to look out for the interests of your customers. Why not print this job two sheets, make another set of electros and use two feeders—one on each side of press. It will cost you no more and give your customer part of the saving if paper cannot be changed from single folio.

J. J. Rafter, Esq.:

TORONTO, CANADA.

DEAR SIR,—To settle a dispute in our office as to price, will you kindly say what you consider a fair price for five hundred copies inclosed four-page paper, small post, one-half sheet. We can run it at one impression on Campbell pony, or at four impressions on No. 2 Gordon. Would it make a great difference in price which way presswork would be done? One member of our firm thinks \$8 would pay, every month, while another thinks \$12 would be right. Paper costs us about 50 cents. We leave it to you.

CURRY BROTHERS.

Answer.—I cannot see how money could be made at \$8. I figure the cost to you more than that. The writer would make the price as follows, and has taken into consideration the fact that after the first week there would be a saving in headings and make-up and locking:

ESTIMATE.

500 copies, four-page, two columns to page; set in 10-point solid; 16,000 ems; weekly. 8½ by 11, or 17 open.	
Composition and distributing.....	\$ 9.00
Making up and locking.....	1.25
Paper, 17 by 22, 16-pound laid, two out, 7 cents.....	.75
Presswork,* one form, four pages.....	2.00
	\$13.00

*Run in one form on pony. It would not pay to make 2,000 impressions on Gordon. It would be a hard sheet to handle.

J. J. Rafter, Esq.:

KENSINGTON, MD.

DEAR SIR,—I send with this letter a catalogue of a 2,500 run we had recently. Will you please give me your estimate? I am quite young at estimating; in fact it was my first book—from estimate to trimming and shipping—and I want to compare our figures. Give as much detail as possible. If it is not too much trouble and if "Alpha" is near at hand, please hand it to him and tell him to give me as much adverse criticism as he finds errors to dig me for. I am not a pressman. Had to turn hand crank on fountain—could not depend on self-feed. Tended to boiler and engine down stairs. Bad ink, as you see. Lots of other things. The only thing I feel responsible for is make-up, composition and proofreading.

W. W. KELLER.

Two thousand five hundred premium lists (county fair) 5½ by 9, or 11¼ open; 44 pages inside, 4 pages cover; 6, 8 and 10 point used. Measure 10 point for the 48 pages, this including cover. Side stitched, covers pasted on.

	2,500
Composition: 10-point, 1,500 on page, at 60 cents.....	\$ 43.25
Making up: 44 pages at 12 cents.....	5.25
Locking up: five 8s, two 4s.....	4.00
Paper: inside, 24 by 38, 50-pound M. F. white, 1½ sheets, at 3¼ cents..	12.00
" cover, 25 by 38, 70-pound S. & S. C. tint, at 4½ cents, eight out	3.25
Presswork: inside, five 8s, one 4.....	23.00
" cover, orange outside, black inside.....	5.00
Binding: folded in 8s and one 4 (pack and ship).....	14.00
	\$109.75

Answer.—The job is well done throughout. You do not state whether printed in 8s or 16s; have made price on printing in 8s. If you had printed in 16s by making three 16s out of 44 pages and cut off the 4 pages of paper for future use (although in

small or country offices this may be practical, it is not in large offices, the waste is too often lost sight of), price could be reduced to \$100. The saving in binding would more than offset the waste or depreciation of the waste 4 pages.

Mr. J. J. Rafter:

NEW YORK, N. Y.

DEAR SIR,—We recently sought a man to assist in making estimates, and received the inclosed "sample estimate," which we think may amuse some of your readers.

A SUBSCRIBER.

ESTIMATE ON 1,000 BILL-HEADS.

Stock, 50 cents, add 10 per cent for trouble, etc.....	\$.55
Composition, ordinary amount.....	.25
Presswork, including make-ready.....	.60
	<hr/>
	\$1.40

Make the selling price..... \$1.50

Of course, your prices for presswork and composition may be more or less, but I think that 25 cents for an ordinary bill-head is about right. An ordinary comp. can set four an hour: Comp. receives 15 cents per hour, wear and tear on type 10 cents, making 25 cents, leaving 75 cents on composition each hour.

Presswork can be reckoned the same way, the actual cost for running 1,000, including make-ready, would be about 20 cents, or 40 cents profit.

Composition.....	\$.06	Actual cost.....	\$.76
Presswork .....	.20	Rent, gas, interest on money	
Stock.....	.50	invested, etc.....	.10
	<hr/>		<hr/>
	\$.76		\$.86

Selling price.....	\$1.50
Total cost .....	.86
	<hr/>
	\$.64

Clear profit..... \$.64

If I had a type rule, would give you estimate on larger work, but if you will grant me an interview and furnish me with same, I think I can figure as close as the best of them.

I have some trade, amounting to about \$300 per year.

This "printer" has not specified what size bill-head he is selling at \$1.50 per 1,000, but we understand it to be $\frac{1}{8}$ cap, and he figures to sell the paper for 55 cents! and composition at 25 cents! and the presswork 60 cents! What if every printer would make his prices upon these bases? Still, this man answers an advertisement calling for one who can figure on work—of course, one who knew what it cost to produce work which is absolutely essential to enable one to price printing. It is too bad that the "printer" did not have a rule, as he says; would have been glad to see what he would arrive at on plain or catalogue work. The writer firmly believes "that he can figure as close as the best of them." To say the least, it is depressing that there are such men roaming about this country soliciting orders for printing on about his plan.

THE NEW BIDS ON THE ENVELOPE CONTRACT.—The Holyoke *Telegram* says: "It paid the Government to ask for new bids on the envelope contract. The competing envelope firms named a price that will save the Government \$200,000 on the figures which Mr. Purcell quoted. That envelope contract must have been a bonanza in its day, when it can be trimmed down nearly a quarter of a million dollars." Mr. Purcell's first bid saved the Government about \$200,000, making the total shave about \$400,000 for the four years. The public will profit by the reduction in price of manufacture, as the Government will make a new schedule for stamped envelopes and wrappers. The above demonstrates that prices can be lowered by a hustle, as the Plimpton-Morgan Company will have to in their attempt to make money. There has been no new machinery added to the plant, but they have discharged their superintendent and manager, men who have been with the concern since it started, and who held patents on the special machinery, same having run out.

THE MOST ADVANCED EDUCATOR.

I believe THE INLAND PRINTER ought to be patronized by everyone engaged or interested in the "art preservative," because it is the most advanced educator we have in this advanced age of printing.—*William Halley, publisher, Oak Park, Illinois.*

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to \$10. The Inland Printer Company.

MODERN PRINTING.—Section I. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1 50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8 $\frac{1}{4}$ by 11 $\frac{1}{4}$ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

"C.," Midland, Michigan.—Your blotter is a good one.

BERT MEEK, Panora, Iowa.—Some of the ads. in the booklet are excellent.

DANCE BROTHERS, Danville, Virginia.—Your blotters are very attractive and artistic as well.

SHEETS PRINTING COMPANY, Rutland, Vermont.—Both of your specimens are neat and attractive.

J. A. H. ALMGREN, Boston, Massachusetts.—Your blank form specimens are of a superior class.

O. M. DAVIS, Marion, Indiana.—Your cover page is well designed and a good piece of composition.

FRANK S. STUART, Binghamton, New York.—Both of your jobs are neat, well displayed and quite attractive.

A. P. SALGREN, Kearney, Nebraska.—The display and whiting out of the Smith & Colby ad. is all right.

ROBERT R. MILLER, Murray, Kentucky.—Your stationery headings are very nice. The ads. are well displayed.

S. TRUMAN, Hamilton, Ontario.—Your cover design is an excellent one. It is correctly treated and is artistic as well.

ADVERTISER, Palatka, Florida.—The composition on the card is not in harmony with the stock on which it is printed.

CENTRAL PRINTING COMPANY, Indianapolis, Indiana.—Your private mailing cards are neat and artistically gotten up.

A. V. DONAHEY, New Philadelphia, Ohio.—The Smith Denison Company heading is a good job, as is also your blotter.

H. HENNIGES & Co., Peoria, Illinois.—Both blotters are good, but the September one is best. Stationery heading good.

CLARENCE LITTLEFIELD, Kearney, Nebraska.—Your specimens are neat and harmonious as to composition. Presswork excellent.

C. A. VAN EVERA, Brockton, Massachusetts.—There is not a bad piece of composition in your entire parcel. Very neat and quite artistic.

HACKETTSTOWN *Gazette*, Hackettstown, New Jersey.—Your blotters are good. They are the kind calculated to be business-getters.

GEORGE B. ARWINE, Angelica, New York.—The composition on the premium list as a whole is good, but the ads. could be improved. It is a bad plan to try to make too many display lines. Make few and have them forceful. Composition on

first page of Baptist programme is quite artistic. Do not employ too many faces of type on any job. Lathrop heading is a good one.

F. H. JOHNSON, Syracuse, New York.—Had you employed Jenson for the street address your bill-head would have been beyond criticism.

J. E. HUTCHISON, Frankfort, Indiana.—Your blotter is an artistic one, and would have afforded an excellent opportunity for a color scheme.

M. S. ROCKWELL & Co., Springfield, Illinois.—The plan of your blotters is all right. The one on which you employed Bradley is the best.

H. C. ORDWAY, Clinton, Iowa.—We reproduce two of your specimens, Nos. 1 and 2. No. 1 is designed for a blotter, being printed over a very delicate tint background. It is a new



No. 1.

scheme to the writer and presents a very attractive appearance. No. 2 is a "General Merchandise" envelope corner, and a good one.

TRIBUNE, Maryville, Missouri.—The *Tribune* ad. is the best. *Democrat* ad. next best. Both these ads. are well displayed. The reverse is true of the other one.

GEORGE P. SWAIN, East Providence, Rhode Island.—Your specimens are very neat and of an artistic and pleasing character. The penwiper scheme is a good one.

CHARLES L. KESSLER, El Cajon, California.—Your best specimen is your circular, which is quite artistic. The ads. in your little paper are mainly well displayed.

F. H. BARROW, Denver, Colorado.—The Irving Café card is not a good one. The plan is bad, and so is the composition. Your other specimens are very neat and tasty.

G. L. DOOLEY, Charlotte, North Carolina.—The Board of Education cover page is an excellent piece of composition, but the pamphlet for the D. O. K. is too erratic.

JOHN MCCORMICK, Albany, New York.—Your specimens are neat and attractive, as usual. The Johnston cover is artistic, both as to composition and stock effect.

GEORGE M. CORVELL, Batavia, New York.—Omit the ornaments on the cover page and you will have an artistic piece of composition. Also omit the periods used to "fill" the lines.

ARTHUR A. SCHAAL, New York.—The plan of your title-page is excellent, but you should have confined yourself to the employment of one kind of type and the same size for all words.

A. STRAUS, Cleveland, Ohio.—The removal card and the note-head are excellent. The latter is the exemplification of dignified simplicity, and the former is very attractive and artistic as well.

HARRY B. ANSLOW, New Castle, New Brunswick.—As to general appearance, your card is good. We think the words, "The Union Advocate Steam Job Printing Office," should be a trifle more prominent.

B. F. YERKES, Gebo, Montana.—The Butler headings are all right. Your work is all very neat. You deserve credit for it and know how to use the material at your command to the

best advantage and in a harmonious manner. It is not a good plan to separate the name of town from the State as you did in the *Sentinel* card.

ROSCOE THOMPSON, Hudson, Michigan.—There is not enough difference in the envelope corners to make any contrast. The No. 2 specimen is the most conventional. We will review anything you may send.

JOSEPH W. WHITE, Kankakee, Illinois.—We would advise you not to employ quite so much border on your stationery headings. The card and programme are neat, but we would omit the two pointers on the card.

LYTTON ALLEY, Nashville, Tennessee.—The only criticism we have to make is on the Sewell job. We take exception to the way you have placed the word "the" in the address line. The other specimens are very pleasing and artistic.

DAN DWYER, Exeter, Ontario.—Do not use the litho tint scheme, unless you know how to handle it properly. Yours is entirely too heavy. Date line on the Willis heading is much too large. Your other specimens are quite good.

KOHN & POLLOCK, Baltimore, Maryland.—Taken as a whole your specimens are attractive and quite artistic. As a rule it is not a safe plan to employ as much ornamentation as is evidenced on some of your commercial specimens.

J. A. MARKWELL, Anthony, Kansas.—Yours is certainly a very pleasing parcel of stationery headings. The majority are very dignified; presswork beyond criticism. Henton & Bassett heading is weak as regards the display of their business.

LEDGER PUBLISHING COMPANY, Longmont, Colorado.—The envelope corner and booklet are good pieces of work, but we do not like the other two specimens. Of course, we understand that it was a fad of the customer, but there is no merit in them.

E. L. THOMAS, Waukesha, Wisconsin.—Both of your specimens are very good, but the No. 1 specimen is the best. We do not approve curved lines as a rule, but they seem to fit a job best in some isolated cases, and this seems to be one of them.

GOTTSCHALK PRINTING COMPANY, St. Louis, Missouri.—All your specimens are artistic. The composition is excellent as to design, well balanced and correctly treated, the color schemes harmonious, and the presswork of a superior quality.

HAL MARCHBANKS, Ennis, Texas.—The public school catalogue is neat. Cover artistic. Not a good plan to put so much work on a title-page as you did on this one. The Examination Paper cover is artistic, but when you use stock like this

RETURN IN 10 DAYS TO....

KUCHEMAN & SON,DEALERS **General**
....IN **Merchandise.****BELLEVUE, IOWA.**

No. 2.

do not be afraid to give the type an impression which will force the paper to take the ink properly. Your stationery headings are neat, well displayed and correctly treated.

THE *Schweizer Graphische Mittenlungenen*, published in St. Gallen, Switzerland, is certainly a very interesting printers' journal. It is exceedingly well printed and the composition is excellent. Some of the ads. are artistic. The journal is a credit to the craft.

GEORGE S. MURPHY, Chicago, Illinois.—Your ads. are all excellent. The Atlanta *Journal* ad. was not changed by the customer enough to make any great difference. Possibly the top line is more easily read of the two as it now stands. Your other specimens are good.

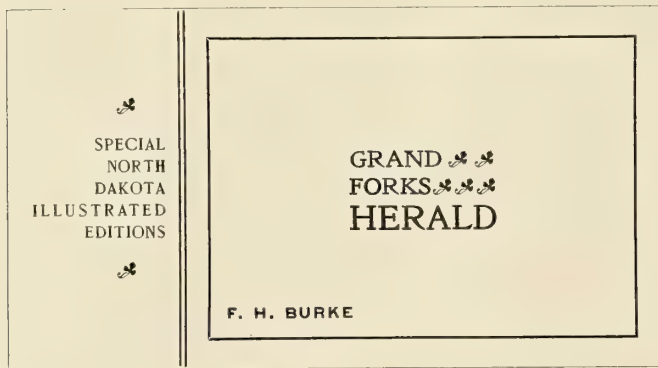
CHARLES P. DOWNS, Warsaw, Indiana.—Your specimens are of a good class. They are very neat and tend toward the artistic where opportunity has presented itself. The two specimens of a competitor are not good. They are too crowded

and not very well clarified. Your cover page is a beauty. We like the tone of your letter and are glad to note your determination to study. It will win in the long run.

CHARLES H. PIPER, Oakland, California.—We have no criticisms to make on either of your specimens. They are both good, and you deserve credit for the way you handled the composition. Send in your specimens frequently. Possibly we may be able to assist you.

GEORGE E. EATON, Lynn, Massachusetts.—You employ too many faces of type in the construction of your jobs, and they are inharmonious. Your color schemes are also faulty. Do not attempt to use ornaments between words. For example, see line, "Fine Job Printing."

EDWARD W. STUTES, Grand Forks, North Dakota.—There is only one of your stationery headings to which we take exception, and that is the one for Westacott & Rafter. You had a



No. 3.

poor cut to start with, and that helped to spoil the job. But the composition is too ragged. All of the others are correctly treated and artistic as well. The entire parcel is of a superior class, both as to composition and presswork. We reproduce your card, example No. 3, and say it has but one fault. The ornament should have been omitted and the name of town set in the same size type as the name of paper.

DAVID P. PIERCE, Oberon, North Dakota.—Considering your facilities, we think your work presents a very neat appearance. We would advise you to be careful and not get your ornamentation too heavy for the type employed in conjunction with it. For example see the Norton heading.

A. H. CROWTHER, Osage, Iowa.—The red and green combination on your folder is the most striking. The plan is excellent. There is an error to which we desire to call your attention. It is a bad plan to use a letter like the Quentell cap A anywhere except at the commencement of a word.

THE FOOTE & DAVIES COMPANY, Atlanta, Georgia.—Taken as a whole, your card specimens are good—some quite artistic. Be careful and do not employ too much ornamentation and rulework. Let your work have an airy, open appearance and do not make your display lines too large.

GEORGE L. BELL, Boston, Massachusetts.—The Chipman bill-head is in excellent form, but you have employed too many faces of type in its construction. The only change we would suggest is to employ Gothic where you have used Bradley and Jensen. Your other specimens are excellently well displayed.

A. L. GOULD, Babylon, L. I., New York.—The ornaments should have been omitted on the Jerico card and the three top lines moved down about fourteen points. With the exception of the type used for the line "Embroideries" the Weierner heading is all right. This type is not suitable for such work.

W. E. LEMON, Atlantic City, New Jersey.—Your bill-head in orange yellow, maroon and blue-black is the best color scheme and presents a very pleasing appearance. The composition is good. The card on which you have tried the color

scheme is neither good as to composition or color scheme. The card in one color is very good, and is an example of what we mean by "dignified simplicity."

C. H. BOWDEN, Dover, Maine.—The No. 1 *Young Idea* heading is the best. The Cooper card is an excellent one, and we are pleased to know that you set it according to instructions in the April issue. We have one criticism: Move these words, "Opposite the Depot," over to the left about twenty-four points.

FRANK E. WEIMER, Corunna, Indiana.—The portion set in gothic on the note-head is more prominent than the firm name and occupation. This order should have been reversed. Had you employed 6-point roman caps for these portions it would have been all right. Never employ law italic on stationery work.

WILLIAM LEGGETT, Sanilac Center, Michigan.—The Corbishley card is not bad. We think the omission of the border and the widening of the measure a trifle would help it. Had you confined yourself to the employment of De Vinne and made fewer display lines in the Sanilac ad. it would have presented a better appearance.

W. B. MARTIN, Salt Lake City, Utah.—The tone of your letter is good. Send your specimens as often as you choose, but do not send more than three at any one time. Your composition is all neat, and some of it on the artistic order. Exercise due vigilance over ornamentation. Do not overdo it. The heading for the Woodmen is your best specimen.

FRANK M. NICKERSON, Norwich, Connecticut.—Taken as a whole, we think your work creditable. We do not consider it advisable to put as much work on a piece of stationery printing as is evidenced on the Jenks heading. The Kelly heading is inharmonious as to the type employed in its construction, and the curved line and ornaments did not add to its attractiveness.

A. L. CHIPMAN, Poland, Maine.—Your work is improving in appearance. The one thing to which we wish to call your attention at this time is the subject of margins. The margins on your programme are very scant. It would have been better had you employed 6-point type for the reading matter and set the same four picas narrower. Wide margins help the appearance of many jobs.

WALTON HALL, Brockton, Massachusetts.—Your rulework specimens are splendid. We reproduce one of them, example No. 4. Commercially, we do not think this work pays, but



No. 4.

some of the craft find it a very fascinating pastime in after-work hours. The small ads. are especially good. For newspaper rushed ads. those in the *Enterprise* are all that could be expected.

A CORRECTION.—By one of those errors which the printing office is prone to fall into, THE INLAND PRINTER mixed the credits to certain pieces of work on page 67 of the October issue. The specimen marked No. 2 on that page, credited to

Mr. Henry D. Taft, should have been credited to Mr. George P. Swain, of the Providence Albortype Company, with the matter pertaining thereto on page 61. Specimen No. 2, belonging to Mr. Taft, we cannot find, but our devil says the cat ate it.

WILL J. McKEOWN, Anderson, Indiana.—The method you adopted for setting the reverse side of your envelope was the correct one. We will place the photograph which you so kindly sent, together with the printed sample, in the Specimen Exchange Case. It will probably aid some one who may have occasion to set one of these forms. Your other specimens are well displayed and neat.

WALTER T. HALL, Wingham, Ontario.—We think your stationery headings would present a better appearance if you would discard the use of curved lines. They take up unnecessary time and do not, as a rule, present a good appearance. The word "Programme" on the I. O. O. F. folder, set "stair-step" is not good. Strive more for dignified simplicity. Your work is well balanced and quite neat, but we advise you to think seriously over the advice here given.

ART E. PELTON, Logan, Iowa.—The measure is too narrow on the Model Bakery heading. Name of proprietor too large, and the fancy dashes not at all suitable for such use. A 6-point piece of the border employed on the Harrison County Bank check is what is needed for such places. The rulework on the stub of the check above mentioned is not well done. See that they are locked up perfectly square. Your blank form is good; blotter only fair, margins too scant. Programme is very neat.

ROBERT M. TAYLOR, St. Thomas, Ontario.—Considering your experience, we think you do very well indeed. The blotter, private mailing and ad. cards are good. Do not scatter the reading all over the stock, as is evidenced on the Griffin folder. Also be careful and do not use heavy borders, printed in dark colors, on light forms. They are sure to detract from the display. The Forbes card will give you an idea of what we mean. Do not employ more than three faces of type in the construction of any one job. See that they are thoroughly harmonious. Do not make your display lines too large and do not make too many on any job.

GEORGE FULTON, Pretoria, South Africa.—Considering the large number of ads., as well as their class, in *Gilchrist's Advertiser*, we think the work is well done. However, there could have been improvements made. We hold that it is a bad plan to make too many display lines in ads., but to use as few different styles of type for the display of each ad. as possible. We also hold the opinion that if it comes to a choice between employing 8-point solid or 6-point leaded for the body or reading matter portion, that it is best to use 6-point leaded. Compositors should strive to bring out the display and make it forceful.

S. M. LUDERS, Portland, Oregon.—With the exception of the Ballard headings, your work is all well balanced and very neat. The trouble with the statement above referred to is that the word "Lumber" is entirely too prominent. We do not think it a safe rule to make the business more prominent than the firm name. It is the best plan to make it secondary. We do not like the Tudor Black and De Vinne combination on the bill-head. This wording also seems to be spread over the entire heading too much. Make your headings as clean cut and easy to read as possible. The heading for the Howe Scale Company is a most excellent piece of composition.

JESSE PADON, Center, Texas.—The panel on your bill-head is not well proportioned and it is too large. It is not desirable, as a general rule, to make "full" lines. Confine yourself to the employment of not more than three faces of type on any job. Try setting your bill-head and note-head on another plan. If you desire to use a panel on the note-head, make it narrow, set it straight, instead of diagonal. Do not try to take up

all the blank space on the heading with the wording. Avoid curved lines as much as possible. The pointers on the Lister heading are in bad taste. Make your work have a dignified appearance and be careful of your ornamentation.


THOMAS W. ADAMS, Raleigh, North Carolina.—Taken as a whole, your work has considerable merit. We believe, from a careful examination, that you have artistic talent. On the cover for the North Carolina Pharmaceutical Association it was a mistake to employ the 12-point Laurel border outside of the rule border. The ornament in the center of the panel is meaningless, and not at all appropriate. Better use none at all than to employ such. The plan is good. On another cover for the same association, it would have been better to put the word "Proceedings" with the balance of the reading in the second panel, making two panels instead of three. The cover for the I. O. O. F. encampment is your best specimen.

FRED FRANKS, Chicago, Illinois.—The Lewis card, which we reproduce, example No. 5, is an artistic one. The plan is first-class, and for a two-color job, red and black, we consider it excellently well treated. The following portions were in red: ruling around wording in upper panel, 'phone number and ornament in center, and the line "Pickwick: The Town Crier." It was designed that this line should be given special emphasis, and for that reason the rule around the reading matter in the lower panel was run in black.

J. FRANK ELWELL, Phoenix, Arizona.—Taken as a whole, your composition certainly deserves praise. As to the headings for tabular work on railroad tariffs, we think it is all right to employ heavy or black type for the matter in the box heads. However, we hold this to be an exceptional case. As a rule, we prefer roman caps and small caps. The cover for the Masonic Directory is a neat and artistic piece of composition. The title-page of this job is a trifle faulty. We would have omitted the ornaments at the top and placed "1898" after the name of State. Be careful how you employ border on the outside of rules. We think a neat rule around a page is about sufficient, and when you employ border in profusion, it tends to lower the dignified appearance the job would otherwise present.

E. B. STUART, Marshall, Michigan.—Your little brochure is artistically gotten up, and it is all right as a trade-getter, provided you can induce the business public to read it. It has been the experience of many that this form of advertising hardly justifies the cost. The best way to satisfy yourself of this is to trace the results. Your folder is artistic as to composition and presswork, as is also the envelope slip. Both should bring results. We do not think any method of advertising the printing business is so productive of results as the kind which serves as a constant reminder. For instance, the blotter and the scratch pad. Almost every office has scrap paper which is of no account for printing purposes. It does not matter if

J. ROBERT LEWIS	
SPECIAL AGENT	
212 MONROE STREET	
CHICAGO ILLINOIS	

	
'Phone Main 555	

THE INLAND PRINTER	
BRUSH AND PENCIL	
PICKWICK :: The Town Crier	
THE "400"	

No. 5.

each pad contains several different colors. Cut them of a uniform size, and print some little reading matter relative to your business on each sheet. As each sheet is torn from the pad it serves as a constant reminder to advertise your business. Distribute them regularly, and encourage your friends to call for them when their supply is exhausted. Try it for results.

R. W. STORRS, DeFuniak Springs, Florida.—The words "Credit Memorandum from" on the Cawthon heading are too large. The type in the panel is not suitable. There are too many faces of type employed on the Ware envelope corner, and on the note-head the margins are too small and the wording takes up too much room. You must remember that stationery headings should never be constructed on the plan of ads. or dodgers. They should always be more dignified and the type employed should not be too large. Your personal heading is excellent and your best specimen, but your envelope corner is not good at all. The display of your ads. is not forceful enough, although the plan on which they are constructed is good.

EXCHANGE NOTES.

BERT N. REED, Evanston, Illinois, says: "Was mighty highly pleased with the specimen case, and think it a good thing for country printers. I wish the scheme all the success in the world."

THE Inland Printer Specimen Exchange is having a healthy and steady growth. New names are being added to the membership rolls, and those who have received the service are warm in their praise of it.

THE members must be prompt in mailing the express receipts as well as forwarding the case to the next member on the list. Those who have not had the case yet are becoming anxious to do so. Everyone will receive the service at the earliest possible date.

JOSEPH W. WHITE, Kankakee, Illinois, writes: "Exchange Case No. 1 reached me today, and I can candidly say that I feel more than repaid for the trifle it costs to be a member of the Exchange. It is certainly a grand scheme, and I wish to extend my sincere thanks to the party who instigated the move."

H. C. ORDWAY, Clinton, Iowa, says: "I wish to tell you of the pleasure, to say nothing of the good things I found out by a careful perusal of the contents of that case, and the criticisms referred to. That this scheme will prove a boon to the craft there can be no doubt. That it is being appreciated by the members on the list goes without saying, for I believe that each one holds the case, as I did, the full time limit, in order that no good might escape him, and then parts with the case reluctantly."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

GRAMMATICAL NUMBER.—R. H. C., San Bernardino, California, sends us a circular containing the sentence, "A number of fruit-growers have organized an association," and asks if it would not be better, strictly speaking (which means, of course, grammatically), to use "has" in the place of "have."
Answer.—No, "has" would not be better, because the subject of the verb is not the singular noun "a number," but the plural noun "growers." The sense is of the same plural nature as that of "many growers," or "some growers," or "a few growers."

ARRANGEMENT OF NOTES FOR SPEECHES.—We are favored with a copy of the notes for a speech by Mr. F. O. Climer before the National Editorial Association at Denver, Colorado,

which shows an arrangement peculiar in its punctuation, but which we are assured was very helpful to the speaker. The topic was "Economy of Purchase in the Mechanical Department," and the speaker argued strongly in favor of selection of high-grade material throughout. His notes were printed, each sentence beginning on a new line, sentences were separated by sufficient space to enable him to read in any light, and paragraphs were marked by extra dividing space. No punctuation was used other than a liberal number of dashes, and those not always where points would ordinarily appear, and not even always where rhetorical pauses would occur; but they generally seem to be helpful by way of noting the natural emphasis or phrasing of the matter. "The liability of selecting a misfit plant," said Mr. Climer, "is greater now than at any previous period. A radical change has come over printing within the last few years. The new life instilled into type-making has worked a change in the style of composition." We may add that proofreaders who have to do with work in job-type need to keep up with these changes.

CANNOT VERSUS CAN NOT.—We have received the following from London, England: "May I respectfully suggest that you are 300 years too late in raising objections to the verb 'cannot'? When we find that usage throughout that period has been almost uniformly in favor of its one-word form, and that it has not only been sanctioned by the Bible, but that Shakespeare, Milton, and every English writer of eminence has adopted it down to the present day, it seems idle and pedantic to discuss its title to existence, though strong arguments might be found in its favor apart from its antiquity."

Answer.—The fact of antiquity as here stated is indisputable, and may be presumed to be sufficient support for the one-word form. Discussion of its title to existence went only so far in these notes as to answer a question—the most important purpose of the department. Our answer merely stated its writer's conviction from the standpoint of reason, which is that no logical defense of the one-word form is possible. As a matter of principle he does not now believe that any strong argument can be found in favor of "cannot" as one word, but he is open to conviction. It may be repeated that many writers, more logical than those who accept forms unquestioningly merely because others have done so, do write "can not" as two words. No person has ever written about such matters without expressing some opinions that do not find universal favor. Thus, the unity of "forever" appealed so strongly to one poet that he wrote a poem beginning,

"Forever! 'tis a single word."

Yet many insist that "for ever" is right. Again, Gould Brown emphatically condemned the writing of "another" as a single word, even to the extent of making such "corrections" as this: "Not proper, because the phrase 'one another' is here applied to two persons only, the words 'an' and 'other' being needlessly compounded." Yet "another" was and is universally accepted as one word. We have no reason to think that all such matters will ever be settled beyond dispute, and in any such case one is at liberty to form his own opinion and abide by it or change it as he pleases.

FORM AS GOVERNED BY SENSE.—F. E. B., New York, writes: "In the inclosed slip you will see the way in which 'German and Irish American' is treated, whether the words appear adjectively or nominally. I read that proof, and in every instance marked it thus: 'German and Irish American citizens,' or 'German and Irish American,' with no hyphen. You see, it was not corrected, but appeared 'German and Irish-American' in each instance, though I refused to change my mark. I claim that either the hyphen should be left out between 'Irish' and 'American' or the phrase should be 'German- and Irish-American,' with two hyphens. In no case, to be correct, should it be left with only one hyphen. I should like to have your opinion on what is right—not on what is expedient." *Answer.*—In such a case, as in every

other, what is absolutely right (if that can be determined) is expedient. Often, however, even in matters of language form, the question of right must be determined by the choice of those in authority. Here, evidently, some person in authority decided that the form used should remain unaltered, and all that a proofreader should do under such circumstances is to submit gracefully. Every proofreader sometimes has to use forms that do not satisfy his judgment. According to my judgment, there is no error of form worse than using one hyphen in the case cited, or in any similar phraseology. Yet I have read proof for four years for an editor in high literary standing who insists on the one hyphen in such phrases, and (worse yet) insists that "half-a-dozen" is the right form for that term, which he says is one word, though it is in fact as plainly three separate words as any three in the language. He never thinks of hyphenating "half a century," "half a barrel," or any other such phrase. "The German and Irish-American citizens" is the form that must be used if the words in this order mean "the German citizens and the Irish-American citizens"; on the other hand, "the German and Irish American citizens" exactly represents, in accordance with grammatical construction, "American citizens of German nativity and those of Irish nativity," which is also exactly represented by the phrase with two hyphens. It is common to write "German-American" and "Irish-American" as compound nouns, but they are equally good grammatically as separate words, adjective and noun. It will probably never happen that the sense of the words can be misunderstood in any form.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By J. W. Urquhart. \$2.

ELECTROTYPING AND STEREOTYPING.—By F. J. T. Wilson. \$2.

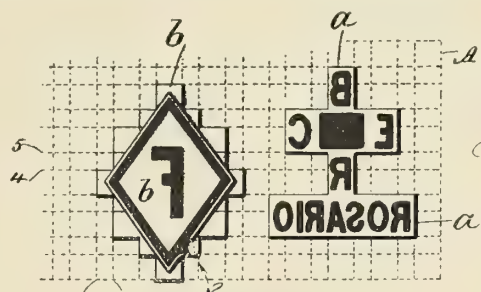
STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. \$1.50.

ORNAMENTAL ELECTROTYPING.—L. L., Decorah, Iowa, writes: "Will you kindly answer these queries through your journal? 1. How much will an outfit cost for making ornamental electrotypes, such as statuary, etc.? 2. Do you think it a profitable trade?" *Answer*.—1. The cost of an outfit for making ornamental electrotypes would depend on the size of the jobs and the volume of work you would expect to perform. The principal items of expense would be a dynamo and depositing vat, which could be purchased for \$150 and up, according to size. The additional tools and materials required would perhaps cost as much more. 2. The writer is not informed as to the prices paid for this class of work.

GLASS RAILS FOR VATS.—Electrotypers' depositing vats are usually lined with lead, which is turned over the top edges of the tank to guard against any possibility of leakage. To insulate the rods from the metal lining, a wooden rail is fitted over the top edges of the vat on top of the lead. So long as the wood remains dry the insulation is effectual, but eventually it becomes saturated with the solution and must be removed. With an agitated solution the life of the wood is shorter than when a quiescent solution is employed, but in either case it is only a question of time when the wooden rail will become saturated and rotten, and in this condition it becomes a conductor of the current and creates a short circuit which absorbs more or less of the energy of the current. The life of the rail may be prolonged by giving it several coats of waterproof paint, but a more cleanly and altogether more satisfactory plan is to substitute for the wooden rails strips of heavy glass about

one inch in thickness. Such strips may be procured from glass dealers at small expense, and with a couple of holes drilled and countersunk in each to provide a means of securing them to the vat, they furnish a neat and serviceable finish for the vat and provide a reliable insulation for the rods.

A FLEXIBLE sheet for rubber stereotype bases has been patented (No. 613,064) by W. A. Force, of New York. He indents the vulcanized sheet as shown by the dotted lines, and when



No. 613,064.

the rubber stereotype is mounted, as a or b, the edges of the base sheet may be readily separated on the lines of indented lines, so that the base of the finished rubber stamp will not present any rough edges.

HALF-TONE ELECTROTYPES.—

A half-tone electrotype will not give exactly the same result as an original half-tone, no matter how well the electrotype is made. For such purposes as general magazine advertising, a half-tone electrotype made direct from the original half-tone will answer all purposes, but for fine catalogue and circular printing, especially where fine vignetted half-tones are used, the best results can be obtained by using the original half-tone.—*Profitable Advertising*.

The writer is acquainted with several electrotypers who do not agree with the above statement. It is claimed that nickel electrotypes can be and are made so perfect that the most expert critic cannot detect any inferiority to the original.

DEFECTIVE STEREOTYPE PLATES.—L. S., Sandy Hill, New York, writes: "Can you tell me what ails my stereotype plates? When put on the press they are, to all appearances, perfect plates, but after a few impressions are taken holes prick through on the printing face of the plates. Will you also tell me how to put antimony into metal? The only way I can do it is to put the antimony into the metal and then heat the metal until it has absorbed all the antimony. Is this right? Are there any books published on the care of metal?" *Answer*.—It is impossible to say definitely, without examination, what causes the holes in your plates; but they are probably too hard, and the addition of antimony will only increase your troubles. If your metal seems brittle add a little pure lead and your difficulty will possibly disappear. If your metal seems frothy it may have been contaminated with zinc or other foreign metal, in which case your only remedy is to exchange it for new metal. You probably do not require any more antimony in your metal, but if you wish to add some it should be melted in a separate kettle. Your method of mixing is very wasteful, as the high temperature required to fuse the antimony will rapidly oxidize your metal. There are no books published on the care of stereotype metal. The book on "Stereotyping," sold by The Inland Printer Company, contains a chapter on casting which might be of value to you.

AN ELECTROTYPYER PUZZLED.—An electrotypy who has had "twenty years' experience" recently found his shells full of holes. He tested his blackleader, dynamo and solution without locating the cause. He called in his friends in the craft, but although many suggestions were made, his difficulty remained. Finally he emptied his vats and made up fresh solutions, whereupon his trouble disappeared. It may be some consolation to "Electrotypy" to know that there are others who have been similarly puzzled. Alexander Watt, in his

"Electro-Metallurgy," gives the following incident: "The following occurrence will illustrate a curious phenomenon which occurred to my brother and myself some years ago. We had been plating large quantities of spoons and forks in an apartment for several years, during which time our operations had been highly successful, and we had been much praised for the quality of our deposit. One day my brother found to his great annoyance that no deposit whatever would take place on any article immersed in the solution. Something was wrong. Entirely new batteries were applied, but with no better success; fresh solutions were made, but still no deposition took place. The batteries and solutions were next insulated from contact with the ground, as we thought it probable the current was being conducted away somehow or other, and yet no favorable change took place. Thus matters went on for nearly a fortnight; all hands were idle; the workmen enjoyed a kind of extended Easter holiday, or were hoping something favorable would turn up from day to day. At last, having tried every expedient that suggested itself to our almost distracted minds, it occurred to me that if the solutions and batteries were removed to *another apartment* we might meet with better success. The experiment was tried and we succeeded. Once more we could observe the beautiful deposit of silver upon the metallic surfaces, and all went well. Whatever may have been the cause of this inaction, some time afterward the operations were carried on in the same apartment with perfect facility."

COMPARATIVE COST OF DEPOSITING ELECTROTYPE SHELLS. In the electrolytic refining of copper it has been found that the maximum quantity of current which can be employed with greatest economy is about 10 amperes per square foot of cathode. This conclusion has been reached after exhaustive tests by establishments such as the Messrs. Balbach's Works, in New Jersey, where close calculation is imperative and where operations are conducted with scientific accuracy. It is stated that the practical density of current is limited by waste of energy due to polarization, which increases at a rate approaching that of the square root of the current. It is claimed further that if the solution is not stirred, 8 efficient amperes per square foot should not be exceeded because of incipient polarization. The object of the refiner is to deposit copper at the lowest possible cost per pound, and the element of time is of comparatively small consequence. With the electrotyper, however, the period of time required to deposit his shells is a consideration of essential and ever-increasing importance. It is obvious at first glance that he cannot hope to compete with the refiner in economy of working, for at 10 amperes per square foot seven or eight hours would be required to deposit a shell of practical thickness, and the rate of deposition would hardly satisfy the demands of the present age. It is evident, therefore, that even allowing three hours for a shell, the electrotyper is compelled to force the rate of deposition beyond the point of greatest economy. It may be said that the extra power required to increase the current density on the comparatively small volume of work handled by the average electrotyper is a matter of small consequence. While this is probably true, and while there is a distinct advantage, in this age of hustling, in having the ability to turn out work rapidly, it is interesting to note the consequent increase of power required. The following table shows approximately the power required to drive a 1,000-ampere dynamo under full load at different tensions, the load being distributed in two vats in series:

Volts.	Square Feet.	Time.	H. P.
2.....	82	2:30	2.7
3.....	56	1:40	4.0
4.....	42	1:15	5.3
5.....	34	1:00	6.7
6.....	28	0:50	8.0

It will be observed that the quantity of copper or the number of shells which may be deposited in ten hours is not materially

affected by changing the voltage of the dynamo, for while the rate of deposition is approximately three times as rapid at 6 volts as at 2 volts, the number of square feet which may be covered at one time is correspondingly reduced. On the other hand, the increased rate is obtained at a cost of 5.3 horsepower. In establishments where the power is limited or where it is measured through a meter, the cost of rapid deposition, therefore, means a considerable increase in the monthly expense account.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

A FREAK piece of presswork has been sent us from the Salem (Ore.) *Sentinel*, a paper of eight small 4-column pages, printed in 2-page forms. "The feeder, in taking a sheet from the press, missed it, and raising the gauge, permitted the sheet to go through the press a second time. A curious effect was produced by the two impressions. The sheet became turned a trifle on its second printing and the sixth page shows a perfect circle, the center being near the center of the page. The radius of this peculiar circle is about three inches. Beyond that the type lines show simply in duplicate. The explanation is, probably, that the center of the arc described by the turning of the sheet happened to fall on the sixth page of the paper, and this with the type spacing and length of the words contributed to this peculiar effect."

PRINTING ON FELT MATS.—W. R., of Detroit, Michigan, writes: "Could you give me any information on printing mats? Do they use a dye or is it printers' ink reduced? I have tried this sample with printers' ink, but the results are not satisfactory. As I am desirous of getting this information in a hurry, I wish you would reply by mail instead of waiting to see it in the columns of your journal, of which I am a steady reader." *Answer.*—Please notice the paragraph in bold type at top of this department. The sample sent us for examination seems to have been produced differently from that done by your method; it has likely been executed from stone on a hand litho press, the inks of which have been specially prepared for the article and the process, the proper execution of which involves the complete learning of a distinct trade.

A QUESTION OF CUTS, PRESS, INK, PAPER AND MAKE-READY.—T. S. S., of Dalton, Georgia, has submitted a couple of printed sheets, regarding which he writes: "I inclose sample proofs of some cuts which were printed in a 48-page catalogue, and on which the firm 'kicked' severely. These pages I inclose were printed on a Gally Universal press, the pressman spending five hours on the make-ready. The catalogue itself was printed on a two-revolution four-roller Whitlock, forty-eight pages, backed up and cut. I hold that the cuts are very inferior and that the paper is not what it should be for this class of work. What I am particularly anxious to know is, where is the fault in this job? Is it in the make-ready, cuts, ink, press, or all together? I shall certainly appreciate your opinion, as I have already gained a great deal from reading THE INLAND PRINTER, and in the office here we have it in bound form for the past eight years. Indeed it has settled many a dispute. It beats an encyclopædia for our information, and is not half so monotonous." *Answer.*—The chief cause for the unsatisfactory appearance of the job submitted has arisen from the inferior character of the illustrations shown in the printed sheets at hand. In the first place the setting and perspective of the articles illustrated are very amateurish; while the artistic theories of tones and shadings have been almost ignored. The "processing" is bad, while the work on the metal is obviously too shallow to permit of effective presswork. To have been more successful with these cuts, the printing

should have been executed on good coated paper, and a well-ground and smooth ink employed, coupled with suitable inking rollers. An experienced pressman could then have produced a passable piece of printing with such agencies. The sheets printed on the Universal press show slur and fill-up on one end, caused, likely, by the rollers bearing too heavily on the form, or the set screws being too high on that side of the platen. The make-ready on this press might have been somewhat improved on.

TROUBLE WITH INK, PAPER AND ROLLERS.—W. H. B., of Omaha, Nebraska, has sent us three samples of printed sheets, and says: "Please find some samples of work that I have been having trouble with. About a month ago, I tried to get out a letter-head (the one I am writing this on is a sample). I could not get the ink to show black enough, even though the impression was considerably embossed. I thought the trouble was with the rollers, as I had done considerable work before on the same kind of paper, and with the same ink; so I got new rollers, but still have trouble. Sample No. 1, on cheap linen paper, shows how it works now; sample No. 2, on S. & S. C. book, was the next impression, without any change being

and deposit it in the same way. (Read our suggestions to "Ernest," of Oneonta, New York, in this number.) A stronger impression and a slightly softer tympan are required to do good printing on linen and rough-surfaced papers than on smooth-finished stock. When ink is too stiff to distribute freely, a few drops of tarcolin will make it of about right consistency to work satisfactorily.

USUAL TROUBLE WITH ROLLERS.—"Ernest," of Oneonta, New York, tells us that he is working in a printing office where he has had trouble with composition rollers which he cannot get over. He says: "On the job presses the rollers appear too damp and will not take the ink. On the cylinder press the distributing rollers break away at the ends, and the composition sticks on the ink table. I have tried leaving the small rollers in oil, and ink, and have warmed them, and hung them outdoors, but sometimes nothing will change them. What can you suggest as a remedy?" *Answer.*—We like to help a man out of a difficulty when we can, and more especially when he tries to help himself. "Ernest" deserves attention. Well, then, let us first console you with the fact that you will not have much trouble with dampness on your rollers during winter weather.



NEW YORK CITY, FROM THE BAY.

By courtesy Central Bureau of Engraving, New York.

made; sample No. 3 was the best I could get it, and that by embossing it so much that it is about as easily read on the back as on the face. The ink is \$1 job, and is the same quality that I have used for about two years past on a variety of work, and without trouble; it usually works good now on soft paper. I also tried \$3 ink, with no better results. The rollers just bear easily on the form, yet hard enough to ink it well. The packing used was one sheet of press board and five sheets of forty-pound book paper. I have found many valuable things in THE INLAND PRINTER, and I have faith enough in it to believe I will get a solution of this problem." *Answer.*—We believe the reason you could not get a full black color on your printed impressions was because the rollers did not cover the form sufficiently with distributed ink. The several printed sheets demonstrate this fact, as the ink is laid on in a patchy way. If you had washed off the rollers with benzine, allowed them to dry a few minutes, and then coated them with powdered alum, leaving them thus for about half an hour before using, then dusting off this coating, the rollers would have distributed the ink and covered the form solidly, at least so for several hours thereafter. Why the rollers require such treatment arises from the fact that in sultry summer weather the composition ingredients draw to themselves as much moisture as they can well retain, and when stiff ink is applied to them they simply draw it out in streaks

It is because of humid heat that dampness develops in summer weather by reason of the quantity and quality of glycerin used in the manufacture of inking rollers. All kinds of expedients have been employed by pressmen to overcome this "damp" difficulty with rollers. The rollermaker can help us all very materially by supplying harder rollers for summer use than for winter use—which means more glue, better glue, and less glycerin for summer rollers. An experienced rollermaker usually endeavors to do this for his patrons. As yet, no rollermaker has offered the printing trade a remedy for the evils that he has helped to create, if we except the one who proposed the medium of the cold-air blast, which, while a feasible theory, would be poor in practice, especially when applied to the printing rollers as at present attached to the printing machine. We have, from time to time, suggested various means to temporarily overcome the prevalence of dampness in inking rollers during humid weather, the best of which was the use of alum, in a dry state particularly, and also diluted with water where the rollers could be allowed to dry for an hour or more after applying. In both cases the rollers should be first washed off with benzine, and when this has evaporated to dryness then apply the alum, in powdered form, to small rollers as well as large ones when they are to be put in press for almost immediate use. The alum should be allowed to remain on the rollers

until about the time required for work, when the surplus may be rubbed off with the hand or a dry cotton rag. A correspondent in the last issue of this journal, under this department, gave another remedy which is as follows: "Sponge rollers well, *twice*, with a solution of one ounce formaldehyde in twenty-four ounces water, and let this dry on the face of the rollers by putting them in the coolest spot obtainable." This solution should not be inhaled; and care should be exercised in handling it, as it will tan the hands if allowed to remain on them without being washed off.

A FEW MODEST QUESTIONS.—A subscriber who writes, "I wish THE INLAND PRINTER was issued weekly; I have never found it wrong in anything yet; I like its style of criticism," etc., says: "I would like to have the advice of your pressroom queries department as to manner of make-ready of half-tones for newspapers and letter-heads; also, how can I make grippers take narrow margin on newspaper on a Cottrell tapeless delivery press?" *Answer.*—Regarding your desire, that THE INLAND PRINTER would be issued weekly, there are others. "Some day," perhaps. Within the limits of this department it would not be possible for us to instruct you in making ready half-tone engravings for newspaper or commercial printing. A couple of years ago, the editor of this department published a series of papers on this subject. These are likely obtainable; if not, and you desire proper instruction, write to this department, and you likely can be accommodated. There is quite a difference required in the make-ready of half-tones for the purposes you inquire about, which only practical demonstration can make you familiar with. Grippers should take hold of the smallest margins if they are set *rigidly uniform* to the cylinder and the form is set forward to the taking end of the cylinder. If you have not got a "distance gauge" to set the form forward by, so as not to be under the opening of the grippers, then proceed carefully in getting the form where the margin will be right. The best way to do this is to place the form in the usual place, and fill up the space to the form clamps with furniture made up of pica and nonpareil reglets. Proceed by taking impressions on a sheet of the paper to be used and taking out reglets from the head until the desired margin is obtained, then make a distance gauge on a piece of strong brass rule. If there is no furniture between the chase and the form clamps, then let out the clamps, by opening out the screws which hold them in place. Do this with care also, so that the form be not set forward too far, and the grippers crush down on the matter. Whatever distance you move outwardly the form clamps, it will be necessary for you to provide a piece of wooden furniture to fill in with under the lip of the clamp, in order to hold it up even with the outside rim of the chase and bed. As the sheet delivery on your press is without tapes, you will find that the fingers of the fly are adjustable transversely, so that they will suit the position of the delivery wheels and the size of the sheet to be delivered.

CHANGEABLE IMPRESSION ON JOB PRESSES.—H. E. W., of St. Johns, Michigan, writes: "I have a great deal of trouble with my job presses, in the following manner: both are Peerless presses; I get a faultless impression on one of them with a form that covers entire bed, and perhaps the next job that is put on will be higher on one side than on the other. Can you explain why it is that an even impression, once obtained, cannot be preserved on all jobs by simply regulating packing?" *Answer.*—This is one of several questions that pop up occasionally and that find their way into this department without considering the fact that hardly any two forms put on a press present the same conditions or touch of impression. If a similar inquiry is made of the manufacturer of a job press, he will assure you in the most emphatic manner that no such thing as a change of impression can occur, if the bed and platen of the press are set true. With the experience of the press operator, this question will be found much different, and we can ascribe it to no other cause than that the matter in the chase has not

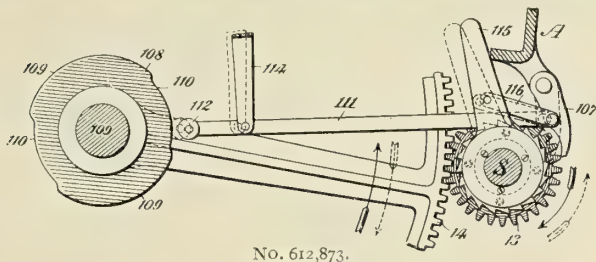
been locked up in precisely the same position as the previous form, or that it differs in its radius or dimensions when the bed and platen are brought together during the act of impression on the tympan. It is true that by regulating the amount of sheets in a tympan head we may increase or diminish the impression on a form, whether large or small; but this does not, in many cases, assure us of a perfectly even pressure on the locked-up form. If this is true (and the evidence seems to be borne out by the daily experience of pressmen operating platen presses), then there must be a mechanical reason for this defect in the construction of this type of printing machine, for this complaint is not heard of in the use of the cylinder press when the cylinder is hung true in its bearings. Viewing our correspondent's inquiry from all points of our many years' experience, we cannot explain the points of difference other than by saying that if the forms on all platen presses are locked up a *little below* the middle of the chase—say, from twelve to eighteen points—and in nearly the exact center of the chase from right to left, that a better distribution of the peculiar mechanical "leverage-impression" will be obtained, and the gradations of impression more readily equalized. We should keep in mind this truth, that a full form is not nearly as sensitive to impression as a small one; and also that if a small form is positioned too far outside of the center of the bed, that the pressure is then brought more severely on the *resting ends* of the matter—for there are many occasions when conditions such as have been suggested do exist.

A PRESS PROBLEM—OR WHAT?—G. L. B., of Minneapolis, Minnesota, writes about a very trying experience with a press in his office; here is his statement: "We have exhausted every resource in trying to find out the cause of a blur in a 14 by 22 Universal press that has been running in our office for the past five years. On account of this blurring we are limited to the roughest kind of work on that press, such as wood type forms. We have had almost every good press mechanic in our town look over the press thoroughly, and none of them has found any defect in the machinery. We sent to the factory at which the press was built, and have been unable to get a satisfactory explanation. At least six experienced pressmen have had to give it up; and, as a last resort, we come to you. The grippers do not strike the form or chase; the gripper bolts have been shaved down so that they clear the chase; the chase is fastened in tightly and cannot move a particle. My theory is that we cannot stretch the tympan tight enough." *Answer.*—Evidently, you have had a thorough *post mortem* on the press. Well, besides all this, and the necessary care and skill displayed on your part to remedy the blurring, there are a few other things that we can suggest being done, and which may, or may not, be of advantage to the proper working of the machine: (1) First see that *both the grippers TOUCH the tympan at the SAME TIME*, and that both take hold of the sheet with the *same pressure*. (2) If not, then bend them *evenly and uniformly* from the gripper-rack up, *curving them slightly* as they near the platen. The least deviation from these rules will be apt to "draw" the sheet to either one side or the other, after the point of contact of the platen and form. (3) Have impression screws uniformly set under the platen, and all working parts of the machine regularly and thoroughly oiled. (4) Lock up all forms (where practicable) about four picas *below* the center of the chase, as the impression is thus more evenly distributed on the platen than when the form is placed in the middle of it. (5) If these details, after being carefully tried, do not afford relief, then take off the right and left drawbars and have the distances measured and tested as to their uniformity of drawing space from the inside and outside journal openings. This is suggested because sometimes the wear is found to be greater on one drawbar than on the other, thus producing a swinging impression when loaded with heavy forms. If, when all the foregoing has been tried, and the press does not show apparent uneven wearing in the bars or sleeves, and still blurs, then we suggest pasting strips of cork (of the thickness of 12 or 18

points) on the grippers at distances of two or more inches apart, so as to hold the printed sheets *firmly* to the platen as it recedes from the form. Let us hear from you again.

PATENTS.

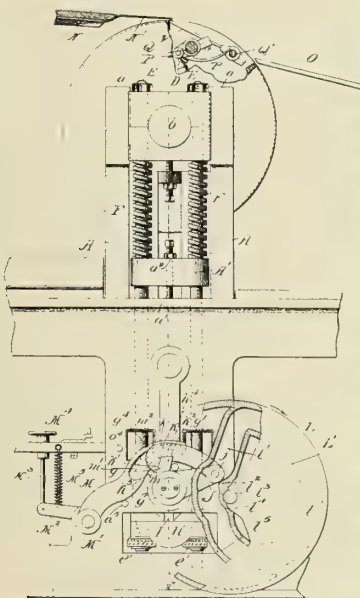
WALTER SCOTT has patented some improvements for cylinder presses, which apply particularly to his two-revolution stop-cylinder lithographic machines. In addition to the stationary rack on the bed, there is a rack movable up and down,



No. 612,873.

so that it can be thrown out of mesh with a segment on the cylinder, thus permitting the cylinder (which also bears a mutilated gear) to remain stationary while the bed is reciprocated. A ratchet wheel and pawl mechanism are also placed on the driving shaft to prevent any possible backward movement of the driving mechanism at any time. The last-named arrangement is shown in the drawing, No. 612,873.

ROBERT MIEHLE has just patented (No. 611,923) an improvement on his well-known two-revolution machine. He introduces the large cam L and the swinging arm j into the mechanism for raising and lowering the cylinder, with the result that when the cylinder rises, after taking the impression, it remains about the sixty-fourth of an inch below the fingers of the feed-board until the printed sheet has passed through, and then rises again snug against the fingers to receive the next sheet. This arrangement insures more perfect register, because in the customary arrangement with presses of this class the cylinder is always a trifle too far below the fingers of the feed-board to enable the sheet to be grasped exactly as it should be grasped without chance for slip. The pressman cannot set his fingers down snugly against



No. 611,923.

the cylinder without smutting the freshly printed sheet as it comes round for front delivery. This invention is a little thing in itself, but it means a good deal in increased accuracy of register.

A FULL description of the Dittman overlay process is now available through the issuing of patent No. 611,681 to S. E. Dittman, of Chicago. The illustration is first underlaid and a flat impression secured. This impression is preferably run through the press three or four times to secure a very full supply of ink. A fine powder, preferably of wheat flour, is then applied, and tends to adhere more thickly to the parts where there is most ink. The ink moistens the flour and forms a paste which is thickest on the sheet where the darkest parts occur, and thinnest on the lighter parts. This sheet, which is to constitute the overlay, is then baked for a few moments in an oven and quickly becomes tough and pliable, and at the same time has its thicknesses exaggerated by the swelling of

the flour that was moistened by the ink, so that there is mechanically formed an overlay with increases of thickness on the dark parts that are just right for producing the desired effect in printing. The method of applying the flour or powder is to spread it evenly over a smooth surface, and lay the freshly printed sheet face downward on the powder; then pass the hands or a roller evenly over the back of the sheet. The impression sheet is then removed with what flour adheres and a clean sheet laid across its face, and the whole run through the press a few times to squeeze and combine together the ink and flour. After baking, the overlay requires to be brushed and varnished with a light coat, then baked and dried again, and then smoothed off with a straightedge and a stiff brush, after which it is ready for use.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

COST OF LITHOGRAPHIC BOND-BODY SCRIPT.—The question has been asked us by a Western firm what the current price to the trade of lithographic bond-body script is in New York. We have obtained quotations from several reliable trade offices, and find that it averages about 3 cents per word. (It is certainly in the interest of all concerned that it should not go below this mark.)

THE suit between the Huber Company and the Aluminum Plate & Press Company will be settled, I believe, to the satisfaction of all concerned, perhaps before this paragraph appears in print. As we stated long ago, the Huber press, although built for zinc printing exclusively, can be used equally well for aluminum plate, by a slight change in roller capacity. The Harris & Jones Company, of Providence, Rhode Island, and other lithographic establishments, are using the press in printing from aluminum plates.

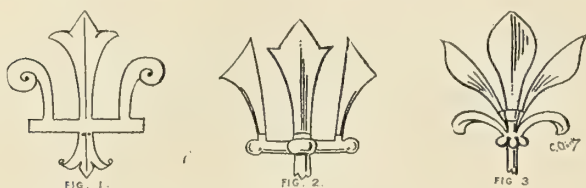
IMPROVEMENT IN MAKING TRANSFER IMPRESSIONS FROM BLOCKS OR TYPE FORMS.—P. G. F., A. L. C., N. Y., writes: "In reference to your answer to the query of J. K., on page 72, INLAND PRINTER, 'Impressions from Type Forms for Transferring,' I would say your remarks are correct, but I have found that the trouble is always in the paper, which is too soft. I have ordered transfer impressions made on good coated 80-pound paper, instead of on transfer paper, using, of course, transfer ink. It is a success and has been so for several years. Of course, the impressions should be laid between the moist sheets of a damping book."

LITHOGRAPHIC FIRMS PUTTING IN NEW ROTARY PRESSES FOR ALUMINUM PRINTING.—The Sackett & Wilhelms Company recently investigated the new rotary press built by the Aluminum Plate & Press Company now in operation at the Brett Lithographic Company's art establishment, pronouncing very favorably upon it, and has ordered five of these presses to be built for its use. The Ottman Lithographic Company has also put in one of the above machines. The success which the Brett Lithographic Company is achieving in boldly leading the way is commensurate with the enterprise and spirit displayed since Mr. Frazier has taken the reins in hand.

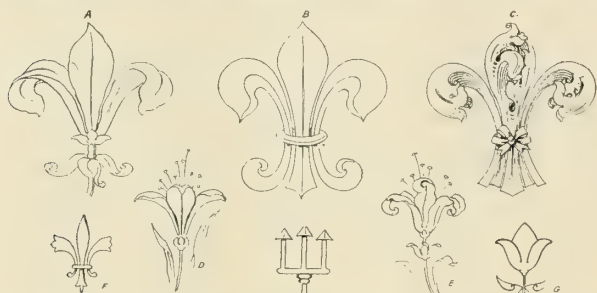
TRIUMPH OF ALUMINUM IN LITHOGRAPHY.—Dr. Joseph W. Richards, of Lehigh University, writing to the *Aluminium World*, about his visit to the establishment of Joseph Scholz, Mainz, says: "It was indeed one of the most complete triumphs of aluminum to be seen anywhere; to see the heavy storehouse for the stone slabs succeeded by a small cupboard for the aluminum sheets; to see boys carrying around with ease what formerly made strong men sweat; to see light, fast-running rotary presses, with curved aluminum sheets, in place of

the cumbersome lithographic presses; to see the ease of making corrections, or of even washing off the whole picture from the plate, if necessary; to notice the interest and pride the workmen took in their new manner of working; to calculate the time and money saved by the substitution; to examine the fine quality of artistic work done, and finally to see the whole establishment moving along in every detail as if the present had been the practice for fifty years—as if every workman had learned the present method as an apprentice."

THE ORIGIN OF THE "FLEUR DE LIS."—C. Clark, of Tiffany Company, New York.—Noting your article on the colors of heraldry in the September issue of that highly esteemed and very valuable journal, *THE INLAND PRINTER*, allow me to say that I consider it a useful hint, as many errors are made by engravers on that subject. I also beg you to accept the inclosed outlines for publication, if you deem them



of sufficient interest to your art readers and engravers. I endeavor to show the origin of the "fleur de lis" from Neptune's Spear (Fig. 2), and how it might have developed from the "Triton" into a floral (Fig. 3) or ornamental representation (Fig. 1). *Answer.*—I accept with thanks your offer, believing, however, that the three designs which you so kindly furnish do not fully set forth the origin of the "fleur de lis" and its conventional representations. I have added a few more which



give my idea of the probable origin of that beautiful bearing, as coming from and being named after the lily-shaped flower. From the annexed illustration I think it will be safe to let the readers form their own conclusions, allowing that Fig. B is the acknowledged standard design. The ancient lotus might also have had some influence in the formation of the design in question.

TO PROVE IRIS TINTS ON THE LITHOGRAPHIC OR TYPOGRAPHIC HAND PRESS.—The most artistic effects of Iris printing are obtainable in subdued tints, especially where such printing forms the groundwork for one or two other colors. All the hand-press printer must do is to distribute the colors judiciously on the hand roller, and fix up some arrangement on one side of the slab or form to keep the roller always about in one direction; he must follow the same rule in applying the roller to the stone. The attention should be directed to blending the various colors on the roller, and bringing them that way upon the printing plate. A dark tint, for instance, fading off into nothing, is accomplished by adding varnish to one end of the roller and color to the other, working them on the slab until they meet, forming a soft graduated tint, from the darkest to the lightest shading, and all in one printing.

AN IDEAL FOREIGN GRAPHIC PERIODICAL.—The well-known semi-monthly "Freie Künste, fachblatt für Lithographie, Steindruckerei und Buchdruckerei," maintains its

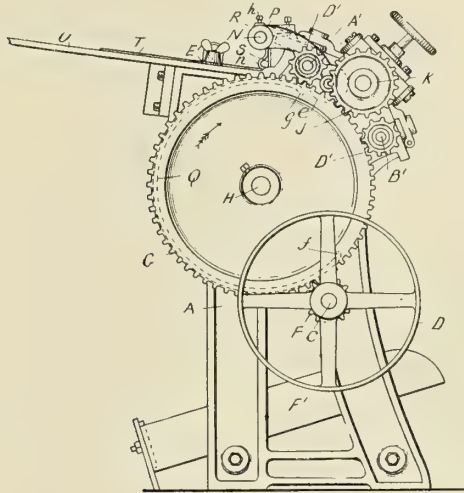
usual high standard among the European trade periodicals on printing, and its decided feature is lithography in art and printing. The last number, for instance, has the running article on "The Adjustment of the Different Kinds of Lithographic Work," treating of the economical laying out and planning to be done before a piece of lithographic work is undertaken; for instance, hints to the lithographer about the proper marks, size of paper, gripper room, binding margin, etc.; to the transferer about the proper marks regarding cutting, embossing, perforating, etc.; to the printer about the number of sheets of an edition that should be printed with marks, and about such marks or pin holes that should run throughout the edition, for purposes of embossing, plain or die cutting, etc.; the consideration of such colors as can be used, when gumming or varnishing of sheets is contemplated, without dissolving the same, and other matters in the same line; also the matter of margin when a job is run part on type and part on litho press. The next important continued article, "The Work on the Litho Steam Press," contains many useful hints to the machine printer regarding the handling of every part and function of the litho press. Another lengthy article is that treating of the gold leaf and relief printing for confection paper; speaks of embossing methods, hints for printing on different fabrics, adjustment of dies, mixing of colors, varnishes, and other preparations. Of complete articles there are the following: "The Demands of Modern Style in Type Printing, Combined with Lithography"; various technical questions and answers, short notices referring to books, graphic news, foreign and domestic notes, etc., including a fine specimen of litho-vignette and lettering engraving, and many text designs.

ESTIMATING ON LITHOGRAPHIC WORK.—D. J. Company, San Francisco, California, write: "We understand that there are a couple of books published, one for making estimates on lithographic work and the other on embossing. If not too expensive, kindly send us a copy of each and oblige."

Answer.—As yet there is no regular book published on estimating lithographic work, that I know of. To estimate this work many factors should be taken into consideration, as wear and tear of machine, insurance, office help, capital invested, material and waste; from the bringing in of the order by the drummer, making and securing acceptance of the sketch, executing the work on stone or plates, proving of the same, value of the paper, making of transfer (the proper calculation of the advantages which lie here, and only obtainable in a large and properly managed plant), the inks, the printing (with immense advantages, which can be derived from the judicious management of the pressroom and all which that implies), the cutting and other manipulations, which generally follow here according to the class of work handled—all these things require experience, judgment and accuracy, and it pays to have these things well attended to under good talent and for proper remuneration. To write a work on all these matters, so as to be of practical use, would be a great undertaking, but it would not long be of utility, as the factors are constantly changing, and any new improvement made is rapidly turned into a weapon on the side of competition. The most exhaustive and clear-headed efforts made by any man in this country to bring about sane principles in estimating on lithographic work were by H. T. Koerner, of the firm of Koerner & Hayes, when that esteemed gentleman was yet in the employ of Cosack & Co., to which he has succeeded. I believe the occasion was the attempt to bring the lithographers of America together, on a footing of coöperation in upholding prices, about eight or ten years ago. Records of Mr. Koerner's labors in this line were published in the "National Lithographers' Association's Sixth Annual Report," from which we will quote later on. My advice in the matter would be to turn out the best work only. With a large capital and ample appliances, it can be done economically. Metal surface printing, type printing, photo-printing, bookbinding and boxmaking are necessary auxiliaries to a modern lithographing plant. In conclusion, I would call

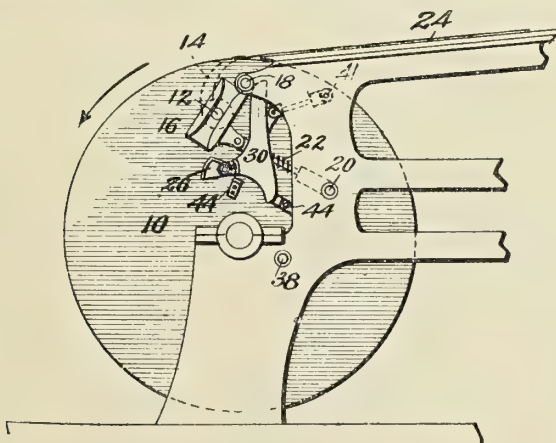
the attention of the D. J. Company to the various printed price lists of the lithographic establishments of the East, which give a very fair idea of an important part of this subject, namely: the decrease of the price per 100 sheets as the order gets larger, the elimination of the charge for transferring in printing long runs, extra charges when using certain colors, or printing sheets damp, etc. Your inquiry will cause us to publish more matter bearing on the subject of estimating, on lithographic sketching, engraving, drawing, proving, etc., in future.

DWIGHT S. CLARK, of Boston, in patents Nos. 612,703, 612,704 and 612,705, assigned to the Forbes Lithographic Manufacturing Company, describes some improvements in rotary paper-cutting and cylinder grippers. The rotary cutting machine illustrated is arranged to be fed like a cylinder printing



No. 612,704.

press, with two front guides and one end stop, so that the sheet may be brought correctly to the rotary cutters, no matter whether the printing thereon is square with the paper or not. In older machines the paper was taken by feed rolls that tended sometimes to take one end in quicker than the other, and which required the printing to be correctly lined with the long end guide. No. 612,704 relates to a reduction in the size of cutting rings in such machines to reduce cost of manufacture. No. 612,705 describes a gripper mechanism for the machine, or for



No. 612,705.

any cylinder printing press, having a spring that provides a gentle pressure of the grippers when the sheet is first seized, and an auxiliary cam for increasing the pressure an instant later. This arrangement is supposed to insure a more accurate seizure of the sheet without disturbance of the register.

WILL THE SPREAD OF LITHOGRAPHY INJURE THOSE EMPLOYED IN THAT PROFESSION?—F. C., Denver, Colorado, writes: "Is it true that many business houses employ lith-

ographers and printers for doing work which they formerly gave to regular lithographic establishments, and is this the cause of dull times in the lithographic trade?" *Answer.*—It is a fact that many houses which formerly gave out their work to lithographers have now fitted up plants of their own and placed competent men in charge, solely because they can get better results by closer supervision and more accurate detail in the lines they follow; also, perhaps, more cheaply. So it is with makers of index, gauge and counting apparatus, tin can manufacturers, thread manufacturers, fruit and meat packers, drug label manufacturers, fashion plate designers, artificial-flower makers, china and vase decorators, paper-box makers, publishers of books, music, toys, etc.; badge makers, newspaper and job printers, stationers, and an endless list of other lines, and the number is swelling year by year. This practice may be dangerous to some of the small lithographic establishments, which would go under anyway in time; but I fail to see how it could injure the firm which can step out into the arena of competition with a strong individuality in its product; nor where it could hurt the designer, artisan or workman in his earning capacity. Regarding dull times, it seems to me that every link in the endless chain of commerce felt the strain, and that not one of them can blame the other from an industrial standpoint. From close observation of the subject I cannot help coming to the conclusion that the lithographic industry in America, and in fact everywhere (with perhaps the exception of England), has done remarkably well. The originating class thereof (artists and engravers) has suffered, it is true, and that was owing more to the recurring orders, and extra large editions, which gave the transferrers and pressmen an abundance of work, leaving unemployed many of the former artisans. I know of one firm in Milwaukee, which may have no use for the majority of its select force of artists and engravers, because it has orders enough on hand to run its presses for one year—in fact, is compelled to place two new large-size presses to get out the work on time. The same story has been and is being repeated elsewhere. But I feel confident that the idle men will find remunerative occupation in other places soon.



Photo by Mrs. J. L. Clough, Indianapolis, Ind.
PRISCILLA.



A PERPLEXING QUESTION.

Engraved by
ELECTRO-TINT ENGRAVING COMPANY,
1227-1229 Race street, Philadelphia.
Duplicates for sale.

NOTES ON PUBLICITY.

BY F. PENN.

It is necessary, for space considerations, that this department should be kept within certain lines. The space allotted will not permit of a full discussion of advertising methods, but so far as possible advertising ideas will be noted and brief comment made thereon.

THE use of wall paper for covers of booklets is rather new. A good example comes from Paul Rieger, perfumer, San Francisco, who uses a cover paper with sprigs of moss rose for a booklet listing his specialty.

THE WHITSON PRINTING COMPANY, Portsmouth, Virginia, asks me to get up an advertising scheme as a Christmas souvenir. I cannot suggest anything in this line. My business in this column is to criticise and not to create.

J. T. SHOENER, book and commercial printer, Shamokin, Pennsylvania, issues a four-page journal "Our Occasional" filled with bright things and listing his special lines. This is supported by a series of neat advertising blotters.

IN order to impress his new location, Phillipsdale, Rhode Island, on the memory of his customers and wipe out his old address, Providence, Rhode Island, Mr. George P. Swain, of the Providence Albertype Company, sends his customers a neat card with a very convenient chamois penwiper fastened to the back. Very good, Mr. Swain.

"IT'S A LITTLE ROUGH" is the catchword on a neat calendar card issued by Fred W. Haigh, of Toledo, Ohio. It is a clever example of the punning ad. The roughness lies in the way Mr. Haigh's customers rush work in on him — so he says; and just how rough he endeavors to illustrate by a particularly rough piece of sandpaper pasted beside the title of the little calendar. It is a very smooth job, Mr. Haigh.

SAVING too much is worse than saying too little in your advertising. The lecturer, preacher, novelist, essayist, or anyone who has a message to deliver to the public will be successful in proportion to his ability to command attention. In advertising this is a vital truth. I have a rather neat catalogue brochure from E. G. Conner, Huntington, Indiana, which says too much and should be remodeled, and condensed at least one-half. It lacks that "pull" which makes good advertising.

A PIECE of gold leaf instantly attracts the attention to a very timely folder gotten out by the Lotus Press, New York, entitled "How to Get It," "It" being the reproduction of a newspaper clipping giving the statistics of the amount of gold imported into the United States for the fiscal year ending June 30. The amount is given at \$100,000,000. This statement, with the gold leaf as an object lesson, points to the fact that the Lotus Press is the place to get good printing to aid in getting some of that gold. Good idea, Mr. Nathan.

"EASY STREET" is the title of an advertising leaflet by the Stone Printing & Manufacturing Company, Roanoke, Virginia. Rough sienna-colored paper, and red and green ink form the color scheme. Technically it is a good piece of work in many ways. As means of advertising it lacks purpose and snap. A printer whose motto is "Easy Street" is rather too easy-going for energetic customers, and this is the interpretation that is likely to be given to the prominent Easy Street catchlines, which indeed are the only catchlines. The list of things which are made by the Stone Company is partly buried in decoration. "Every Description of Printing" would have been a better line to draw trade with than "Easy Street."

MR. WILL PHILLIP HOOPER, 59 Fifth avenue, New York, submits for criticism one of his latest productions, "The Works of Rogers, Peet & Co., Outfitters." This consists of eight little books printed on rough handmade paper, from old style type, in black ink, the covers being rubricated. These are inclosed in a red pasteboard slip carton, with title on back and sides in the conventional way. The little books have insert leaves of fine half-tone cuts on coated paper. The entire scheme is so pretty that everyone of taste receiving will not

part with it, and the presentation of the case of the Rogers-Peet goods is so admirably done that one cannot fail to be impressed. It is an admirable specimen of advertising and a credit to its designer.

A VERY neat and taking method of advertising comes from Gara, McGinley & Co., roofers, etc., of Philadelphia, in the form of a vest-pocket celluloid memorandum card and pencil, accompanied by a leaf setting forth the specialty of the firm. I take occasion to state here that specimens for review or note must be accompanied in future by the names and addresses of the responsible persons originating such specimens and the names of the firm manufacturing the same. The Whitehead & Hoag Company, of Newark, New Jersey, have an imprint on the celluloid memo card above noted.

THE genial versifier of the Beacon Press, Boston, Massachusetts, Mr. Thomas Todd, comes out in the usual welcome monthly calendar with appropriate verse for November, and touches on the weather, Thanksgiving, and the Spanish-American war, winding up with this:

"Some people rely on the old Beacon Press
For printing, which everyone sees;
While others are careless about their success,
Conceal their identity, never progress,
And frequently call assignees."

The admiring compositor who put the above in type has added the following on his own responsibility, in which the editor of this department disclaims participation:

"If writers made verses as you love to do,
Sure prose never more would be read —
And comps, making fat the length of their string,
Would build statues to you and sweet flowers bring —
That is, of course, after you're dead."

THE W. P. Dunn Company, Chicago, has been sending out for a number of years past, for the use of customers, memorandum pads, about 5½ by 7 inches, on the face of which, across the top, is the following:

MEMORANDUM.

To..... Chicago,.....189

On the back is printed the plate shown below:

(Reduced one-half.)

The stock selected is sufficiently transparent to allow the impression of the writing to be indistinctly seen, and no one writing upon the memorandum blocks will fail to turn the sheet over to see what is on the back. As the matter is hard to decipher unless held up to the light and read through from the face, the effectiveness of the advertisement is apparent. Scrap stock can be used, and the pads run up at odd times when the printer is not busy. Customers are always anxious to have something to scribble on, and these will always be found valuable.

Bradley Extended

PATENTED 1898

60 POINT

3 A 4 a \$10 50

Merry Christmas

24 POINT

6 A 16 a \$5 50

15 POINT

12 A 36 a \$4 50

Patriarch & Youngsters
Under Mistletoe Bough

Saint Nicholas
Welcomed by Children
Large and Small

Cable Address: Universe

Kriskingle Brothers

Distributors of

Fancy Goods **TOYS** and Novelties

No. 5 Reindeer Avenue
Fairylane Borough

Open Every Day
Mail Orders Receive Special Attention

Telephone, No. 810, North

18 POINT

10 A 28 a \$5 00

30 POINT

5 A 12 a \$6 00

Delectation
Tables Redolent with
Savory Odors

Compliments of the
1898 Season 1899

Originated by the
American Type Founders Company

48 POINT 3 A 6a \$8 50

PATENTED 1898

Use Bradley Extended for High-class Printing

10 POINT

16 A 48a \$3 50

6 POINT

20 A 60a \$3 00

A man might then behold
At Christmas, in each hall,
Good fires to curb the cold,
And meat for great and small;
The neighbors were friendly bidden,
And all had welcome true,
The poor from the gates were not chidden,
When this old cap was new.

Come, gather round the Yule-log's blaze,
In light and laughter leap the flames,
The fire sings like a hymn of praise,
Its warmth the heart of winter tames.

Behold, the house is all aglow
From door to roof with Christmas cheer!
What matter how the cold wind blow?
Comfort and peace and joy are here.

Then gather round the flame so bright!
Forget that winter blasts are stern,
So fervently this holy night
On friendship's hearth the Yule fires burn

36 POINT

4 A 10a \$6 50

Original and Legible Design Furnished in Eleven Sizes

8 POINT

16 A 50a \$3 25

12 POINT

14 A 42a \$4 00

The boar's head in hand bear I,
Bedecked with bays and rosemary;
And I pray you, my masters, be merry,
Quot estis in convivio.

The boar's head, as I understand,
Is the rarest dish in all this land,
Which thus bedecked with a garland
Let us servire cantico.

Our steward hath provided this
In honor of the King of Bliss,
Which on this day to be served is
In Reginensi Atrio.

No, now is come our joyful feast!
Let every man be jolly!
Now our neighbors' chimneys smoke,
And Christmas blocks are burning;
Their ovens they with baked meats choke,
And all their spits are turning.
Without the door let sorrow lie,
And if, for cold, it hap to die,
We will bury it in a Christmas pie,
And evermore be merry.

For Sale at all Branches of the

American Type Founders Company

Magnificence Unadorned!

The Bradley Italic Series

Patented, 1898

This handsome and useful series of letter is exhibited here for the first time, and is shown in practical display on the following page. The Series comprises ten sizes, which are sold as follows:

8 Point, 16 J 48 a \$2.75
10 Point, 14 J 45 a \$3.00
12 Point, 14 J 40 a \$3.25
15 Point, 12 J 36 a \$3.50
18 Point, 9 J 26 a \$4.00

24 Point, 6 J 18 a \$4.50
30 Point, 5 J 12 a \$5.00
36 Point, 4 J 10 a \$5.50
48 Point, 3 J 7 a \$7.25
60 Point, 3 J 5 a \$9.00

Now Ready and in Stock at all Branches of the

American Type Founders Co.

Order from Branch nearest your place of business

Bradley Italic....

No Printer should be without this Unique Style of Type. Sizes and Prices are given on the opposite page

Set in 24 and 48 Point

Announcement....

Set in 12, 18 and 36 Point

The Bradley Extended and Bradley Italic, two New Series, are now ready for Typographers seeking the beautiful in Printing Type. Their adaptability to all classes of work recommends them to Printers. Sold by all Branches of the
American Type Founders Co.

Telephone....
1865

Richmond & Grossmore Printers



Blank Book Makers
Stationers and
Engravers

27 South Fourth Street
New York City

Set in 8, 12, 18, 24, 30 and 60 Point

Member N. Y. Exchange

Foreign Exchanges

James Mortimer Gordon

Banker and Broker

Snowden Building

Room 57

Broad and Arch Sts.

Set in 8, 10, 12 and 15 Point

..Greeting..

Yuletide Festival

of ye

Oldentime Townsmen

In ye Christ Church

Bordentown

Children Welcome



For Sale at all Branches and Agencies of the

American Type Founders Company

A. D. FARMER & SON

TYPE FOUNDING CO.

6 POINT.
36 a 24 A—\$2 25

\$12,345,678.90

CAXTON, IN HIS TIME, PLAYED MANY PARTS SUCCESSFULLY

William Caxton hath been generally allowed to have first introduced and practised the Art of Printing in England in the reign of King Edward IV. He became a reputable merchant, and, in 1464, he was employed by King Edward IV. in negotiating a treaty of commerce with the Duke of Burgundy. Caxton received a good education and had literary tastes

THE
BRADFORD >
Old Style

10 POINT.
24 a 18 A—\$2 75

\$12,345,678.90

WILLIAM BRADFORD, PRINTER, N. Y.

Bradford became the Printer for the Colony of New York on April 10th, 1693, and continued in the practice of the art for Fifty Years. At that time the only presses in this country were in Boston and Cambridge, Massachusetts

18 POINT.
12 a 8 A—\$3 25

\$12,345,678.90

WONDERFUL STORIES

The Canterbury Tales of Chaucer are said to
be the First Stage in the
Construction of The English Language

36 POINT.
6 a 4 A—\$5 50

1693 to 1743

New York's Printer
BRADFORD

Not in The Trust

FOUNDRY:—BEEKMAN STREET, NEW YORK.

CHICAGO HOUSE, 163 AND 165 FIFTH AVENUE.

A. D. FARMER & SON

TYPE FOUNDING CO.

THE
BRADFORD

Old Style

8 POINT.
30 a 20 A—\$2 50

\$12,345,678.90

CAXTON DEVOTED HIS ART TO BOOK PRINTING

In 1637, by order of the infamous Star Chamber, the Business of Printer and Type Founder are ordered to be kept distinct, and only four Type Founders are permitted in England. The Type Trust and this Star Chamber for different ends seem to work on similar lines

12 POINT.
18 a 12 A—\$2 75

\$12,345,678.90

ENERGETIC AND BUSINESSLIKE

William Bradford opened the First Printing Office in New York in 1693, he also established a Paper Mill at Elizabethtown, N. J.; he was also a practical Book-binder and clever Wood Engraver

24 POINT.
10 a 6 A—\$4 00

\$12,345,678.90

THE OLD STYLE

Old Styles like "The Brook"
will go on for ever

48 POINT.
5 a 4 A—\$7 50

1693-1743
Ancient Days
PRINTER

Established 1804

Branches: CHICAGO, DETROIT, SAN FRANCISCO.

CHICAGO HOUSE, 163 AND 165 FIFTH AVENUE.

Presentation of ye
**Caslon Text
 Series**



This face was cut in the early part of the Eighteenth Century by William Caslon I, who began casting type in London, in 1720. It is particularly adapted to Church and Holiday work, or in fact any work where a rich antique effect is desired. The exclusive right to reproduce and manufacture this series has been granted to us by the Caslon Letter Foundry. ❖❖❖❖❖❖❖❖❖❖

By the first of December we shall have finished a twenty per cent addition to our factory—the third one this year, all having been made necessary by the rapid increase of our business. A fourth addition is now under way. The reason why the Inland Type Foundry is growing more rapidly than any other in the world is not hard to see. Its Standard Line Unit Set type is so far superior to the lack-o'-system kind that not only will the printer who tries it use no other, but he helps to spread its fame.



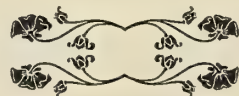
Wishing you the
 compliments of ::
 the season ::::::::::

Inland Type Foundry
 217-219 Pine Street, Saint Louis



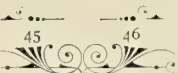
Prices

36-Point	6a	4A,	\$5.00
24-Point	12a	5A,	\$3.50
18-Point	16a	8A,	\$3.20
12-Point	26a	10A,	\$2.80
10-Point	30a	10A,	\$2.50
8-Point	36a	12A,	\$2.25



*Pacific
Dainties*

Number of characters
contained in font: No.
39, 16; 40, 27; 41, 8; 42,
8; 43, 8; 44, 8; 45, 8;
46, 8; 47, 8; 48, 2.



Price Per Font
\$2.00

*Pacific
States
Type
Foundry*
San
Francisco
Calif.

*Pacific
Victoria Italic*

with lower case is made
in 7 sizes, from 6 to 24
Point inclusive. Very
often asked for; never
available by the craft
until now. The lower
case will specially com-
mend itself as a valua-
ble addition to this very
popular series.

*Pacific
Dainties*

are precisely what the
name implies, and cap-
able of many pleasing
combinations.

*12-Point Border
No. 132*

New, attractive, up-to-
date. Price per font of
5 feet \$1.60.

Standard Line

Pacific Victoria Italic

With Lower Case

6-PT. PACIFIC VICTORIA ITALIC
18 A 30 a \$2 00 L. C. \$1 00; C. \$1 00

SPLENDID COLLECTION

*The War with Spain is over yes it is
Dealers in anything
When your time come to die*

8-PT. PACIFIC VICTORIA ITALIC
15 A 26 a \$2 25 L. C. \$1 15; C. \$1 10

GOOD JOB LETTER

*The Flowers are very Beautiful
Thats what they are
Whenever you vote right*

12-PT. PACIFIC VICTORIA ITALIC
12 A 20 a \$2 80 L. C. \$1 40; C. \$1 40

ARTISTIC JOB

*What Sports have had
Sun is warm
The Flowers bloom*

10-PT. PACIFIC VICTORIA ITALIC
14 A 22 a \$2 50 L. C. \$1 25; C. \$1 25

FACE LIKE STEEL

*Oh for lovely Spring water
Amusing yet funny
Well done my noble son*

10 A 16 a \$3 00

14-POINT PACIFIC VICTORIA ITALIC

L. C. \$1 50; C. \$1 50

PACIFIC VICTORIA ITALIC

*Lower case was designed and cut by
the Pacific States Type
Foundry of San Francisco Calif*

6 A 10 a \$3 20

18-POINT PACIFIC VICTORIA ITALIC

L. C. \$1 60; C. \$1 60

SPECIMEN BOOK

*Printing was Invented in 145
When the moon rises*

4 A 7 a \$3 50

24-POINT PACIFIC VICTORIA ITALIC

L. C. \$1 75; C. \$1 75

ART PRINTERS

*The Phillipines whose 46
What would we do*

Manufactured and for sale by

Pacific States Type Foundry, San Francisco, Cal.

For sale East of the Rockies by

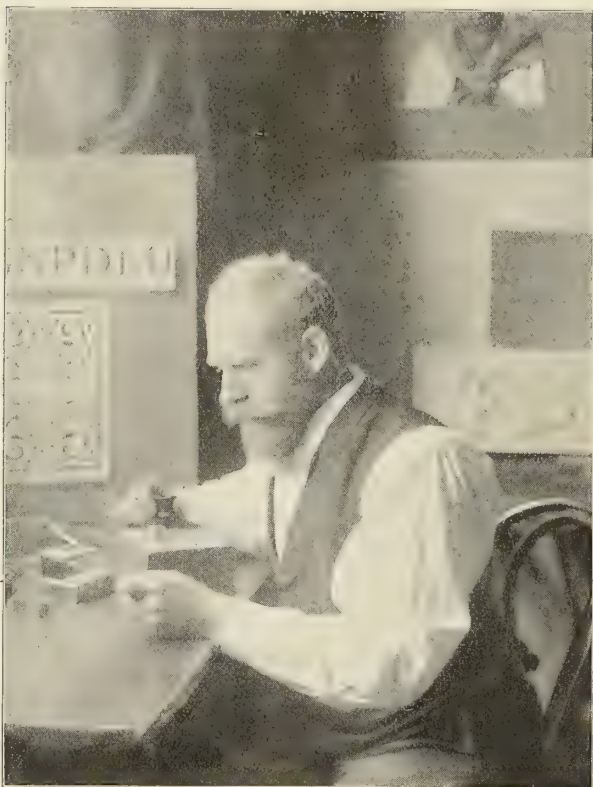
Inland Type Foundry, St. Louis, Mo.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XI.—GUSTAV F. SCHROEDER.

READERS of THE INLAND PRINTER may conclude from the previous sketches in this series that there are no young men following the occupation of designers and engravers of type, but this is not the case. While few of the younger generation have attained the eminence of West, Ihlenberg, Jackson, Ruthven, or Kay, it may be because the



GUSTAV F. SCHROEDER.

ground has been pretty well tilled, and one must have originality of a high order to attract attention. Of the younger men now on the stage of action, it is safe to say no one of them has surpassed Gustav F. Schroeder in the freshness and originality of his designs, the artistic finish, the attention to details, or the number and variety of his productions.

Mr. Schroeder was born near Berlin, Germany, in 1861, and in due time was apprenticed to the trade of an engraver of embossing dies, varying this latter by working on steel stamps and numbering wheels. When but twenty years old he had the good fortune to make the acquaintance of Carl Schraubstädter (lately deceased), then the mechanical head of the Central Type Foundry, St. Louis, and by him was induced to come to America to undertake the engraving or cutting of letters in metal. He had no knowledge of the work further than the experience gained in cutting stamps, but he was of the sort to quickly grasp all the intricacies of the business. His employers (Schraubstädter & St. John) were men who could both instruct and suggest, and in a short time his genius was recognized. It may be said that he originated a new departure in letter designing, and his first series, the well-known Art Gothic, was the most severely criticised and most highly praised of any style in recent years. It soon made its way in popular favor, and has been bought and worn out three or four times in some offices. The suggestion for this series was discovered by Mr. St. John on the label of a soap box.

The design of the De Vinne series, which Mr. Schroeder originated without promptings or suggestions, and the Victoria Italic, after a lithographed suggestion, have given him most

satisfaction. His productions during the years he worked for the Central Type Foundry were generally meritorious and popular, and included such well-known styles as Old Style Bold, the lower case to French Old Style, Cushing Old Style, University, the first sizes of Old Style Script and Royal Script, the series of Novelty Script, Apollo, Harper, Hermes, Victoria (after designs by Carl Schraubstädter), Atlanta, Jupiter, the lower case of Façade Condensed, several sizes of Rubens, Quaint Roman, Washington, Lafayette, Jefferson, Othello, Erebus, Hades, and Combination Ornaments series K, L, M and N. He also made for the Central the patterns for Geometric Italic, Morning Glory and Scribner, of which matrices were cut in brass by machine. He also cut the 6-point size of Law Italic in steel. For Marder, Luse & Co. he cut French Old Style Extended, and for Barnhart Brothers & Spindler the Era Series. For the American Type Founders Company he has cut McCullagh, Laclede and Empire initials. For the Inland Type Foundry he has cut the larger sizes of Brandon and 18-point Royal Italic. Most of Mr. Schroeder's work has been after his own designs, but some of it has been after designs furnished.

In 1889 Mr. Schroeder associated with himself N. J. Werner (now of the Inland Type Foundry), and some of the most successful designs made by the Central Type Foundry were made during the time of their coöperation. In 1891 he came to California, and he has since made his home in Mill Valley, a suburb of San Francisco. During the time he was working for various type foundries he designed and cut for the Pacific States Type Foundry the series of Aldus Italic in four sizes, Sierra in eight sizes, an 18-point size of French Old Style No. 2, various borders and ornaments, and recently a lower case for the various sizes of Victoria Italic, from 6-point to 24-point.

Mr. Schroeder is very modest in his estimate of his work, and he attributes the phenomenal sales of some of the faces cut for the Central Type Foundry to the rare tact of Schraubstädter & St. John in advertising and pushing them. He says the thing he knows best how to do, and enjoys most of all, is tramping over the hills and mountains of Marin County, where he makes his home. Since the combination of so many type foundries into one great corporation, and the consequent centralizing of type production, he has again given a portion of his time to engraving embossing dies and plates. While he excels in that class of work, he feels that the designing and engraving of type is his forte, and there he could do himself most credit.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

MATRIX DELIVERY CARRIAGE.—“Metal,” Providence, Rhode Island: If your matrix delivery carriage does not go over far enough, the lip on the stopping pawl must be set so that the roller, when going over, will knock it off the catch.

“MANY linotype machinist-operators have not discovered all the oil holes in their machines,” was the statement made by a regular linotype machinist. And when we consider that there are eighty-six of these oil holes, the statement appears quite likely.

THE GAS PIPES.—“Amateur”: The lower pipe is the inlet for gas on the gas governor on the meter, and the one on the

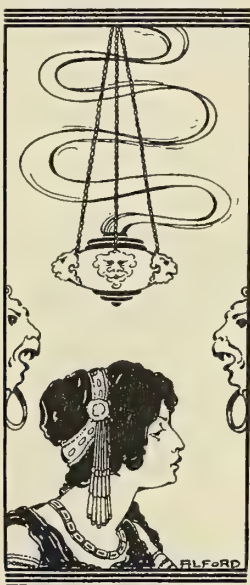
side is the outlet. The more weight put on the more gas is obtainable, but it is a waste of gas to let in more than the mercury can take care of.

TO SET BACK SCREW OF THE DISTRIBUTER.—S. W. L., Philadelphia: The back screw of the distributor is to be set so that the thread will get a sure hold on the matrix lug without going in too far. This is done by the two set screws, one on each side of the screw levers. The end of the distributor bar near the clutch is to be set so that the lower edge of the brass shoulder is exactly five-eighths of an inch below the smoothed part of the casting; this is accomplished by the set screw on top of the distributor, near the clutch.

HOW TO SET THE VISE PINS.—"Operator," Louisville, asks how to set the vise pins correctly. *Answer.*—In setting the vise pins have the first elevator perfectly square with the vise and the elevator fork parallel with the vise cap. Take two true em-quad matrices and place them between the elevator fork and lock the vise in position; then separate the vise jaws to the length of the longest line and place one of the matrices against each jaw; then advance the mold disk until the mold

cast and the mold disk has moved back from the locking studs. To lower the vise to its second position, which is only necessary when removing the mold slide, put the machine in the last-named position and pull outward on the elevator slide as you lower the vise, and thus avoid bending or breaking the connecting link. Never attempt to lower the vise when the mold disk is forward on its locking studs, as it is dangerous, and always shut off the machine before lowering the vise.

THAT the Unotype Company is concentrating its efforts in the right direction is well demonstrated in the performances of the Simplex—the first machine of the series which they will construct and which is now ready for the market. This machine has been in constant use in the composing room of the *Sunday Globe*, of Hartford, Connecticut, for the past two months, and with no attendant except the operator it has averaged 3,400 ems per hour, daily and weekly, during the entire working hours. It must be understood by those who are not familiar with the Simplex machine that it is so constructed as to permit, when occasion requires, of the doubling of this amount of matter by employing another person to justify the



DECORATIVE DESIGNS BY F. J. ALFORD, BOSTON.

touches the matrices. Now raise the elevator, and after convincing yourself that both ends of the mold rest against the shoulders of the matrices, turn the pin blocks about square with the vise, screw them tight and note that this causes no displacement of the mold disk. After securing the vise pins, ascertain again if both matrices have the same pressure against the upper edge of the mold groove; if so, the pins are set right; if not, do the setting over again.

ON July 1, 1898, the Mergenthaler Company had in stock 6,500,000 matrices, consisting of forty-two different faces. The sales amount to about 600,000 matrices monthly. It is interesting to note that as the fraternity becomes more familiar with the handling of the machine the life of the matrices is materially increased, as is shown by a complete system of records kept of every font of matrices which have been issued. The greatest number of different faces employed in any one office is that of the Boston Library, which requires matrices for twenty-three different languages.

TO LOWER THE VISE.—In reply to the inquiry of H. E., of Cleveland, in regard to the proper manner of lowering the vise: To lower the vise to the first resting point, put the machine in normal position to receive the line delivery slide; or you may have the machine in position in which the elevator is resting on the vise before the mold disk has moved forward on to its locking studs; or in the position after a line has been

lines, thus relieving the operator of this work and enabling him to operate the keys continuously. This will be hailed as gratifying news by the vast number of offices whose finances do not justify the services of a more expensive typesetting machine.

HOW TO SET ECCENTRIC SCREW AT THE BACK END OF HORIZONTAL BAR.—Operator, New York City, writes us a very interesting letter about his experiences in running the linotypes, and asks how to set the eccentric screw at the back end of horizontal bar. *Answer.*—Have your starting lever in normal position and turn the eccentric screw so that it touches, or almost touches, the vertical starting lever. If then the machine does not start, the vertical starting lever is not set correctly and is regulated by means of the screw toward the upper left of the dog. Turning the screw to the left brings the dog toward the right. Have the screw out about one-eighth of an inch. A good way to ascertain whether the eccentric screw at the back of the horizontal starting lever bar is correct is to have the starting lever in normal state, and, with the machine backed up slightly so as to take the pawl off the stopping dog, work the starting fork, which strikes the driving wheel collar, back and forth; the throw-off will not move, although it is touched by the eccentric screw.

THE Dow composing machine is undeniably the finest piece of machinery, from a mechanical point of view, of any

of the existing typesetting machines now that the marvelous Paige machine is withdrawn from the field. In fact, one expert unintentionally paid it the highest possible compliment when he declared that it was "a modified form of the Paige." It will interest the printers everywhere to learn that this machine is now ready for the market, and that the present delay is occasioned by perfecting the finances of the company. In this respect, the attention of but few capitalists has been called to the fine opening for investment which is presented by this machine, but as we hear frequently of thousands of dollars being placed at the disposal of companies to exploit experimental machines, we shall doubtless soon learn of the Dow Company having sufficient funds to meet the expense of building these machines for a waiting market. It has long been realized that the ideal typesetting machine, which uses foundry type, should be constructed to handle with equal facility all of the various sizes of type, automatically justify the same, and be a one-man machine. This the Dow machine does. And by its use the face of the type is at no time brought into contact with anything, nor is there any wear or stress upon the body of the type; a change of measure can be accomplished within one minute, and to change from one face or body to another requires less than five minutes; matter can be set solid, leaded or slugged at a speed determined only by the expertness of the operator; it sets and distributes wet or dirty type with equal facility, as every motion is positive. In short, the Dow is a high-grade machine, built upon simple but mechanically correct principles, and it impresses the most casual observer with its stanch and reliable appearance. The price will not be above the prevailing figures of other typesetting machines having equal scope of utility, and the cost of manufacture is such as to permit of its being commercially successful.

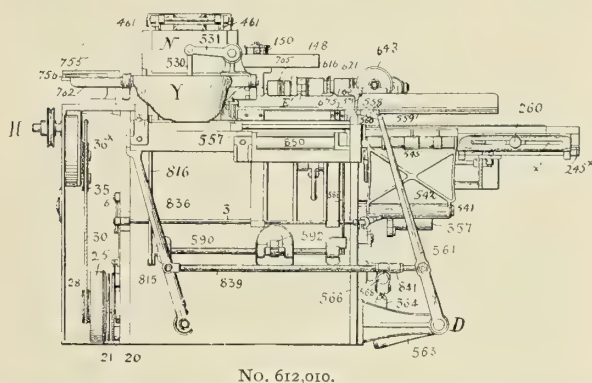
EVIDENCES of hoboism are already entering the ranks of the machine operators, and it is possible that within a short time these barnacles will be as much in evidence in this craft as they were among the hand compositors. But many of these alleged operator-tourists of the present are vastly different from the printer-tourist in point of ability as workmen. Usually the printer who cared for naught but panhandling, whereby to furnish liquid refreshments, was a first-class workman, and this knowledge of his ability to secure work when all other sources of obtaining the "needful" were exhausted made him careless of nursing a position when he possessed one, and "cases" would be thrown up and he could live among the fraternity without further work for weeks or even months on the strength of having recently held a "sit." But the same cannot be said of some of the blossoming crop of tourist operators. In fact, it is safe to say that seventy-five per cent of these alleged operators could not hold a situation for two consecutive days or nights in any machine office in the United States, and, from a personal knowledge of some of them, they do not know a linotype machine from a proof press. Their statement that they are operators and unable to secure positions is usually accepted as being truthful, and their request for a "loan" is pardonable and often successful. This recalls a flagrant case of a few months ago. A stranger called at the Eastern office of *THE INLAND PRINTER*. He said that he was an operator-machinist, and produced a letter from his "late employer" which stated that "the bearer had been given employment for one week, but that he had shown such phenomenal abilities in operating the linotype that he had been retained for three months," etc. He was given a cordial welcome, as he doubtless knew many points about the machine which would be valuable to know. He was asked what particular part of the linotype machine had proven the most difficult for him to overcome. "The nonpareil," he replied, rather carelessly. Being questioned as to how he overcame "the nonpareil," he said that, as he had always a mechanical turn of mind, never having seen even a clock that he could not take apart and put together again, he just fixed a "jigger"

under "the nonpareil" and had no further trouble from it! He then went through the usual inquiries as to where he could get a situation and whether he could get a dollar for a few days, and left—suddenly. But aside from the genuine dead-beats, such as this fellow, we hear frequent complaints from owners of machines of the incompetency of the tourist-operator, and this is doubtless the result of the party having been given an opportunity by the foreman to become an operator at the time the machines were placed in the office in which he was employed, and he having failed to develop any aptitude for the new requirements, and his services not being needed in any other department, he was laid off; but with the very little knowledge he thus gained about operating he henceforth poses as an "expert out of work."

EARLY ENGLISH COMPOSING MACHINES.—It is now more than thirty years since the members of the printers' craft in England were agitated over the coming of typesetting machines, which were heralded as destined to overturn the conditions of the trade. Prominent among these were the Mackie and Hattersley machines. Mackie was the proprietor of a large printing office in Warrington, and a practical man, and he built first a composer and distributor, for which rather extravagant claims were made. The composer consisted of an iron table, 30 by 12 inches, so inclined that all type on its surface had a tendency to slide by gravity to one corner. The type lay on their sides, in channels leading to openings on the table. About fifty characters from each row were let on to the table at a time, and the lower character released by the action of a keyboard, while the other characters of the row were held back. The types were slid off a table into an upright line in a stick, and justified by hand. Any size type could be handled in the one machine, and Mr. Mackie had a notion that he could afford to sell it at \$300. Mackie's distributor, which operated on the principle of specially nicking the type, was claimed to be able to handle 30,000 letters an hour. In 1866 and 1867 the trade was led to believe that much was to be expected from the Mackie machine, but apparently the inventor failed to perfect his designs, for in 1869 we find him exploiting a machine on an entirely different principle. In this he used a continuous strip of paper, in which holes were perforated to represent the various type characters. This principle is now used on the Goodson and Monotype machines. When the perforated strip was completed it was fed through a composing machine, and every time a hole in the paper permitted a lever to drop, the corresponding type was released into a composing stick, to be justified by hand. In this machine the type boxes were placed on a revolving wheel, and could be run out in either four, eight or twelve channels for hand justification by a man at each channel. Mackie must have had the notion that it would work at a tremendous speed, to require so many justifiers to a single machine. His first advertisements claim a speed of 4,000 to 5,000 ems an hour for the perforator, securing all the characters by combinations. His composer consisted of three horizontal rings about three feet across and two inches broad. These rings contained type pockets and were whirled about, and gave down the type as the combinations called for by the perforated strip were passed. Mackie devised a corrugated space for justifying, his plan being to set up a stickful between rules, and then justify the whole stickful at once by applying a great side-pressure. Robert Hattersley was an expert English mechanic, who, having a brother engaged in printing, became interested in producing a machine to set type faster than it could be done by hand. He secured his first patent in 1857, and completed his first machine in 1859. In February, 1862, he had two machines in operation in the office of the *Eastern Morning News*, of Hull, and after a two months' trial the publishers declared themselves abundantly satisfied with the machines. They operated on the principle subsequently perfected in the Empire machine. In May, 1866, Hattersley advertised his composing machines in the *Printer's Register*, of London, placing the price at only £150, and offering long primer, bourgeois, nonpareil and ruby sizes.

He appears to have had no distributor at this time, and he never had any automatic justification. Notwithstanding, he claimed a speed of 3,000 ems an hour with a single operator. In 1868 he brought out a distributor, which we believe was satisfactory and which sold at £90. It was not entirely automatic, being designed to be attended by a girl, who read the lines of type, and shifted them according to a system, so that the proper letters were brought opposite the channels into which they were to go. All sizes of type were handled without nicking. The girls worked by the piece, receiving 4 cents per 1,000 ems for distribution. In 1867, John E. Sweet, an American, displayed at the Paris Exhibition what he styled the Matrix Compositor. By operating the keyboard, impressions of type-characters were made in thick, soft, dry paper, forming a matrix, from which stereotype plates might be cast. This machine was crude, but it produced readable plates at small cost. The inventor admitted that it was imperfect, but exhibited it in order to secure capital to further develop the idea. He never perfected the mechanism.

PATENTS.—Another inventor has entered the field of justifying machinery—William Berri, of the Brooklyn *Standard-Union*. His patent, No. 612,010, is quite voluminous, the description covering 21 pages and the drawings being 126 in number. The one selected for illustration represents a front view of the machine for casting justifying spaces and justifying lines of type. Being connected with a typesetting machine, the



operator may assemble a line of type by fingering the keyboard, but the space key, instead of inserting regular spaces, permits "space slugs" to be set between the words. The movement of this space key is so connected with the mold mechanism that as many space molds are opened as there are space slugs in the line. A measuring device, having obtained the length of the line, permits the space molds to open just the required width to justify the line, and all the spaces for the line are cast at a single operation and dropped into a magazine. The assembled line is then moved along by an electrically operated line-feeder having a step-by-step motion, and as the space magazine is reached the space slugs are dropped out one by one and the justifying spaces that have just been cast supply their places. When completely justified the line travels to the galley, while the discarded space slugs are carried back to their original channel in the typesetting machine, to be used over and over again. The calculating mechanism which determines the length of line is very ingenious, and the whole machine bears evidence of being correct in theory. It is a pity, however, that there is so much of it, and that it involves both the use of electricity and gas for its operation, as these are not always easily kept in perfect order.

MANY men say we know what to do if we were at liberty. When one gets cornered the one thing not to allow is discouragement. It is useless, harmful and unnecessary. It is purely physical, and thoughtfulness with will power prevents it. Melancholy is death to good work. It can, with few exceptions, be rested, forced, exercised or doctored off.—*S. O. E. R.*

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to *The Inland Printer Company*.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

LESSONS ON DECORATIVE DESIGN. by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. \$2. *The Inland Printer Company*.

THEORY AND PRACTICE OF DESIGN. by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. \$2.50. *The Inland Printer Company*.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Bound in cloth; 158 pages. Illustrated with examples of three-color and half-tone engraving. *The Professional Photographer Publishing Company*, Buffalo, New York. \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. \$1.

ENAMEL ON ZINC FOR LINE WORK.—"Old Reader," Cincinnati, Ohio, asks: "Will you please tell me, through *THE INLAND PRINTER*, a good enamel on zinc for line work, as I have trouble in keeping the enamel on after the plate is etched?" *Answer.*—There is no enamel for line work on zinc that is entirely satisfactory. Bichromatized albumen is the best sensitizer for zinc known if it is but handled properly, dragon's-blood powder being used as the acid resist.

HALF-TONES ON THE DAILY NEWSPAPERS.—"Publisher," St. Louis, wants to know how the *New York World* and *Journal* print their half-tones. *Answer.*—The half-tones on these two papers are made with coarse screens, ranging from 40 to 60 lines to the inch. These half-tone blocks are made up in the form with the type and stereotyped. The stereotyping, however, is of the most expert kind. The metal used is of such a fine quality and so hard when cast, that it requires a temperature to melt it several hundred degrees greater than ordinary metal. The presses, too, are of the most improved kind as regards ink distribution, hard packing on the impression cylinders, and other advantages for this work not found in other offices. Then the paper used is particularly white and the ink a fine black.

TO RETOUCH PHOTOGRAPHS FOR HALF-TONE.—Mr. J. H. Gittings, of the *American Machinist's* department of illustrations, furnishes the following excellent formula for a medium on which to work water-color in retouching photographs for half-tone reproduction: "In common with others, our artists and draftsmen have always been troubled in getting a working surface on photographic prints before retouching. We have found, after considerable experimenting, that white sheet gelatin cut into small pieces and dissolved to a pulp in acetic acid, thinned with cold water and applied to print with a brush or by flowing, will afford a surface for the retoucher which will enable him to handle color evenly and smoothly. This can be used on any kind of a photographic print. It has come to our ears that this 'secret' is being sold to unsuspecting draftsmen, and we present it to you for the good of all."

CLEANING HARDENED INK FROM HALF-TONE CUTS.—V. S. A. P., St. Anthony Hill Station, St. Paul, writes: "I have the handling in my work of a large number of half-tones. It often happens that ink dries in spots—left on by imperfect

washing. I know of no way to wash or clean the cuts perfectly, so they will show up clear at the next printing. Can you give some advice along this line, or inform me of something that will clean the cuts from deposits of ink and dirt?" *Answer.*—Strong lye or potash should soften any ink deposit. Pour on the surface of a perfectly level imposing stone a strong lye solution. It will only flow to the depth of one-sixteenth inch. Turn the half-tone blocks face down on the stone and let them soak in the lye until the ink deposit becomes softened, when the old ink will wash away when scrubbed with a brush and clean water. Care must be taken with zinc half-tones, for strong lye will corrode them.

GLASS SIGNS BY PHOTO-ENGRAVERS' METHODS.—George Bear, Stapleton, New York, requests "an answer in your next issue of THE INLAND PRINTER to: What is it they call the 'Schmalz process'? I believe it is the same process which is used for glass signs with the help of photography and printers' press." *Answer.*—The methods of making glass signs are not photographic ones, but usually by lithographic transfer. In 1881 the writer developed a method of photographing on glass and "burning in" any picture or design. It is out of the province of this department to describe it here. A practical method of making glass signs by photography could be suggested, but it would not be profitable.

AN OLD IDEA REINVENTED.—The following clipping from the *Scientific American* is submitted to this department for an opinion: "According to the *Archiv fuer Buchdrucker Kunst*, two Englishmen and a Frenchman have succeeded, after many vain attempts, in solving the problem of printing in different colors simultaneously. The process involved deviates entirely from the ordinary method of printing in colors. It is styled the mosaic-chromatic heat process. Neither wooden blocks nor lithographic stones or rollers are employed. The colors required for the picture are applied in any desired number on a plate about three-fourths of an inch thick, and form a coherent, cheesy mass. When the arrangement of the colors is finished, the plate presents the aspect of a mosaic picture. The plate is placed on the bed of the machine, an ordinary lithographic press, but adapted to the process, and the impressions are produced by means of a cylinder heated by gas flames in the interior. This invention is of importance, says the said journal, since it affords a saving of seventy-five per cent of time and wages compared with the old printing method. It is especially suited for colored show cards, for the coloring of maps and plans, and all sorts of illustrations." *Answer.*—Here is an old idea that must have occurred to mosaic workers centuries ago. When it is remembered that the surface of a mosaic picture can be ground off to any depth—while there is any of the mosaic left—without changing the picture in the slightest, then the idea would naturally suggest itself to a color printer that the same principle could be applied to his work. Count Victor Turati, of Milan, Italy, exhibited some colored prints, a few years ago, produced in a single printing by a method which he termed "Isochromie." It was suggested at the time, in this department, that the secret of his method was the application of the mosaic principle to a printing block.

PROCESS WORK IN SOUTH AFRICA.—C. W. Culliford, manager of Dennis Edwards & Co., of Cape Town, writes interestingly of their plant as follows: "In your answer regarding cost of engraving plant to the editor of *British Columbia Mining Record*, you state that you are turning out between 5,000 and 6,000 square inches of half-tone weekly with a plant costing \$1,000 and working at night only. We should be glad if you would help us by stating number of men you employ and how you dispose of them. For instance, our plant consists of two cameras (one line and one half-tone, 12 by 15 and 10 by 12, respectively); studio specially constructed with top and side all glass, and also fitted with two powerful arc lamps; darkroom divided from studio by a wooden partition (one

operator—wet plate). In the etching room we have two men, both acquainted with line and half-tone work; each is provided with one bath and one large bench. We have one American circular saw, and one Penrose shoot plane for wood and beveling zinc, one litho press for proofs, mounting benches, etc. We work with the enameline process on zinc. In the etching room a printing room is partitioned off, and we have a special window fitted with bench for the printing frames. Hours are from 9 to 6, and Saturdays 9 to 1. Light is excellent, and, roughly speaking, nine months out of the twelve we get fine weather. What should the average number of negatives be per day, and the output per week?" *Answer.*—As to the number of help required to turn out 5,000 to 6,000 square inches of half-tone weekly, I would say there are three photographers, two etchers, one router, one helper and myself, making eight hands in all. The hours of work were nine, from 6 P.M. until 3 A.M. Recently the hours have been reduced to eight, without making any noticeable difference in the output. The work is done on one of the big newspapers of the United States that uses half-tone illustrations in its daily, Sunday and weekly issues. This kind of half-tone work, which is coming into general use on all the first-class papers in the United States, must be done quickly and in large quantities to be available for newspaper use. It would be difficult to state what number of half-tone negatives an operator should make in a day of nine hours, as so much depends on the skill of the operator, as well as the character and size of the work and the quality demanded in the negatives. Ten negatives a day would be considered in some shops an average for a single operator.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE fifth anniversary number of the *Michigan Bulletin*, the official organ of the Michigan Press Association, was an admirable issue and highly creditable to its publisher, Mr. B. J. Lowrey, of Howard City, Michigan.

THE *Southern Sportsman*, published in New Orleans, by Robert H. Wilcox, at 314 Carondelet street, has been received. It is well and attractively gotten up, and deals understandingly and with relish with shooting, fishing and kindred sports. Well executed half-tones from wash and photos brighten its pages. Subscription price, \$1 per year.

THROUGH the courtesy of Mr. H. C. Yetter, of the Government Printing Office, THE INLAND PRINTER is in receipt of the official manual and constitution book of the Government Printing Office Mutual Relief Association. The work is excellently produced, and copiously illustrated with the portraits of members and officials and of the several departments in the Government Printing Office.

A Dainty miniature catalogue of the "Copley prints" has been issued by Curtis & Cameron, Boston. It is their fall announcement for 1898, as well as a price list of the photographic prints which they can furnish of the mural paintings in a number of public buildings. Miniature half-tone reproductions of many of the prints, run in brown ink, serve to show the general scope of the pictures they can supply, and are extremely suggestive to those contemplating the purchase of these gems of art.

THE *Weekly Box of Curios*, published in Yokohama, Japan, by Mr. E. V. Thorn, has the distinction of being the only American paper published in Asia. Considering everything, it is well prepared and well printed, and its circulation, it is said, covers the two hemispheres. Mr. Thorn employs

forty-two Japanese workmen in his office who do not read or speak English. The office does lithographing for Paris, Berlin, London, China, Corea, Australia, Mexico, India, Honolulu, Cincinnati, Chicago, Milwaukee, San Francisco, Manila, etc. Considering that six years ago Mr. Thorn had no experience, comparatively, in this work, the trade he has built up is creditable to his sagacity and energy.

PART I of "Picturesque South Africa" comes to us from Dennis Edwards & Co., 44 Shortmarket street, Cape Town. The introductory number gives sixteen fine half-tone views of the principal buildings and streets in Cape Town, and shows that little-known city to be as progressive and modern in



BOOK-COVER DESIGN, BY F. W. GOUDY.

appearance as the most exacting could desire. The illustrations are 11 by 16 inches in size, and the collected parts will represent 200 engravings in twelve parts. Price, 1s. 6d. per part, postage extra. The work is admirably done. The half-tones, we are pleased to note, bear the imprint of an American firm, the Franklin Engraving Company, of Chicago. Messrs. Edwards & Co. are doing their country a distinct service in this enterprise, and have carried out the idea admirably.

"MR. DOOLEY: IN PEACE AND WAR" has been brought out by Small, Maynard & Co., of Boston, Massachusetts. The book is a collection of the amusing conversations which have been appearing for the last year or two in the Chicago papers, first in the Chicago *Evening Post* and later in the Chicago *Journal*. Mr. Dooley's comments on the war with Spain have been so irresistibly funny that they have traveled from one end of the country to the other. The best of these will appear in the book with a selection from Mr. Dooley's no less entertaining comment on affairs in general. The collection has been carefully revised by the author, who has added an introduction which is no less amusing, though in another vein, than the conversations themselves. The demand for the book will, it is said, necessitate one of the largest first editions of the season.

A RELIABLE catalogue of American newspapers is the "Newspaper Annual," published by N. W. Ayer & Sons, of Philadelphia. It contains a classified list of newspapers and periodicals published in the United States, Territories, and the

Dominion of Canada, and much valuable information regarding their circulation, issue, date of establishment, political or other distinctive features, names of editors and publishers, etc., all of which is not only interesting but exceedingly valuable to those who have any dealing with newspapers. It is a book of especial value to the advertiser who desires accurate information regarding the circulation of the publications in which he contemplates placing ads., and the work has a reputation for accuracy in this regard that makes it extremely useful. The book contains 1504 pages, is excellently printed, and bound in cloth, and is carefully indexed and arranged with a view to making the search for information a simple matter. The price of the work is \$5.

WE are indebted to the courtesy of Mr. C. A. Higgins, assistant general passenger agent of the Atchison, Topeka & Santa Fe Railway, for one of the most interesting specimens of railroad advertising we have seen. The work is a booklet descriptive of the dramatic pagan ceremony of the Pueblo Indians of Tusayon, Arizona, with incidental mention of their life and customs, written by Walter Hough, Ph. D. "The Moki Snake Dance" is the appropriate title. The striking and artistic cover design and the sixty-four half-tone illustrations from special photographs, all of the most admirable quality, are the work of the Manz Engraving & Electrotyping Company, of Chicago. The composition and presswork by The Henry O. Shepard Company, 212 Monroe street, is creditable even to that high-class house. The work is of a literary and artistic quality that would insure it a good sale if put in the hands of venders, and with a reserve that makes its purpose all the more effective the advertising matter is in no way obtruded, but given as part of the information contained in this truly admirable publication.

PRINTERS, artists and decorators will welcome the "Standard of Color" series by Mr. Louis Prang, of Boston, Massachusetts, the initial number of which was issued recently. The work of Mr. Prang is sufficiently well known at home and abroad to be a guarantee of the value and utility of the color standards he has prepared. The need of a standard of color nomenclature which should express in some simple formula the gradations of the primaries through their multiplicity of tints and shades has long been felt, and in the work that Mr. Prang has issued this want seems to have been adequately satisfied. Mr. Prang confines his treatise to the colors of pigments, the following considerations being the basis of his work:

The essential of such a standard should be:

1. The presentation of well-defined characteristic fields of color in numbers sufficient to cover all possible color at moderately distant intervals.
2. A systematic arrangement of these color fields into scales or series.
3. A nomenclature comprehensive, direct, easy of acquirement and of application.
4. Inexpensiveness.
5. Perfection and accuracy as to production.

And again, all that I claim for my standard is practical usefulness for everyday wants.

The low price of the parts (50 cents) places this desirable series within the reach of everyone.

THE friends of Ben King—and they are many more than those who knew him—will welcome the volume of his verse produced by Forbes & Co., Chicago (\$1.25). The dead poet had the genial faculty of winning the affectionate regard of his associates, and the editor of the volume before us, Mr. Nixon Waterman, has evidently found the preparation of his friend's verse a congenial task. An eloquent tribute is paid to Mr. King in the introduction by Mr. John McGovern, and a short biographical sketch is given by Mr. Opie Read. The drawings in the work are the contributions of prominent artists. They include: Charles A. Gray, W. W. Denslow, H. G. Maratta, Ray Brown, F. Holme, J. T. McCutcheon, Horace Taylor, William Schmedtgen, T. E. Powers and Harry O. Landers. The cover and title-page, by Howard Bowen, are exceptionally attractive in their simple elegance. Ben King's verse has perhaps been copied more widely in the newspapers than that

of any versifier of the present day—without credit, or with credit to some one else—this being particularly true of “If I Should Die Tonight.” Humor and pathos and true poetic feeling distinguish this pretty book. Everything is so good that it is difficult to make a selection as a sample of the poet’s style, but “The Flowers’ Ball” is perhaps as suitable as anything else, the last verse of which follows:

“Young Tulip chose Miss Orchid
From the first, and did not part
With her until Miss Mary Gold
Fell with a Bleeding Heart.
But ah! Miss Rose sat pensively
Till every young bud passed her;
When just to fill the last quadrille,
The little China Aster.”

THE souvenir catalogue of the poster show and exhibition of rare prints, issued by the Typographical Union of Lincoln, Nebraska, has been received. The cover is a Japanese design, and is quaint and pretty. Nearly all THE INLAND PRINTER posters are listed. Of the exhibition, *Geyer’s Stationer* says:

The art poster show, under the auspices of Lincoln (Neb.) Typographical Union, No. 209, opened Wednesday in Representative Hall, in the capitol building. The show was a very creditable one of fine printing and advertising posters. Over a thousand pieces were hung on the walls and the exhibit attracted a large crowd. Among the fine posters was one loaned by Miss Alice Richter, a Gismonda, Bernhardt, by Mucha. It was purchased in Paris at an auction sale and was loaned for the occasion. Another one was a Quarter Latin poster sent from London. There was a good representation of American poster work. Ben J. Beck, of York, Nebraska, had a large collection of magazine posters; Harry S. Stuff, of Lincoln, was represented by a fine collection of posters, and F. H. Pattee, of Omaha, had a splendid array of original designs, posters, sketches and engravings.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEЕ.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. “For criticism” should also be written on papers when criticism is desired.

CORRESPONDENTS AND CORRESPONDENCE.

If one feature more than any other lies at the very root of the successful conducting of a weekly it is the correspondence, for through this, coupled with a generous supply of local news, a publisher is able to secure a large list of subscribers and cover a wide territory, the two things which most appeal to the advertiser. With

a view to aiding those who are deficient in this department, or who are on the lookout for means whereby it could be improved, I addressed several successful publishers, who are well supplied with correspondence, requesting information in regard to three points: How their correspondents were secured, what arrangement they were able to make with them, and how they kept them interested. The papers selected are only a few of those which have recently come to my notice, and nearly all responded very kindly, giving helpful suggestions that cannot fail to be of benefit to all. Harry Ulmer Tibbens, who has charge of the correspondents on the Connellsville (Pa.) *Courier*, covers the ground very fully:



HARRY U. TIBBENS.

The Connellsville *Courier* has been called a model country weekly, and it is likely that a large measure of the success it has enjoyed among its rural subscribers is due to the careful handling of the correspondence department. This feature is not given as much space as in some papers, but it is doubtful if in any country journal this class of matter is edited more closely or is arranged in any better form for the proper exploitation of the news of the county villages. The space allotted to the correspondence in the *Courier* is about three columns a week, sometimes less if there is a jam of other news

or advertisements. We aim to place the correspondence on the last page all the time, so that our country readers may find the happenings of their villages in the same location week after week. Our correspondents number about a score. They do not all report every week or three columns would be far too little space to accommodate the matter sent in. About half a dozen places are regularly represented every week, while of the others probably four or five come in every two or three weeks, the rest making their appearance only occasionally. The correspondents receive no remuneration other than a copy of the paper (we provide stamped envelopes) and the prestige which comes from their connection with a paper so well known and popular as the *Courier*. Many excellent people are glad to write for the *Courier* gratis and we have little or no trouble in keeping the corps up to the standard. In one or two places we send the paper to more than one person gratis, the understanding being that those who are thus favored are to give news items to the person who is the accredited representative at the place. In this way we have practically two correspondents in a few villages, but the items are not duplicated and do not conflict, hence require less editing and give better satisfaction all around. If we happen to get two independent writers at one place (which does not occur very often) we combine their matter, eliminating duplicate items, and do not, as some papers do, print both communications as “Normanville No. 1” and “Normanville No. 2,” or publish the second one as “From Another Correspondent.” I treat correspondence just as any other news would be treated. If a correspondent sends in a good item I do not hesitate to remove it from the correspondence page, put a head on it and use it just as I would any other news item worthy of the dignity of a double head. It rather pleases a correspondent to note that one of his items was good enough to get on the first page and encourages him to be on the lookout for items of a higher grade than mere personals or local gossip. The *Courier’s* staff of correspondents consists of all kinds of people with varying degrees of education. Probably the best one on the entire list is a man who is a country storekeeper, justice of the peace, and township politician, as well as ex-postmaster. He knows everybody in his township and his weekly budget frequently takes a whole column. As a result of his work a large subscription list is maintained in his territory. He is occasionally allowed free reading notices advertising his store, but he does not abuse the privilege. Three other correspondents are ladies, and it is but stating a fact to say that their efforts compare very favorably with those of the opposite sex. School teachers and pupils, physicians, postmasters, law students, merchants, farmers and laborers are on the list, and that they do well the *Courier’s* correspondence department attests. I find the best way to keep correspondents interested is to print their stuff. They then get in the habit of sending it in at a stated time every week and seem to feel as if they were neglecting something if the weekly letter is not written and mailed. When for any reason a correspondent’s effort is crowded out I write him or her a letter explaining why the matter was omitted, and expressing regret that the exigencies of the occasion rendered such a course necessary. I instruct our correspondents to have their matter in the office by Wednesday morning. [The *Courier* is published on Friday.] Up to that time the efforts of the composing room force have been directed toward the setting up and printing of the inside of the paper. Therefore I like to have my batch of correspondence ready for the hook early Wednesday. Anything coming in late Wednesday or on Thursday has a poor chance in this department unless it is very important or is an add to something already up. So well trained is the force that nearly all of the budgets come to hand when wanted. I keep a close tab on the places represented in our field, and when I find some correspondent silent so long that there is danger of a waning in interest among the subscribers, I send the tardy one a circular letter admonishing him of his delinquency and reminding him that “the *Courier* pays the freight.” This course usually results beneficially and we manage to have material enough to fill up the three columns. I have never used any printed instructions to correspondents, although I think they are good things. I tell a correspondent to study the paper and see what it prints, then send the same kind of matter. We want no scandals, innuendos or jokes intelligible to only a few. We want news and not opinions, and the blue pencil keeps the correspondence columns up to the desired standard. Most of our correspondents stay with us for a long time, but occasionally one will move away and another must be provided. The retiring person usually recommends some one to take his place and arrangements are easily made with the new man. Next to being a “real, live editor” the average man or woman in the country districts wants to “write for the paper,” and the lack of lucrative remuneration is no drawback to the laudable ambition. To be connected in a writing capacity with the best newspaper in its field, and to be known as its correspondent, gives the person entitled thereto a prestige and distinction not enjoyed by less favored citizens. This helps them in many ways and is considered a fair equivalent for the amount of work performed.

The *Courier’s* columns are over twenty-two inches in length and the correspondence is set in nonpareil, making a fine showing. It will be noticed that Mr. Tibbens’ reference to his country-storekeeper correspondent is followed by a statement regarding a large subscription list. This is the inevitable result of a good and regular correspondent. The plan of always having correspondence appear in the same portion of the paper is certainly advisable, and I also believe, to be effective, each village should be represented regularly, even if briefly. Ewing Herbert, publisher of the Brown County *World*, whose paper

is well supplied with county news, takes rather a gloomy view of the question. He writes:

The county correspondent is becoming scarce. He objects to having his copy edited, and he can rarely be induced to write for the glory of writing. If he is worth anything he wants pay. If he is of no account the paper is better off without him. Time was when a correspondent could be secured without price—a little taffy by the publisher satisfied him. Nowadays he must be furnished stamps, be given a copy of the paper free, and perhaps have the publication sent free to his relatives. It is sometimes possible to secure a good correspondent and pay him 2 cents an inch—40 cents a column ought to secure a good local correspondent for any country newspaper. By paying for what one gets one can cut it to suit his taste. My experience with county correspondents has never been satisfactory. The correspondents usually get in a rut and puff no-account people, or else puff their own relatives or friends to the exclusion of many persons who may deserve timely notice. The correspondent seldom fails to note that some young buck has bought a new buggy, and he writes other fool stuff that inspires contempt. In fifteen years' experience I have not been able to secure more than half a dozen good correspondents by any sort of means. A worthy correspondent is almost competent to own and edit a country newspaper.

Liston P. Evans, editor of the *Piscataquis Observer*, Dover, Maine, writes:

I have in some towns as many as three correspondents in order to cover the ground. My custom is to furnish stationery and stamps, a copy of the paper, and generally a copy of the *Cosmopolitan* or some one of the cheap magazines. This latter seems to make the trade more binding and does not cost me much. In two large villages I was unable to get correspondents without paying them, so allow them 5 cents an inch, minion, for what they send in. A local paper can hardly afford to do that, but I could not afford to drop these towns. I can see where my correspondence might be improved, and yet I think it compares favorably with most country papers.

The scheme of giving a magazine in exchange for news will undoubtedly be new to many. It is a good inducement and can be utilized to further advantage by offering the writer a selection from a list of several. Will L. Hough, publisher of the *Deposit (N. Y.) Journal*, also uses this and a number of other ideas which will be read with interest:

Of course, you understand a country weekly cannot afford to pay money for correspondence. First, I endeavor to have a personal acquaintance with every correspondent; that counts. Tell them how well they are doing; a little praise or flattery hurts no one, at times. I keep them well supplied with envelopes (stamped) and paper—using inclosed card (No. 2) in every lot sent, showing date sent. This I find a great help, as many correspondents will cease writing when out of supplies and say nothing of their wants, supposing the editor keeps track of them. I have known many good correspondents to be lost in this manner. Once a year, or oftener, usually about New Year's, I print a package of calling cards for each one, sometimes including cards for another member of the family where I am acquainted. I send to each correspondent one or more magazines or periodicals, after we have looked them over. Getting all Harper's publications, agricultural weeklies and monthlies, and many fashion books, for advertising, I have no trouble in making regular distribution—and it is a great help, especially with women correspondents. Occasionally I send a half a dozen sample copies. Correspondents are pleased to give them to non-subscribers to show "what they're doing," and I can trace many subscriptions to this source. Each correspondent has the paper free, and if they want an extra copy for a relative or friend they get it. In some near-by towns I have two correspondents, manage to get all the news, and by careful work on the copy have no "conflicts." Some correspondents (asking for it) have been allowed twenty-five per cent to forty per cent in getting new subscriptions. One way to encourage correspondents, I find, is to take a good item, or obituary, run it among locals—not correspondence—with line under head, "From our Jintown correspondent." This gives them an idea that they are assisting in the "editorial" work of the paper, and helps them to a "nose for news," in the hope of again seeing their items thus honored.

Mr. Hough sends a couple of schemes for securing subscribers in the outlying districts, which I will describe in a future issue. Longstreet & Hawkins, publishers of the *Red Bank (N. J.) Standard*, make it a practice to pay their correspondents in cash. Their interesting letter follows:

Red Bank is surrounded by small villages. Previous to our assuming control of the *Standard*, but little attention had been paid to village correspondence. What correspondents the paper did have did the work gratuitously and spasmodically. When we assumed control, being great believers in the village news feature, we immediately set about securing the best correspondents we could get. As far as possible, we got clerks in post offices, and when this was impossible we got clerks in stores. We pay the correspondents \$1 a column for their matter, and we pay them twenty-five per cent commission on subscriptions and half that amount on jobwork. In this way some of the correspondents make a good thing out of it with very little work. They make out their bills every month and bring or send them in, and we pay them immediately. Every now and then one of us makes it our business to see them, and, if they have been doing good work, give

them a little "taffy." To show you how our theory works in practice we will give you an illustration. When we took the *Standard* it had only fourteen subscribers in Middletown, and most of them delinquent at that. In less than a year and a half our correspondent at that place has run the list up to fifty-four, and only two of that number are in arrears at all. In addition to that he sent in a lot of jobwork which we think we would not have secured otherwise. We must not forget to mention, though, that he is a prize, but in other villages we have made increases which, while not as large, are very satisfactory.

Charles L. Stryker, publisher of another New Jersey paper, the *Washington Star*, gives some valuable suggestions regarding the securing of correspondents. His remarks regarding the increase of circulation also deserve special attention.

I do not know that I can be of any special help to you, but I will name our methods of securing, holding and dealing with vicinity correspondents. The *Star* quite excels in this respect, judging from past results. We have forty-nine local reporters, all told, in a few instances two being located in the same town or village. Some are paid and others are not. Those that are paid write every week with rare exceptions. Some of the others also do this, consequently the *Star* is able to publish from twenty-four to thirty letters in each issue. In the larger towns we have but one correspondent each. These are paid 50 cents and 60 cents per week and the paper is sent to them free of charge. In the villages we pay 15, 20 and 25 cents per week, and in most instances we furnish stationery, stamps and the paper. Our correspondents are usually secured by making a special trip to the town or village and inquiring of the postmaster, or other persons that we may meet, as to the persons best fitted for the work and that we would be likely to interest. Upon different occasions we have remembered writers by little presents, such as fancy calendars, purchased especially for them, and the like. We try to be as considerate as possible in our treatment of these friends personally, and as regards the matter they send in, using as much of the same as we can, but reconstructing in many instances. If we take an item from their letters and use separately, we give them due credit. Where we have two correspondents in a place, it is generally because the village or town covers a large field or territory, and they are located at some distance from each other and unlikely to duplicate to any considerable extent. We furnish addressed envelopes in which to send correspondence, and send at intervals the inclosed sheet of simple instructions. We notice an improvement in style and quality of matter the longer they write for us. We have several who have corresponded for the *Star* the entire period under the present management—nearly eleven years. We insist upon accuracy and seldom admit anything of a silly nature. We attribute the increase of the *Star's* circulation from less than 800 to more than 3,200 very largely to this system of covering very thoroughly the territory in which we are located. This county has a population of but 35,000 and there are nine other newspapers, two of which are dailies. It might be interesting for you to know that the *Star's* advertising rates are 40 cents per inch for the first insertion, 20 cents for the second, and 15 cents for each insertion thereafter, except in case of a yearly contract, when the rate is 15 cents per inch flat. We encourage frequent changes of advertisements and do a great deal to assist our patrons in preparing their announcements. This stand has aided largely in building up the patronage that in busy seasons consumes thirty-two to thirty-five columns of space. When the maximum is reached we issue two additional pages. As special features we publish a handsome Christmas number of sixteen pages and a Fourth of July number of twelve pages. We never allow the matter of expense to interfere in gathering news, and illustrate important events as often as possible.

The list of instructions inclosed is a good one and I regret that lack of space will not allow its appearing here in full. Mr. Stryker deviated from the subject a little in the latter part of his letter, but that portion will undoubtedly be read with interest. Charles Lowater, publisher of the *Spring Valley (Wis.) Sun*, gives some good, concise suggestions, as follows:

I am personally well acquainted throughout my territory, and hence have friends who will work for me perhaps better than for a stranger. I give my correspondents the *Sun* and their stationery and postage. Have, or try to have, one in each neighborhood; so that under a single heading may be three or four sets of items, from as many different writers. I send out letters asking questions for my correspondents to answer; I also use the telephone a good deal, and put it under the head of correspondence. When I want a correspondent in a place I go there and make arrangements, generally. Often they apply to me. The school teachers make good ones, but the best are ladies who have a wide acquaintance, good sense, and considerable leisure time. I find it easiest to get good reporters in those neighborhoods where the paper has most subscribers.

Patterson Brothers, publishers of the *Oakland County Advertiser*, Holly, Michigan, write:

Our method of securing and retaining county correspondents is the usual one of furnishing stationery supplies and a copy of the paper. We have been able by this plan to retain a good list of newgatherers in our neighborhood, in one instance sending as an inducement a couple of subscriptions to friends of the correspondent.

E. C. Perry, who, with his brother, conducts the *Maury Democrat*, Columbia, Tennessee, sends a large amount of

printed matter describing his annual outing for correspondents and their friends, which was mentioned in *THE INLAND PRINTER* for October. That these outings are of value in promoting and maintaining the interest of the newsgatherers is attested by their rapid growth. I quote from an article in the *Printer-Journalist*:

In 1890 the Perry Brothers planned and inaugurated a picnic and excursion consisting of one coach, given to the paper's correspondents; next year two coaches were used; the third year a special train of four cars was chartered by the management; the next year it required five, then seven, the last consisting of nine cars. These outings are under the management of the correspondents, the committees being appointed by the proprietors of the paper. The correspondents issue tickets to their friends—limited. Dancing, a literary programme, papers on agriculture, stock raising, music and general good-fellowship are enjoyed. The excursion and picnic day each year—usually the latter part of August—has become a most eventful social function. The large corps of correspondents has added greatly to the success of the paper, and their influence is a telling power within the radius of its circulation.

One of the *Democrat's* correspondents concludes a long and joyous letter to the publishers thus: "To ye editors is offered the gratitude of our hearts for your kindness and liberality, and for the day's pleasure, which shall always be a green spot in the correspondents' memory. Let us resolve to make our paper better, if possible. May we, each succeeding year of our lives, meet in such happy reunions, and thus be bound closer together, and when life's journey shall end may we meet in a grander and a more glorious reunion." If space would permit I should like to give a more complete description of this happy occasion, but sufficient has been said to demonstrate that it is a practical and successful means of keeping correspondents interested. The *Democrat* has little difficulty in securing and retaining an efficient corps of newsgatherers. If any of my readers have other plans in regard to this important feature of the successful weekly, I should be pleased to have them write me and will publish anything of a practical nature received. From time to time the various features that enter into newspaper conducting will be taken up and discussed, giving the result of practical tests of various plans and methods. I should be pleased to have publishers write me, giving suggestions as to the securing of subscribers, both in their own town and city and in outlying districts. This naturally follows the correspondence feature and will be taken up next.

NEW YORK capitalists are to put up a paper mill in Winn, Maine, with the intention of breaking the trust. They expect to sell paper at 1½ cents and make a handsome profit.

PUBLISHERS should not become impatient and consider that criticism of their papers is unnecessarily delayed. All publications received during the current month will be noticed in the second month following, if possible.

THE *Sea Coast Echo*, Bay St. Louis, Mississippi, has the right idea in making a specialty of local news. The news columns are well filled with personals and all that interests the average reader, while the correspondence feature is not neglected.

THE mutual insurance for printing offices proposed by an Omaha publisher, whereby members pay no premiums, but are assessed only when one of their number suffers loss, is a most commendable suggestion. It is worthy of serious consideration by every press association in the country.

AN effective argument in favor of the flat rate, which gives the small and short-time advertiser an equal show with the yearly man, is advanced by a member of the Illinois Press Association: "A man who isn't in the habit of advertising is the man who is going to get in the habit of advertising."

East End Semi-Occasional, El Cajon, California.—This little advertising scheme, issued from the job office of Charles L. Kessler, is a good one. The answers to correspondents are quite amusing. Avoid running the last line of a paragraph at the top of a column, as you did on the first page of the second issue, and be careful of the proofreading—"ves" is not the last syllable of themselves, neither is "ghters" the last syllable of

daughters. Look after the little things if you want a good ad. for your job office. The little sheet is put together in an attractive manner and is nicely printed.

"THE BANK OF HUDSON."

The ad.-setting contest proposed in October proved very interesting and popular, 126 specimens being submitted, thirteen of which received some mention from the judges. No. 1 secured twelve out of a possible twenty-one points. No. 2's seven points gave it a clear lead over all competitors for second honor, but four ads. were tied for third place. Of these four I



RICHARD M. BOUTON.



F. J. STEVENS.

have given my personal choice the preference. The large number of very excellent ads. made it a difficult task for the seven judges, and it is no wonder there was a diversity of opinion. Each was asked to select the best three specimens, and the ad. which was first choice was given three points for each member of the committee so designating it; the second choice, two points; and the third, one. The result in detail is given below:

1. Richard M. Bouton, with *Evening Sentinel*, South Norwalk, Conn.... 12
2. Fred J. Stevens, with *Weekly Florists' Review*, Chicago, Ill..... 7
3. Will C. Hayes, with Gerberich Brothers & Dickinson, Vinton, Iowa .. 3
4. James H. Post, foreman *Sentinel*, Carroll, Iowa..... 3
5. Bruce Rogers, Riverside Press, Cambridge, Mass..... 3
6. Edward W. Stutes, Herald Job Office, Grand Forks, N. D..... 3
7. E. E. Richards, with Mail Printing House, Topeka, Kan..... 2
8. T. J. White, *Tribune*, Emmetsburg, Iowa..... 2
9. W. B. Grant, Record Publishing Company, Biddeford, Maine..... 2
10. John D. Bell, of J. D. & F. R. Bell, Hamilton, Bermuda..... 2
11. William H. Arnold, *Herald*, Victor, N. Y..... 1
12. A. G. McCormick, *Eagle* jobroom, Wichita, Kan..... 1
13. F. S. Neal, *Record* printery, Northville, Mich..... 1

Several of the judges remarked on the exceptionally large majority of fine ads. One, in submitting his decision, said: "The number of really handsome ads. is large, and for magazine purposes or for the title-page of a booklet might surpass the ones I have selected." A few of the specimens were slightly too ornamental, and others did not give sufficient prominence to the title of the bank. In accordance with the agreement, three envelopes, each containing a complete set of the specimens submitted, are mailed today (December 1) for different sections of the country. Owing to the large number of the contestants it will probably take three or four months before all will have had the privilege of examining them. The envelopes will contain directions for remailing, which I hope each recipient will promptly comply with. After the envelopes have been around and returned to me, a complete set of the specimens will be mailed to each of the three winners, and will become their property. In response to the many requests for more contests, I am arranging for a larger ad. which will give more scope for the talents of compositors.

KENSINGTON (Pa.) *Keystone*.—This paper was criticised some months since, when I pointed out one or two opportunities for improvement. These faults have now been eliminated, leaving it a model small-page weekly. I have nothing but words of commendation for its present appearance.

OMAHA (Neb.) *Trade Exhibit*.—The remarkably good showing of ads. is what first attracts attention in your publication, fifteen pages out of the twenty-four being required to

accommodate the large patronage. The work is well executed throughout, excepting the presswork on the half-tones. Too much ink is the principal cause of the deficiency here.

THE ad. man on the Greenville (Tex.) *Messenger* is full of schemes, and good ones, but he is inclined to overornamentation. In the ad. of J. M. Crossley, a single border around the panels would have been enough, and lighter ones up the sides and around the word "tailor"—these latter are so black as to almost obscure the word.

A COPY of the *Sunday Times*, of Sydney, has been received from Editor Thomas R. Roydhouse. Its sixteen seven-column pages have a metropolitan appearance and are decidedly interesting. While there is a greater proportion of news than is found in Sunday papers issued in the United States, still the other features are not neglected.

MANCHESTER (Ohio) *Signal*.—One of the best departments of your paper is the personal column; and you should always grade them, as you did on August 25, and also the correspondence. Paid readers are not distinctive enough and should be separated from local items, and particularly from editorial.

"groceries" should have been made more prominent and the next three lines much smaller. Try and avoid the use of Celtic, and other light-faced job letters, in your ads.

THIRTY-TWO out of the thirty-eight publishers in the Fourth Congressional District of New Jersey have formed an association for the purpose of "securing such legislation as will be of benefit to the newspaper fraternity, to fix advertising rates, and to generally assist in making the business more profitable." Efforts will be made to organize similar associations in every congressional district in the State.

KEOKUK (Iowa) *Standard*.—The *Standard* fulfills its mission, that of a weekly society paper, very nicely; the large number of personals is just what is needed. It is well made up and the ads. are nicely set. Presswork could be improved. The impression and most of the register are good, but the color is uneven, some of the pages being too light and others muddy. F. J. Cheney's reader needs resetting.

THE Hartford (Conn.) *Times* runs from sixty to seventy columns of advertising, requiring the services of a dozen ad. setters. A large quantity of new material has been added to

H. L. NORTH, PRESIDENT F. J. CARR, VICE-PRESIDENT N. B. BAILEY, CASHIER	
<h1>The Bank of Hudson.</h1>	Commercial and Real Es- tate Loans..... Foreign and Domestic Ex- change.....In- terest Paid on Time Depos- its.....Safety Deposit Box- es for Rent..... A General Banking Bus- iness transac- ted.....
INCORPORATED	

No. 1.

Commercial and Real Estate Loans.	Foreign and Domestic Exchange.
...THE...	
<h1>Bank of Hudson</h1>	
INCORPORATED	
H. L. NORTH, President. F. J. CARR Vice-President N. B. BAILEY, Cashier	
A GENERAL BANKING BUSINESS TRANSACTIONED.	
Interest Paid on Time Deposits.	Safety Deposit Boxes for Rent.

No. 2.

H. L. NORTH, PRESIDENT. F. J. CARR, VICE PRES'T N. B. BAILEY, CASHIER.	
<h1>The Bank of Hudson.</h1>	COMMERCIAL AND REAL ESTATE LOANS.
	INTEREST PAID ON TIME DEPOSITS.
	FOREIGN AND DOMESTIC. EXCHANGE.
	A GENERAL BANKING BUSINESS TRANSACTIONED.
	SAFETY DEPOSIT BOXES FOR RENT.
(INCORPORATED.)	

No. 3.

What happened to your ad. compositor when he set the ad. of F. V. Kirschner? Most of his other efforts are good, but the faults of this one are too evident to need enumeration.

MARYVILLE (Ohio) *Tribune*.—This new daily has a generous supply of news, presented in an attractive manner. Ad. display is neat and the presswork good. Don't be afraid to use the saw in making up telegraph plate and grade the articles as you would type, keeping the columns even at the bottom. Why not start right and run paid locals under a separate head?

"NEVER persuade an advertiser to do that which will not pay him. His business should be studied, and he should only be solicited to insert such an advertisement as is especially adapted to his field," says the *Country Editor*. True, and the solicitor who can look at a prospective ad. from the advertiser's point of view is the one who is successful. Narrowness of vision loses many a contract.

REPUBLIC CITY (Kan.) *News*.—More impression and ink are needed—compare these with the inside pages. Correspondence and local items should be graded, and there should be less double-led matter; here again the contrast with the ready-print is too marked. The ads. of M. Boughner & Son and Craft & Baxter are good except that the border on the latter is too light. In that of J. S. Dye, issue of August 12,

its outfit the past summer, and a glance over the pages shows an excellent assortment of display type which is used in an attractive manner. To light-faced body type, in various sizes, is due much of the pleasing appearance of the ads.

CENTRE HALL (Pa.) *Reporter*.—Your subscribers are getting what should fully satisfy them—all the news, presented in an attractive manner. The heads on short items add much to the value of the news. An extra lead between the items of correspondence is advisable. Borders would make your ads. very attractive. The only fault in their composition is the lack of cap lines in a few of the larger ones—Faibles, Montgomery & Company, and Wolf & Crawford. Presswork and make-up are excellent.

GRIGGS *Sentinel*, Cooperstown, North Dakota.—The request for criticism is on make-up and ad. composition. The former is good, except that the columns are not full enough and do not line at the bottom. There is an evident effort at good ad. display, but a few suggestions will not be amiss. Avoid too many and too varied ornaments, as shown in the ad. of Berg Brothers & Company. T. O. Hetager's ad. is all in lower case; this should also be avoided. The two double-column ads. above this, and some of the others, are too crowded. Bring out a few of the lines well, putting the body smaller than you

H. L. NORTH, Pres.
F. J. CARR, Vice-Pres.
N. B. BAILEY, Cashier.

The Bank of Hudson...
(INCORPORATED)

COMMERCIAL AND REAL ESTATE LOANS

FOREIGN AND DOMESTIC EXCHANGE. INTEREST PAID ON TIME DEPOSITS. A GENERAL BANKING BUSINESS TRANSACTED. SAFETY DEPOSIT BOXES FOR RENT. * * * * *

No. 4.

THE BANK OF HUDSON
... INCORPORATED

H. L. NORTH, PRESIDENT
F. J. CARR, VICE-PRESIDENT
N. B. BAILEY, CASHIER

* COMMERCIAL AND REAL ESTATE LOANS
* FOREIGN AND DOMESTIC EXCHANGE
* INTEREST PAID ON TIME DEPOSITS
* A GENERAL BANKING BUSINESS TRANSACTED
* SAFETY DEPOSIT BOXES FOR RENT

No. 5.

THE BANK OF HUDSON
INCORPORATED

A GENERAL BANKING BUSINESS TRANSACTED

COMMERCIAL LOANS REAL ESTATE

FOREIGN AND DOMESTIC EXCHANGE
INTEREST PAID ON TIME DEPOSITS

SAFETY DEPOSIT BOXES FOR RENT

H. L. NORTH, President
F. J. CARR, Vice-President
N. B. BAILEY, Cashier

No. 6.

The Bank of Hudson
INCORPORATED.

Foreign and Domestic Exchange
Safety Deposit Boxes for Rent.

Commercial and Real Estate Loans.

A General Banking Business Transacted.

INTEREST PAID ON TIME DEPOSITS.

H. L. NORTH, PRESIDENT.
F. J. CARR, VICE-PRESIDENT.
N. B. BAILEY, CASHIER.

No. 7.

H. L. NORTH, President
F. J. CARR, Vice-President
N. B. BAILEY, Cashier.

The Bank of Hudson.
INCORPORATED

A General Banking Business Transacted.

Commercial and Real Estate Loans
Interest Paid on Time Deposits.
Foreign and Domestic Exchange.

Safety Deposit Boxes For Rent.

No. 8.

do, and break up the matter with an occasional dash. Follow out these suggestions and send me another copy and I shall be pleased to help you further.

LAWRENCEBURG (Ind.) *Press*.—Ads. are all well balanced, neat and attractive. The rule around that of Emmert is too heavy for anything but a mourning goods ad. Presswork is good. From a news standpoint the paper is a leader. The large amount of correspondence makes it impossible to keep it all together, yet I should endeavor to avoid running it at tops of columns on the first page. It would be better to run a smaller double head here. The larger heads would be improved if the last part were set in lower-case of type a size larger.

CAREY (Ohio) *Times*.—A uniform style of type, and, so far as possible, a uniform style of composition, would greatly improve the first column on the first page. Otherwise the ads. throughout the paper are very commendable, as is also make-up and presswork. A few larger heads are needed on the first page. The head on your business locals is a good one; I will give it for the benefit of others: "The Fall Campaign Among Business Men Has Opened—Here Are Some Pointers." This is set as a double head, the first three words in caps. An attractive head of this nature, changed every week, would be a good feature.

ST. JOHN'S (Mich.) *News*.—Excellent presswork, ad. composition and make-up combine to make your paper very neat. It seems too bad to disfigure your heading with an ad. across the top. The display heads would look better if the last part was omitted, and with a single cap line substituted for the third section; there is too much lower-case. In Dutcher's ad. the matter on the right of the first three display lines should have been set in roman, also the catch lines "of" and "at" in the ad. of Boucher & Petsch. Aside from this the ads. are above criticism. The amount of correspondence is phenomenal—twenty-three villages are represented, filling over eight columns.

PRINCEVILLE (Ill.) *Republican*.—H. A. Watkins, foreman of the *Republican*, sends a copy for criticism. Make-up is all that could be desired. Presswork is also good except for a slur

across the bottoms of the fourth and fifth pages, which probably is caused by a loose gripper. Ad. display is commendable, particularly the three and four inch single column ads. In the Fitzgerald Dry Goods Company's ad. the parallel rules above and below the body are too much of a division. The same criticism applies to the ad. of Schipper & Block. It is not advisable to use rules clear across an ad. unless it is surrounded by a border, as that of German & Friedman. Here they appear to good advantage.

GREENSBURG (Ind.) *Standard*.—A paper that is doing the business that your advertising columns show requires little criticism. Sixteen pages, ninety-six columns, and fifty-nine of the latter filled with attractive ads. There are nine half-page ads. alone. Some of us would be pleased to know how you capture all this business. The limited amount of space on the first page should be devoted to headed articles. Two full-page headings and one publisher's announcement are enough—the style of the latter resembles too much the ready-print. A few more cap lines would improve the double-column ads. Business cards are the most difficult ads. that a compositor has to handle—the *Standard's* look well.

SHERMAN (N. Y.) *Crescent*.—Another new paper, but this one is a weekly. There could be several improvements in the make-up. Keep the plate matter all together, also matter set in each of the different sizes of type. Set correspondence all in one kind of type, grade it and run it together always in the same portion of the paper. Grade local items, putting paid readers by themselves. Start all long articles at the heads of columns and be sure that the type reaches the ends of column rules. The first line of your display head is not large enough for the balance of the head. These are all little things, but should receive careful attention. Ad. display in most cases is good, although a few more borders could be used to advantage. The ad. of Card & Sanderson should have at least one cap line. Presswork is very satisfactory.

Brown County World, Hiawatha, Kansas.—The *World* requires sixteen seven-column pages to accommodate its large advertising patronage. That such a condition of affairs exists is due, no doubt, to the excellent display given, as no better

SAFETY DEPOSIT BOXES FOR RENT.

Commercial and Real Estate Loans.
Interest Paid on Time Deposits.

THE BANK OF HUDSON,
INCORPORATED.

H. L. NORTH, Pres. F. J. CARR, Vice Pres.
N. B. BAILEY, Cashier.

Foreign and Domestic Exchange.
A General Banking Business Transacted.

No. 9.

The Bank of Hudson
Incorporated

H. L. NORTH, PRESIDENT
F. J. CARR, VICE PRESIDENT
N. B. BAILEY, CASHIER

A general Banking business Transacted

Commercial and Real estate loans

Foreign and Domestic Exchange

Safety deposit Boxes For rent

Interest paid On Time deposits

No. 10.

FOREIGN AND DOMESTIC EXCHANGE

The... Bank of ...Hudson
(INCORPORATED)

H. L. NORTH, PRESIDENT
F. J. CARR, VICE-PRESIDENT
N. B. BAILEY, CASHIER

A General Banking Business Transacted

INTEREST PAID ON TIME DEPOSITS
SAFETY DEPOSIT BOXES FOR RENT

COMMERCIAL AND REAL ESTATE LOANS

No. 11.

H. L. NORTH, PRES.
F. J. CARR, VICE-PRES.
N. B. BAILEY, CASH.

The Bank of Hudson
Incorporated

...A General Banking Business Transacted.

Commercial and Real Estate Loans
Foreign and Domestic Exchange
Interest Paid on Time Deposits
Safety Deposit Boxes For Rent

No. 12.

THE BANK OF HUDSON.
(INCORPORATED.)

Commercial and Real Estate Loans.
Foreign and Domestic Exchange.
Interest Paid on Time Deposits.
Safety Deposit Boxes for Rent.

A GENERAL BANKING BUSINESS TRANSACTED.

H. L. NORTH, President.
F. J. CARR, Vice-President.
N. B. BAILEY, Cashier.

No. 13.

ads. are seen in any paper in the country. This, aided by good presswork and the careful positioning of ads., makes it particularly valuable to advertisers. The news feature is in no wise neglected, for it would be difficult to imagine any more happenings occurring in the vicinity of Hiawatha than are chronicled in the columns of the *World*. It is in the make-up where I differ with Publisher Herbert. I should select longer and more important articles for the first page, giving them attractive heads, leave off heads from items of two to eight lines, unless of unusual importance, eliminate rules between items without heads, paragraph and grade items of correspondence, and further classify local and other items under appropriate headings.

WALTON HALL *Enterprise*, Brockton, Massachusetts.—Your ads. show good, original ideas, although a trifle too ornamental. "More truth than poetry" would have looked better

without the ornaments in the corners. "Circulation 7,000" is very good. Your best specimen (No. 1) is reproduced.

NEW LONDON (Iowa) *Moon*. With the issue of August 28 the *Moon* celebrated its first anniversary by publishing a ten-page edition, printed on a fine quality of book paper. A. O. Noble, the publisher, informs me the work was done on a hand press, two pages at a time, and that he was hampered by a shortage of material. The result is very satisfactory, however, and puts to shame the output of much more pretentious establishments. There is considerable improvement in the appearance of the ads. since the *Moon* was criticised in December. I note



**If at First You Don't
Succeed,
Advertise Again.**



NO. 1.

two that are a trifle "off color" through using too large type for the body—those of H. Melcher and Dennis Marony. With these exceptions the ads. are very neat.

California Cultivator, Los Angeles.—S. N. Kemp, foreman, in sending a copy for criticism of the ads. says that nearly all the instruction he has received has been through the columns of THE INLAND PRINTER. Your work shows very good results. There is a decided departure from the poor, "stereotyped" appearance of the ads. that usually appear in magazines of this character. There are so many good specimens that it would be difficult for me to select a few and pronounce them "best." The ads. on page 234 could not be improved. I should avoid setting the body of an ad. as you did that of P. K. Wood—page 236—it is too amateurish. All the others in the first part of this number are very good, except that the rules on either side of the cut in that of George E. Platt could have been omitted to advantage.

CHRYSANTHEMUMS.

Readers cannot fail to be interested in the colored frontispiece in this issue, "Chrysanthemums," which, as a specimen of the three-color process work, direct from the flowers themselves, is really remarkable. The work is by the Chicago Colortype Company, Lake View, Chicago, the flowers being taken from the recent chrysanthemum show held in Chicago. Those who have seen the original flowers and afterward examined the process reproduction of them, speak in the highest terms of the faithfulness of the print. The recent achievements in color reproduction by this house are such that those who have watched the process may well wonder at the progress made, but undoubtedly still further advances will be made as time goes on.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

THE *Northwestern Printer* for October, published by John S. Pinney, St. Paul, contains a description and illustration of the new Challenge country cylinder press, made by the Challenge Machinery Company, of Chicago.

HERMAN D. FLESHUTZ, foreman of the *Journal*, Coudersport, Pennsylvania, is a neat compositor, as evidenced by the two samples submitted—a public school directory and a court calendar. The presswork is very good.

A BILL-HEAD and card from C. O. Kidwell, Sistersville, West Virginia, can be improved in composition by a little change. Leave off the laurel border in the panel on the letter-head, and set the name of the proprietor a little larger on the card. The presswork is good.

THREE samples of envelope corner cards were received from Eugene H. Sleeper, Bradford, Vermont—two printed in blue and red; one in red, green bronze, and gold. The composition is not very artistic, and would look much better if printed in black or blue only.

X. L., Piqua, Ohio.—The presswork on the samples submitted is good, especially on the stove catalogue, the half-tone cuts in which are very nicely worked. Such good results from the poor material at your command speak well for your ability as a first-class workman.

THE Remington Typewriter Company has issued a handsome catalogue of the vessels of the American Navy, entitled "The Remington Typewriter Afloat." The work is beautifully done and will no doubt be in great request. It bears the imprint of Andrew H. Kellogg, New York.

THE Central Electrotpe & Engraving Company, Cleveland, has recently sent out a pamphlet entitled "Proofs from Central Correct Plates." It shows specimens of the numerous styles of work which the house turns out, and is well printed by the Britton Printing Company, of that city.

A PRETTY and convenient advertising blotter comes from Fotheringham & Popham, 182 Sparks street, Ottawa, Canada. The blotters are fastened, with a red ribbon tied in a bow, to the business card of the firm. The results are good, so the firm report, and it requests an exchange of specimens with printers generally.

EDMUND G. GRESS, Easton, Pennsylvania.—The envelope card is a neat one, and many persons would be well pleased with it, but it is always safe to submit a proof when you make a new departure in style, especially when you have a lawyer to deal with. The omission of punctuation is a grievous offense in some people's eyes.

A FEW samples of commercial work from J. Franklin Smith, with Van-fleet & Son, Philadelphia, Pennsylvania, are excellent specimens of composition and presswork. The designs are good, and are executed with neatness and careful finish. The blotter is a good advertisement and is well set. The buckram makes a good tint-block.

A PACKAGE of varied samples of commercial and society printing from E. W. Hack, foreman of the *Graphic-Sentinel*, Lake City, Minnesota, are pleasing from the uniform good quality of the work in both composition and presswork. The "Whole Wheat Flour" circular is well displayed, evenly balanced, and very attractive in appearance.

A LEAFLET from the printing department of the Associated Trade and Industrial Press, Washington, D. C., is a good piece of work as far as composition is concerned, the front page, designed by D. H. DeLoe, being very neat. As to the presswork, a fuller body of ink and a trifle more impression would have given better results on the kind of stock used.

ROBERT M. CARSON, manager of the Republican Printing Company, Iowa City, Iowa.—The letter-head and envelope card are good specimens of composition, but we think the words "Book and Job Printers and Book Binders" would be better in one line on the letter-head. The words "and Book Binders" look out of place as you have them now. Presswork is all right.

IRWIN N. MEGARGEE & Co., Philadelphia, Pennsylvania, have issued a sample book of papers, each sample having printed thereon a design in colors, of character to harmonize with the stock. The composition and presswork are of first-class quality, and the book is a fine sample of printing as well as a sample book of paper. It will no doubt be carefully preserved by the recipients thereof.

THE Niagara Paper Mills, Lockport, New York, are sending out sample books showing the different colors they manufacture in their "Victorieux" covers. The insert in the November number of THE INLAND PRINTER, by the Griffith, Axtell & Cady Company, was printed upon this paper, which is made in six colors. The sample book, which is quite unique, was done by Helmers Twain, of Lockport.

F. R. TALLMAN, publisher of the *Herald*, Wolcottville, Indiana, sends a specimen of the work of his foreman, Millard Fair—a letter-head for the *Herald*. Mr. Fair should study harmony in design, and for this he will find good matter in the department of Job Criticism in this paper. The use of the borders is uncalled for, and the colors used are not in good taste. A little

study will show Mr. Fair that this heading should have been treated simply. If he had not matter suitable for a full heading, his best plan would have been to reduce the whole matter to a neat corner card. Let this department hear from you again.

NEWTON PRINTING COMPANY, Erie, Pennsylvania.—The blotters are good specimens of composition and presswork. The bill-heads, especially that of J. Chester Northway, could be improved in composition. Do not use many ornaments in this class of work. By studying carefully the department of Job Composition in this journal you will learn much to your advantage. Your own letter-head is good.

"PEACEFUL SCENES" is the title of a book of 130 pages and cover, 6 by 9 inches in size, descriptive of the scenery along the Norfolk & Western Railway in Virginia. The book is freely illustrated with fine half-tones and the presswork is very good. The front cover is a three-color half-tone, very artistically worked. The Stone Printing & Manufacturing Company, Roanoke, Virginia, is responsible for the production of this attractive work.

W. J. POOLE, Rossland, B. C., submits a few samples of his work, which are very creditable, both in composition and presswork. A blotter is gotten up in the form of a certificate of mining stock, printed in black and red, and proved to be a good advertisement, as Rossland is a mining town. The September calendar ad. is a good piece of artistic display work, also printed in two colors. Mr. Poole knows how to make good use of the material at his command.

THE 1898-1899 catalogue of the Great Western Stove Company, St. Paul, is a book of 176 pages, 9 by 12 inches in size, printed on heavy calendered stock and strongly bound in cloth. The composition, engraving and presswork are all of excellent quality, and the front cover is an artistic design printed in four colors, silver and gold, on red cloth. The presswork was done on a two-roller press by Cox & Harmon, Leavenworth, Kansas, and is a very creditable piece of work.

FRED WILD, Basin, Montana, is doing his best to please the patrons of his printery in the Silver State, but is evidently very fearful of results. Some of his productions are fearsome things, in which pointers, wavy rules and flourishes are used without regard to consequences. Leave these things alone for awhile, Fred. Your best work is the L. D. Kent Company bill-head. By setting the name larger and "Giant Powder, Caps and Fuse" a little smaller you would have had a first-class job.

SOME neat samples of printing in the shape of booklets, cards, bill-heads, blotters, etc., have reached us from the Herold Job Rooms, Defiance, Ohio. The work is done by F. J. Papenhagen, and is all of good quality. The blotters are bold in design, being set in Bradley series, and printed in red and black with a border in red and gold. There can be but one answer to the question printed thereon—"How do you like this blotter?" It should bring plenty of business from those who need printing.

G. E. E. TOWNSEND forwards a copy of a booklet entitled "Photographs of Farmington, Iowa, 1898," 32 pages and cover, 5½ by 8 inches, oblong. It contains a number of half-tone views of residences, factories, workshops, etc., which are very coarse and poor engravings; the composition and make-up is awful and the presswork about as poor as could be. The recipients of this "souvenir" ought to feel disgusted with such a poor product. The printer neglected to put his imprint upon it.

THE Dean Printing Company, Grand Rapids, Michigan, has issued what should be a good trade-bringer in the form of a booklet printed on buff Strathmore deckle-edged stock, with the query on front page, "Is Your Printing an Investment or an Expense?" Various samples of half-tone and line engraving are printed on enameled stock and pasted on to the leaves with a few lines of descriptive matter beneath. The work is unique in conception and execution, and is a credit to the designer. The composition and presswork are well done. Printing of this character should be a good paying investment—not an expense.

MR. J. ELLSWORTH GROSS, advertect, Chicago, has favored THE INLAND PRINTER with several booklets written and designed by him, and printed by the Winters Press, of Chicago, Illinois, and Springfield, Ohio. The samples include a booklet advertising the Chicago Journal, the feature of which is a lithograph of the head of "Old Ben," the largest and fiercest tiger in Lincoln Park, Chicago. The other booklets advertise the White Cloud soap, made by James Kirk & Co.; Good Things to Eat, made by Libby, McNeill & Libby; Mercier champagne, Phoenix brass beds, and Jewel gas stoves. Each of these is gotten up in unique and attractive style.

THAT THE INLAND PRINTER is appreciated by the printing fraternity of Australia is evident from the many kind letters we receive from the Antipodes. C. S. Farren, foreman with Pratten Brothers, Sydney, New South Wales, in sending samples of his work for review, says: "To your journal I am indebted for many hints in arranging matter. The advertising pages, to me, being as interesting from an educational (typographical) point of view, as the literary portion." Mr. Farren's work as a compositor is good, as shown by a booklet and programme, which are very neatly set, and by a dodger, on which the principal features of the advertisement are prominently displayed. Mr. Farren is an apt pupil of his acknowledged excellent teacher.

THE 1898 souvenir number of *Chicago Produce*, a journal for butter-makers, is a unique production in journalism. It consists of 84 pages and cover, 9 by 12 inches in size, the composition and presswork being of good quality. Many of the advertisements, which are all well displayed, are printed in two or more colors, and the department headings are in two

colors. The front page of cover is emblematic of the United States and Great Britain trading together, Uncle Sam and John Bull representing the two nations. Design and coloring is very artistic. The presswork and advertisement composition were done by George W. Ingersoll, 188 South Water street, Chicago, who is deserving of much praise for this excellent production.

A BLOTTER in three colors and gold, and a leaflet in red and black—issued by the Capron & Curtice Company, Akron, Ohio; designed and set by A. H. Purdy and printed by H. Snyder—are both exceedingly artistic productions. The colors on the blotter are quiet, nicely harmonized, and have a telling effect. The leaflet is a good piece of work, set in Bradley and Jenson Italic; with rubricated initial and rules. Such work is pleasing to the eye and reflects much credit on both compositor and pressman.

JOHN HADDON & Co., proprietors of the Caxton Type Foundry, Bouverie House, Salisbury Square, Fleet street, London, E. C., England, have



just issued a catalogue of the Hay Hutchison Art Electros, Florettes and Borders, a copy of which has been received at the office of THE INLAND PRINTER. An advertisement of this catalogue appears elsewhere in this issue, in which some of the designs are shown, and several are also presented on this page and in some of the advertisements in this number. Mr. Hutchison's ornamentation is being received with much favor in England, and there will no doubt also be a demand for his designs in the United States and in other parts of the world. The catalogue is tastefully printed in colors, and the designs are shown in the various ways in which they can be used, instead of being presented, as they ordinarily are, one after another, in a catalogue of cuts. This enables printers to see exactly how they appear in actual use, and makes the catalogue more valuable, not only by presenting the cuts in the most advantageous way, but as forming a specimen book of art composition which cannot fail to be full of useful suggestions. The book contains twenty-four pages and cover, the latter being worked in gold and embossed, the whole being tied with ribbon. The Caxton Type Foundry are sole agents for the electros shown in the catalogue, and are desirous of making arrangements with some firm in America to handle the goods here. Those interested would do well to correspond with them, stating the facilities they have for entering into such an arrangement.

WE have received from Messrs. A. B. Fleming & Co., Limited, Scottish Printing Ink Manufactory, Caroline Park, Edinburgh, Scotland, a catalogue showing specimens of their half-tone printing inks. The work is printed upon heavy enameled stock, only one side of the sheet, and is from the press of Percy Lund, Humphries & Co., Limited, of Bradford. A number of very handsome half-tone plates have been selected for showing off the various colors, which adds interest to the specimen book. All of the different art shades are shown, the results being pleasing, and indicating that all the inks work satisfactorily on half-tone plates. The colored plate entitled "The World Went Very Well Then," printed in three colors—yellow, red and blue—adds to the attractiveness of the work.

DEVOTEES of the game of golf will find an array of amusing experiences depicted in a little book entitled "An A B C of Golf," published by Isaac H. Blanchard & Co., 268-270 Canal street, New York. The book consists of thirty-two pages of wash drawings by D. W. C. Falls, limned in a style calculated to excite the risibilities of the beholder. The difficulties and ludicrous situations arising during the progress of the game are, of course, exaggerated, with the intention of creating amusement, and each has an accompanying couplet giving a cue to the subject of the drawing. For instance, a picture of a Scotchman, in highland costume, is shown on one page with the following:

"G is a golfer who says 'Hoot mon' and 'Hotch,'
It is needless to tell you the gentleman's Scotch."

The drawings are excellently well done, but we think if the lettering had been set in type a much neater appearance would have been given to the pages. The book is inclosed in a cover made of coarse canvas, with the lettering, "An A B C of Golf, by a Victim," printed thereon as though done with a marking brush, with a colored illustration of a laughing caddie pasted in the center. The book is likely to make a hit, coming as it does at the holiday season.

FROM the "Wilds of Arizona," as he expresses it, W. C. Peck, foreman of the H. H. McNeil Company, Phoenix, Arizona, sends a package of printing, the excellence of which is a delight to the heart of a connoisseur. From the smallest business card, up through the stages of statements, bill-heads,

letter-heads, programmes, pamphlets, etc., to an elaborate programme of the Dramatic Order of the Knights of Khorassan, printed in many colors, all the work shows a truly artistic conception and a painstaking care in execution that is highly commendable. Such work would be a credit to our most metropolitan cities, and the McNeil Company has reason to be proud of its possession of Mr. Peck and his genius. After a careful inspection of the work we do not find anything deserving of adverse criticism.

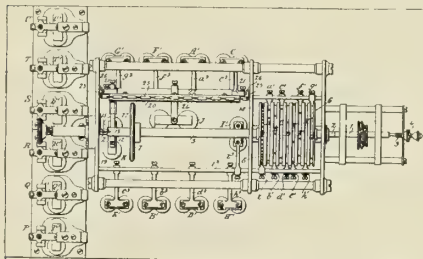
THE Sparrell Print, Boston, Massachusetts, is issuing some very catchy things in the line of advertising. "Seeing Things" is a handsomely printed booklet containing good arguments in favor of giving work to the Sparrell Print, but the design on the title-page would lead one to believe that their artist had communed with spirits of a tangible nature, with the result that he saw "things" and drew them as he saw them. "Hollerin' to be Heard," is a very "cat"-chy design for a blotter—a Thomas feline on the chimney top yowling for all he is worth, with good sentiments printed all around him. Composition and presswork are of excellent quality, and artists and engravers must have exceptionally fertile imagination and wonderful facilities to produce such good results as shown on these samples of typography.

PATENTS OF INTEREST TO PRINTERS.

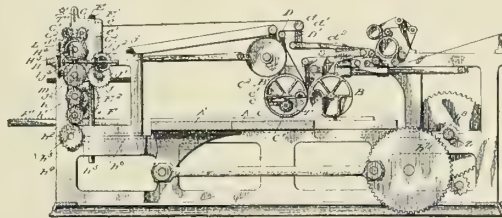
BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

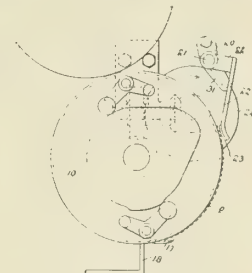
EDWARD P. SHELDON has taken out a patent on paper feeding and folding machinery and assigned it to the Hoes. It is designed for use with web machines, having folding guides or formers for doubling the sheet longitudinally. The use of tapes for carrying the sheets to the former has been deemed objectionable, inviting offset and uncertainty, and Mr.



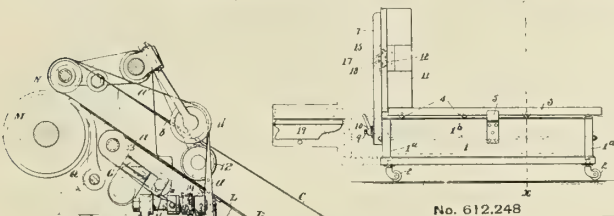
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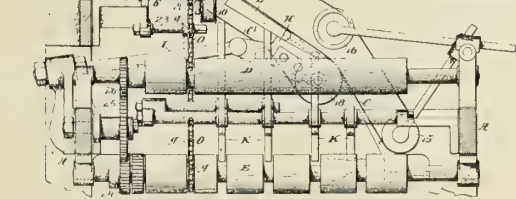
No. 613,055



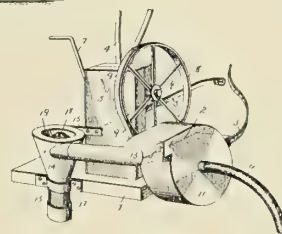
No. 612,967



No. 612,248



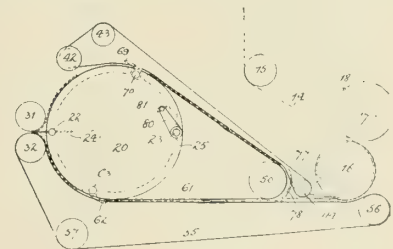
No. 612,957



No. 612,137



No. 613,045



No. 612,966

Sheldon substitutes traveling feeding-fingers carried by chains on sprocket wheels, which mechanism carries the sheet along at the desired tension, and does away with any necessity for accurately timing the arrival of the sheet at the former. In the illustration, No. 612,957, the chain is marked O, and bears at intervals on the links the feeding-fingers g g.

The Duplex Printing Press Company, of Battle Creek, evidently design entering the book-printing field with a web perfecting press, judging by patent No. 613,055, by Henry F. Bechman, of that company. A direct crank movement of the bed and a shifting tympan, T, are the distinctive features of the machine. The tympan is of paper, and is carried in a roll within the second or perfecting impression cylinder.

Three patents have been taken out by Howard K. King for the Chambers Brothers Company, of Philadelphia. No. 612,248 is a sheet-piling device, and consists essentially of a wide board, set on little rollers, 4, so that it may be placed on the delivery

table of a printing press, receive a pile of sheets, and be slid off on to a truck, and from the truck to the feed-table of a folding machine, all without disturbance of the pile of printed papers, thus saving time and preserving the accurate arrangement of the sheets, as well as giving less chance for soiling of the sheets. Patents Nos. 612,245 and 612,246 describe a folding machine bearing a number of general improvements, but having as its special central object easy changes or adjustments from a sixteen-page output to one of thirty-two pages without inseting. The machine will handle a sheet of 64 pages and deliver it as four 16s or as two 32s with very trifling alterations.

Goss' patent, No. 612,966, relates to delivery apparatus for the Goss web presses, providing improvements by which papers of various sizes may be delivered from the same machine expeditiously. One of the mechanisms employed silences or puts out of operation one of the folding blades when it is desired to associate two sheets before folding. The figure shows a position of the sheets, one of which has just been struck by the folding blade.

The telegraphic printing machine illustrated as No. 611,448 is the invention of Godfrey M. Gibson, of Chulmleigh, England. It is calculated to receive messages sent in the ordinary dots and dashes of the telegraphic code, and translate them into printed characters, so that any person can receive a message without understanding telegraphy. The ordinary tele-

graphic receiving instrument is altered so as to punch holes in a strip of paper instead of printing the Morse alphabet, and this punched strip is carried to the machine here shown and fed in so that the position of the holes control certain pins, as a', c', f', g', etc., on a cylinder 6, carrying a type-wheel. The desired character on the type-wheel is thus brought to the printing point and impressed. The machine virtually becomes a typewriter, actuated by the punched tape instead of by the ordinary keyboard.

A handy little machine for cleaning dust and dirt out of type cases has been patented by F. A. Polhemus and L. C. Walter, of Hopkins Station, Michigan. Most patents that come from small places are valueless, but this is a decided improvement on the bellows now generally used. From the cut (No. 612,137) it will be seen that the plan of operation is to insert the hose 12 into the type box and to give the hand crank 7 a few rapid turns, thus rotating the exhaust fan 11, which sucks up the air

and dirt, gathering the latter in the chamber 14. The dust from the cases is thus removed without annoyance, and instead of being scattered in every direction, remains in the chamber 14 until it is taken to a convenient place and dumped by removing the bottom piece 17.

A paper-making machine, Nos. 611,420, 611,421 and 611,422, has been patented by Thomas H. Savery, of Wilmington, Delaware. The invention has for its object the removal of injurious water that accumulates in certain angular spaces in front of certain cylinders, where it is liable to reënter the stock. Each of the patents provides a different way of accomplishing this result, one consisting of a simple water conductor tapping the space, another a pneumatic suction apparatus, and another an air-blast.

A counter for web presses is described in patent No. 612,967, by Samuel G. Goss. It does not display figures like most counters, but simply throws every fiftieth or one hundredth paper delivered by the press partly out of position so that the papers may be taken from the delivery troughs in even quantities. In the illustration, 10 is the delivery cylinder and the dotted line 8 is a newspaper about to be thrown out. The pad 23 has just descended on the tail end of the paper to nip it and cause it to be thrown out with a twist. The frequency with which the papers may be nipped depends on the speed at which the disk 24 is set to rotate.

In patents Nos. 612,829 and 612,830, Luther C. Crowell describes some improvements that he has made for Hoe presses in the direction of staple-binding mechanism. The inventions embrace improvements in the structure of the stapling mechanisms and the wire-feeding devices, and improved means of holding the wire while being severed, and in giving a slight bend to the ends of the staple to facilitate clinching.

A most original idea in the way of preventing offset is the subject of patent No. 613,045, by Charles E. Pattberg, of New York. As the freshly printed web M comes from between the cylinders A and B it is carried under a hopper or fountain for supplying it with talc powder. The rollers C and C' are of ordinary printers' roller composition. In case this does not perfectly cover the inky surface, the web is next passed under a sieve that shakes more talc upon it. The final operation is the brushing off of the talc by a plush rotary brush G. The inventor states that the brilliancy of the print is enhanced by the talc, that the brushing does not blur the letters, and that the print so treated will not subsequently offset.

OBITUARY.

A NEWSPAPER dispatch states that on October 21 the body of a man was taken from the Ohio river near Aurora, Indiana. Two gashes in the throat were of such a nature that the coroner declared they could not have been self-inflicted. The body was identified as that of Lawrence Treat, who was, until October 19, a proofreader of the *Commercial Tribune*, Cincinnati, Ohio.

JOHN E. GREEN, for eighteen years with the J. P. Jordan Paper Company, Boston, Massachusetts, and well known to the printing trade throughout New England, died in that city October 10. Mr. Green at the time of his death was at the head of the cardboard department of the Jordan Company. He had hosts of friends in the printing and paper trades, who will learn of his death with sincere regret.

JAMES C. HUTCHINS, night foreman of the Chicago *Tribune*, died in Chicago recently. Mr. Hutchins was one of the oldest members of No. 16, and for a score of years was chairman of its board of trustees. He was born in Vermont in 1835, and came West while in his teens. In 1859 he settled in Chicago and began work on the *Tribune*, and several years later was made the night foreman, which position he held up to the time of his death. The remains were laid to rest in Graceland Cemetery. The pallbearers were chosen from the membership of the *Tribune* chapel, as follows: D. E. Bockius,

H. S. Streat, W. H. Paul, J. W. Troy, T. McEvoy and D. T. Brock. James B. Fullerton, ex-president of the union, delivered a touching tribute over the remains. Mr. Hutchins' death is universally regretted.

BYRON WESTON.

The death of Mr. Byron Weston, founder of the well-known paper manufacturing business which bears his name, and ex-Lieutenant-Governor of Massachusetts, occurred on the night of November 8, from apoplexy, at Dalton, Massachusetts. Mr. Weston was born in Dalton, April 9, 1831. He attended the public schools of Dalton, and later, while fitting himself at Williston Seminary for the profession of civil engineer, he decided to change his plans, and entered the employ of his uncle at Saugerties, first as bookkeeper and later as an



BYRON WESTON.

apprentice in the paper mill. After a short time in Saugerties, he went to Ballston, New York, and continued his apprenticeship in the paper trade in the mill of Lindley Murray Crane. From Ballston he went to Lee, and soon afterward was engaged by Platner & Smith, at that time the largest paper manufacturers in the world. Though at this time but twenty years old, he was general superintendent of the seven mills belonging to the firm, located in various towns. While holding this position he made the first wood pulp paper ever manufactured in the United States. In 1856 he became associated with William H. Imlay, of Hartford, Connecticut, in the ownership and management of his three mills, and in 1858 he became associated with the late Elizur Smith.

Shortly after the breaking out of the Civil War, Mr. Weston raised a company which became part of the 49th regiment, of which company he was unanimously chosen captain. In 1863 he bought a paper mill in Dalton, known as the Defiance mill, and in 1876 bought a site near this mill and erected the present building, known as the Centennial mill. These two mills formed a plant owned and managed by him until 1892, when the Byron Weston Company was incorporated. Of this new company Mr. Weston was president during the remainder of his life. He confined his manufacture to the production of note and letter paper in his early operations, but later made a specialty of paper for county and State records, and for ledgers



By permission of W. & D. Downey, Ebury St., London.

PRINTED ON
JOHN THOMSON PRESS CO.'S COLT'S "ARMORY" PRESS

(ENGLISH AGENT: P. LAWRENCE, 63, FARRINGDON ROAD, LONDON.)

HELIOCHROME: BY WATERLOW & SONS LIMITED, LONDON, ENGLAND.

See page 366.

and legal documents. During the real estate excitement and boom in Los Angeles in 1885, he shipped to that point a ton of paper per week for use in the preparation of deeds, mortgages and records. The excellent quality of the paper manufactured by the Byron Weston Company has been attested by over twenty medals received from all parts of the world.

The extended business operations of Mr. Weston did not so fully occupy his time as to prevent his interesting himself in political affairs. In 1876 he was the successful candidate of the Republican party for the State Senate, and in 1879 was elected Lieutenant-Governor, to which position he was reelected in 1880 and 1881. He was vice-president of the Third National Bank of Pittsfield, trustee and a member of the Berkshire Life Insurance Company, trustee of the Berkshire County Savings Bank, and for two terms president of the American Paper Manufacturers' Association. From Williams College he received the honorary degree of Master of Arts.

As a citizen of Dalton and of Berkshire county, Mr. Weston has always held the welfare of both town and county near to his heart. Every movement looking to the advancement of their prosperity has been generously aided. As a member of the Congregational Church he was ever ready to lend a helping hand, and was a liberal contributor to its support. He was married, June 28, 1865, to Miss Julia Clark, a grandniece of the poet, William Cullen Bryant. Their children are Franklin, now treasurer and manager of the Byron Weston Company; Mrs. Hale Holden, of Kansas City, Missouri; Louise Bryant, Julia Caroline, Philip Bryant, Dorothy Dean and Donald Mitchell.

TRADE NOTES.

WILLIAM A. BRAMAN has retired from the editorship of the *Elyria (Ohio) Republican*. Edward L. Clough succeeds him.

THE Murray Machinery Company, of Kansas City, Missouri, have issued a catalogue showing their stereotype, electrotype and etching machinery. It is illustrated with various cuts showing the machines made by the firm, with full descriptions.

THE firm of Carter & Barnard (Star Printing Ink Works), Chicago, was dissolved October 17 by mutual consent of the partners, Mr. T. T. Carter retiring, and Mr. George H. Barnard taking an interest in it. The new firm will be known as F. A. Barnard & Son, and will assume all liabilities and collect all debts of the old firm.

ARTHUR H. SMITH, formerly connected with the Chatfield & Woods Company, Cincinnati, Ohio, has joined forces with F. S. Dresskell, under the firm name of Dresskell, Smith & Co., at 37, 38, 39 Peninsular Bank Building, Detroit, Michigan, with a branch office at 331 The Arcade, Cleveland, Ohio, and will do a regular paper business.

VAN ALLENS & BOUGHTON are sending out an elegant catalogue of their Huber printing presses. It is in two colors, and was printed upon one of their two-color presses by Bartlett & Co., of New York. The catalogue shows the various styles of presses, the illustrations of the machines being unusually good. It is a fine specimen of the printers' art.

THE General Engraving Company, Cleveland, Ohio, have removed to 227 St. Clair street, in the Pitt building, Cleveland, Ohio. Mr. C. E. Bonner, of the company, has purchased the entire interest of Mr. F. C. Mugler, and with his two brothers, who are also employed by the firm, will conduct the business under the old name. The General Engraving Company has always enjoyed an enviable reputation for doing fine work, and propose to maintain it.

HARRY FRANKS, of Melbourne, Australia, recently made a tour of the States, visiting the firms whose interests he represents in the Australasian colonies. Mr. Franks favored THE INLAND PRINTER with a call and spoke encouragingly of the business outlook in his part of the world. During his visit to the United States he arranged with the Rockford Folder Com-

pany, Rockford, Illinois, to look after their interests in his territory, and is now general agent for that company, and will take orders for their folding machines and labor-saving devices for the progressive printer.

CHARLES J. WHIPPLE, for several years with the Franklin Engraving & Electrotyping Company, Chicago, as secretary of that firm, announces his connection with The Osgood Company and the Osgood Art Colortype Company, Chicago, having purchased an interest in these companies. He will act as superintendent. Mr. Whipple has the reputation of knowing what good engraving is and the ability to turn it out, as has been shown by his past record, and the Osgood Companies



"IN CHANCERY."

have secured a good man in arranging with him to take an interest in their business. In a circular recently sent out by E. S. and F. S. Osgood this new business connection is announced, and Mr. Whipple takes occasion at the same time to acquaint his friends with the fact that he has joined forces with the Osgoods, and asks a share of their business.

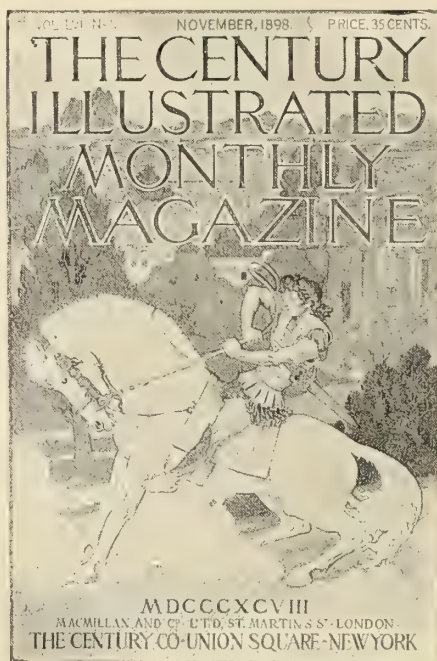
WE are in receipt of a letter from Messrs. Stevenson, Brother & Co., 132 South Second street, Philadelphia, stating that they can furnish a perfumed article for inkmakers' use, and also a material for waxing case runs, which not only makes them run easily, but will not soil the compositor's hands nor interfere with the operation of the type. One of our correspondents having asked for information on this point, it may be of interest to him, as well as to other readers, to know where these can be obtained.

THE *Railway Age*, of Chicago, in order to stimulate interest in its advertising pages, instituted in July last a series of advertising competitions, offering prizes of \$50, \$25 and \$15, and ten honorable mentions, in each of four competitions. Competition No. 4 closed November 18, and the first-prize design was printed in their issue of November 25. Full particulars concerning these interesting competitions is contained in their issue of September 23 last, page 681. In addition to the several cash prizes awarded in each competition, the managers of the *Railway Age* offered a grand prize of \$500 to the author of the one advertisement accepted in any of these competitions,

whether a prize design or not, which produced for the advertiser the largest number of bona fide inquiries with a view to business. This last offer makes the series of competitions exceedingly interesting, and the winner of this last prize, whoever he may be, will have every reason to be proud of his success. Space will not permit of our going into details, but we take pleasure in mentioning this plan as one which is indicative of a desire on the part of the managers of the publication to give advertisers all the publicity possible, and endeavor to make their advertising bring results. The advertising pages of the *Railway Age* have been wonderfully improved since the inauguration of the competition, and Mr. Hugh M. Wilson, manager of that publication, the gentleman who conceived the idea, and who has so successfully carried it through, is to be congratulated on his scheme.

THE NOVEMBER "CENTURY."

The accompanying half-tones show the cover of the November *Century*, which is a novelty in its way, both designs being by Grasset, the famous poster-maker of Paris. On the front he has pictured Alexander the Great on his steed "Bucephalus," to mark the opening of Prof. Benjamin Ide Wheeler's serial, "Life of Alexander," which will be a feature of the magazine during the coming year. The great gray war horse is represented in the immediate foreground, reined in until he has almost fallen on his haunches. On his back is the determined young Alexander, in rich trappings of gold and purple. The background is a typical Macedonian scene, with stately temples and palaces showing through the foliage. In the distance are the purple Olympian mountains. The colors are



COVER AND ADVERTISING DESIGNS BY GRASSET.

quiet but rich, like old tapestries. The back page is considered by some to be an even more delicately toned and artistically drawn design than the other page. It represents a wood nymph with flowing draperies approaching a shrine of Pan with an offering of flowers and—a can of baking powder. What use the god will make of the latter is left to the reader. It is said that this is the first time Grasset has ever designed a commercial ad. to be printed in a periodical publication, at least none has ever before appeared in this country. The printing of the cover was done in Paris, eleven plates being required for the finished product.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

A NEW APPOINTMENT.

We are informed by Paul Shniedewend & Co., Chicago, U. S. A., that John Haddon & Co., London, England, proprietors of the Caxton Type Foundry, have recently been named as sole agents in the United Kingdom and British Colonies (except Canada) for the improved hand press, job-galley proof press and other roller proof presses, and the Reliance paper cutters. This is one of the oldest and best known houses in their line in the Old World, and has not failed to appreciate the good points of American-made machines. In a recent letter to Paul Shniedewend & Co. they say: "We find that THE INLAND PRINTER is one of the best and more widely circulated journals, not only in England, but throughout the British Colonies, published on this or your side of the Atlantic. We admire this publication and have been instrumental in securing many subscribers."

NEW ELECTROTYPE MACHINERY IN THE WEST.

At the invitation of C. W. Juergens, of the Juergens Brothers Company, electrotypers, Chicago, an INLAND PRINTER representative visited their establishment a short time since to examine some new machinery they had just put in and to find out why they went East for the machinery. The fact that these

machines were the first of the kind introduced in the West is worthy of note, and brief mention of them may be interesting. One is a new blackleading machine, which is automatic in its operation and really a marvel in its way. It occupies about half the floor space of other blackleaders, but can easily handle two cases, 15 by 22 inches, in two minutes. This is where the form contains cuts of any kind, including half-tones, and Mr. Juergens says that it will take two cases of the very finest type or ruled forms and brush them perfectly in four minutes. The cases are placed in the machine, the cover closed, and the brushes automatically do the work in a remarkably short time. When the work is complete the machine stops, the case opens itself and stands ready for the next lot of cases. Another of the machines is the molding press, which takes about five seconds to make a mold, no matter whether type or half-tone, or whether the full size of the bed or a small type form

one inch square, and while this press exerts a maximum pressure of over two hundred tons, with its depth indicator and adjuster it can be instantly regulated to stop at any desired point. Twice the amount of work that is done on an ordinary hand molding press can be done on this machine in the same time. The other machine is their rougher and planer, which planes the work perfectly true and smooth, and handles type-high work as easily as regular platemaking. It is a marvelous machine. In a notice of this kind it will be impossible to dwell upon the particular points of advantage of these machines over others, but the fact that they do all the work

quicker, and at the same time better than other styles of machines, is the reason that the Juergens Brothers Company decided to adopt them and discard older makes of machines. R. Hoe & Co., of New York, are the builders of the machines referred to, and have reason to be proud of introducing them in the West. Their Mr. L. Grossman is responsible for the placing of the machines in Chicago.

A NEW TYPE SPECIMEN BOOK.

The A. D. Farmer & Son Type Founding Company, Chicago and New York, have ready for mailing their abridged specimen book of type, rules, borders, etc., which contains everything up to date of their own faces, as well as all machinery and new devices intended for printers' use. It is a book of about 400 pages, printed in two colors, with embossed cover, and of a convenient size for handling or for use upon the office desk. The arrangement of faces is excellent, and a complete index, carefully arranged, enables any supply needed to be instantly found. It is their intention to send these to their regular customers, but printers who have not heretofore had their specimen books will be included if they will communicate with the firm, making known their desire in this direction. Mr. S. M. Weatherly, the manager of the Chicago branch, deserves credit for the way he has compiled and brought out this handy specimen book.

THE VICKERY PATENT SELF-FEEDER.

John Haddon & Co., of London, England, have been sending to applicants who have asked for information concerning the Vickery Patent Self-Feeder the circular letter which is printed below. It is given so that readers of THE INLAND PRINTER may be posted regarding the machine which was advertised in our pages some months ago:

BOUVERIE HOUSE, SALISBURY SQUARE, E. C.,
September, 1898.

Re VICKERY PATENT SELF-FEEDER—AN EXPLANATION.

It is due to us that some explanation be given to you why we have not replied to your inquiry earlier respecting Vickery Patent "Self-Feeder."

Early in July arrangements had already been made to give an exhibition of the machine, and circulars (as per inclosed) had been printed.

The Master Patent was due for sealing on the 25th August, but shortly before this date Mr. F. W. Vickery made demands upon us in connection with the future of the patents which we could not see our way to agree to. To our great surprise, we then received a communication from his solicitors to the effect that he repudiated our agreement with him in connection with the patents because he was not twenty-one years of age.

As the purchasers of the business of Vickery & Co., for which we paid cash, and having found necessary cash in connection with the patents that have from time to time been taken out, and also having paid all other expenses in connection therewith, we were compelled, under these circumstances, to take necessary action before the Vacation Judge, with the result that we were granted an interim injunction against Mr. F. W. Vickery, as per the details of the inclosed circular.

These proceedings have very considerably delayed our arrangements, but at an early date we shall be putting the Self-Feeder on the market. We are,

Yours obediently,

JOHN HADDON & Co.,
Sole Proprietors of Vickery & Co.

"KERATOL."

The above word may be new to numbers of printers and bookbinders, and in explanation we will state that it is the name adopted for a new material which has been produced as a substitute for leather. It is manufactured by the Keratol Company, Newark, New Jersey, and has been on the market but about six months, but during that time has met with great favor, and the indications are that the demand for it will be large. Light-weight Keratol replaces buffings and skiver, and the heavy grades take the place of grain leather for upholstery, etc. THE INLAND PRINTER has been favored with several sample books covered with Keratol, one of them an engagement pad which is sent out by the Keratol Company as an advertisement. The cover used on this pad is the alligator design. Another one of the samples is an Oxford Bible,

printed by the Oxford Publishing Company, New York, the cover of which is such a good imitation of leather that no one but an expert would suspect that it was anything but leather. We understand that Keratol is the only artificial leather that has ever been successfully used for Bible covers. The advantages of this material are said to be that it will not crack or rot, and does not show scratches, as much of the imitation leather does. It wastes twenty-five per cent less in cutting than leather, needs no paring, and will turn round corners; being waterproof, stains can be readily sponged off. The material comes in rolls of about fifty yards, thirty-four inches wide, and is sold by the leading jobbers everywhere.

"SAMPLES OF COVER PAPERS."

When a creditable piece of printing, bookbinding or designing is turned out, and the attention of THE INLAND PRINTER is drawn to it, the publication feels that mention of such work should be made in its pages. This is the case with a sample



book that has just been issued by the J. W. Butler Paper Company, Chicago. It presents in the most convenient shape the full line of cover papers which they handle. A miniature reproduction of the book is shown herewith, and a number of the books can also be seen in the possession of Santa Claus on page 257 of this number. The book is about 8 by 17 inches in size, 3½ inches thick, and is bound in cloth and held together with large bolts. The cover design, which was selected from the designs submitted some time ago in the competition which the Butler Company inaugurated, is by Mr. C. M. Tuttle, the superintendent of the art department of the Illinois Engraving Company, Chicago. The design is stamped in black and gold. It will not be possible in a notice of this kind to enumerate the many varieties of papers shown, but among some of the newer brands we notice the "Colonial," "Kremlin," "Sandow," and "Melton." To Mr. C. A. Dexter, the advertising manager of the Butler Company, is due the credit of planning this book and carrying it through to perfection. The printing, arrangement, binding and general get-up of it seem to be perfect.

A MODEL MANUFACTORY.

When you visit Chicago do not miss the Challenge Machinery Company's works, 2529 to 2555 Leo street. Mr. James L. Lee, the president of the company, will be glad to welcome his old friends and the craft generally. You will see one of the most complete manufactories of printing presses and paper cutters in the country. The company has a large showroom with a full line of its machines: New Challenge Country Press, Ideal Hand Cylinder Press; Challenge-Gordon job press, running by independent motor; Challenge and Advance power and lever cutters, all sizes, and other popular machines of the company's manufacture. A tour through the works and inspection of the

numerous improvements and new inventions will be both interesting and profitable. A map of the business portion of Chicago, showing the location of the factory and the various railroad stations, public buildings, etc., sent free. If you want one drop a card with your address to the Challenge Machinery Company, Chicago.

A NEW GALLEY.

The F. Wesel Manufacturing Company, of New York City, who are without doubt the largest manufacturers of galleys in the United States, have lately put upon the market a new zinc-bottom galley which, like all of their makes, has the uniform thickness of bottom. This is a very essential point, as their long experience in galley making has shown them. The new galley is intended to take the place of a more expensive one in many offices.

CHAMBERS FOLDING MACHINES.

The National Publishing Company, of Philadelphia, have recently added to their plant a new four-16 and two-32 page folding machine with automatic feeder, built by Chambers Brothers Company, of Philadelphia. We also learn that the Thomas Knapp Printing & Binding Company, of Chicago, have just started a new Chambers drop-roller folder with automatic pointing attachment. This makes an outfit that is attracting a great deal of attention among the most progressive printers and binders.

A PRESS RACE.

This is the way an Albany (N. Y.) printer advertises his new Harris Automatic Press in the Albany *Times-Union*:

GRAND RACING DAILY

between five fastest job presses and Brate's new automatic press. Two heats daily—morning and afternoon—exciting! Bring in a job and watch the press save dollars for you—Brate, Quick Printer—telephone 340-65 Hudson avenue.

THE COLUMBIA CALENDAR.

The Pope Manufacturing Company, of Hartford, Connecticut, has issued the Columbia desk-pad calendar for 1899. This handy reminder has been for years one of the most pleasing of special advertising features. The new calendar is very similar in design and make-up to the 1898 calendar, although it has more artistic covers and is more profusely illustrated. Any person may obtain a copy by applying to the nearest Columbia dealer or by sending five 2-cent stamps to the Calendar Department, Pope Manufacturing Company, Hartford, Connecticut.

NOTICE TO INVENTORS.

Inventors or patentees desiring to save themselves expense by learning just what has been done before in the lines on which they are working, are invited to write to Charles H. Cochrane, 108 Fulton street, New York, who edits the patent departments and who has charge of the largest library of printing literature in the world. He has access to numerous records not to be found elsewhere, and a personal knowledge regarding many failures of inventions that never got into print. He is ready to make searches, give advice as to the desirability of patenting, give information as to how to secure capital and place inventions on the market, etc. Charges moderate.

MEMORANDUM BOOKS.

The line of extra fine memorandum books for the coming holiday trade which Boorum & Pease Company, of New York, makers of "Standard Blank Books," are showing, is most interesting to all dealers. The assortment comprises address and engagement books, visiting and shopping lists, household

expense books, etc. The bindings for each are the choicest selected stock of russia, calf, seal, morocco and fancy leathers, and the paper in each book is the very best. Thus they present a line of goods complete in assortment, handsome in appearance and fair in price. A new and exclusive line of sterling silver (gold plated) corners and fronts is also being shown by Boorum & Pease Company, which can be attached to any of their fine memorandum books. Dealers can buy the books and corners separate, and in that way have a full line to show without carrying a very extensive stock.

DEXTER FOLDER COMPANY'S SUCCESS.

Those who have kept posted on the development of folding machinery will not be surprised at the announcement that the Dexter Folder Company are now experiencing a period of unparalleled prosperity. Within the last few years they have designed and perfected an automatic feeding machine; a folding and wire-stitching machine and numbers of improved and novel devices which have extended the already large capabilities of folding machinery. The trade's appreciation of the efforts made by this company is clearly demonstrated by the orders now on their books which necessitate the forcing of their works to the fullest of its capacity and the working of nights to meet the demands. The Dexter feeding machines are now in use by some of the largest binderies and are proving so satisfactory that many orders are being received for them. Other new machines are in process of design and construction which in a short while will be added to their already long line of improved machines.

LUNDELL ELECTRIC MOTORS.

The Sprague Electric Company, 20 Broad street, New York, report a sale of several of their Lundell motors as an additional equipment in a large printing establishment in India. The first shipment was made several months ago and was so thoroughly satisfactory in operation that when an increase of the plant was decided upon it was at the same time decided to use more of the Lundell motors. The Sprague Company write us that there seems to be a decided awakening, on the part of printers, to the many advantages of operating presses and other machinery with electric motors. Many of the largest printing establishments in the United States have been equipped throughout with their motors, generators and auxiliary equipments.

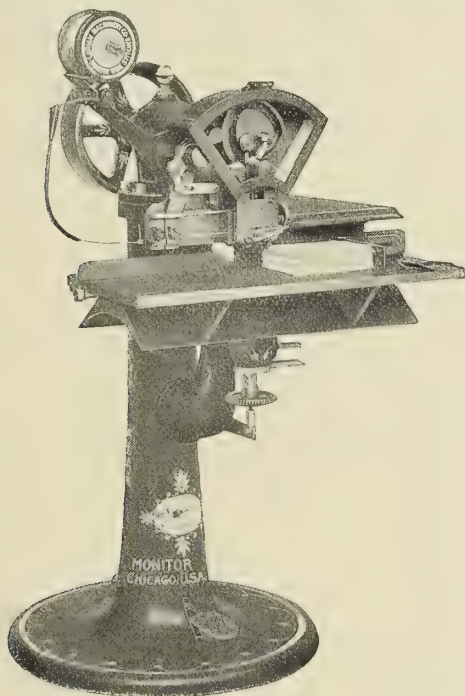
THE ROYLE PLANER.

On the inside cover of our November number appeared an illustration of the Royle planer, one of their new machines exactly suited to the needs of the most advanced photo-engravers and electrotypers. A circular fully describing this machine is being sent out. The machine is designed on lines which unite strength and compactness, and its builders have made it unusually massive to insure rigidity and stability under working strains. The table is five feet long by sixteen inches wide, and will accommodate boards up to three feet eight inches long by sixteen inches wide. A mechanism for moving the table automatically is arranged for, and the bearings are such as to insure the greatest ease in movement, and at the same time give the rigidity necessary for perfect planing. The cutter disk being carried on an arm which overhangs the table, leaves one side of the table entirely free and open, which is a great advantage, as large blocks can thus be planed that cannot be inserted in planers of other patterns. The immense strength of this overhanging arm and the construction of the spindle bearing are such that no argument can be brought against this type of machine. The cutter disk is arranged to carry two cutters, a rougher and a finisher. The roughing cutter precedes the finishing cutter—that is, it is so set as to cut in a slightly wider circle, but it does not make so deep a cut. The cutters are held in place by small clamps let into the body of the disk,

which is an advantage over the other method of holding them by set screws. The gripping device for holding the blocks is complete and effective, and will be appreciated by those who know the requirements of such a machine. Space will not permit of a full description of the planer, but full particulars may be had by addressing the manufacturers, John Royle & Sons, Paterson, New Jersey.

TWO NEW MACHINES.

Among the progressive firms manufacturing printers' and binders' machinery The Latham Machinery Company, 197 to 201 South Canal street, Chicago, cannot be overlooked. Scarce a month passes without their announcing an addition to their already large line of machines, and that their productions are up to date and meet the wants of modern business is



evidenced by the fact that notwithstanding running overtime they are still behind with orders. To the popular line of Monitor Wire Stitchers has been added the No. 00, which is here illustrated, making twelve sizes now on the market. This new machine combines all the good points of the well-known No. 0 with valuable features peculiar to itself. It will handle work from one sheet to one and three-eighths inches in thickness, either flat or saddle, the change from one to the other being made instantly by simply lifting off or replacing the flat table. Wire ranging in size from No. 25 round to No. 19 to 21½ flat can be used with equal facility, an ingenious improvement in the feeding mechanism insuring the smallest wire being fed without bending or kinking. The spool tension is so arranged that just enough wire for one staple is delivered at a time, doing away with friction devices which require constant adjusting. This improved Monitor will be welcomed by those who desire one machine to handle a variety of work, as it is unqualifiedly guaranteed to do all that is claimed for it.

Another production of this company which is meeting with great favor is the Multiplex Round-Hole Monitor Punching Machine. It is built very heavy and strong, and is constructed on correct mechanical principles throughout. The bed is one solid casting, extending the entire length of the machine and supported by the side frames. The head, to which the male dies or punches are attached, is held in position by two side rods and a cross-brace, which so thoroughly support the head that work can be done on any portion of the machine without fear of springing or displacement. The punches travel through

guides four and three-quarters inches in length, the punch passing through the guide a little to one side of its center, forming an eccentric by which the male die can be adjusted to accurately register with the female die and rigidly locked in the correct position. These guides can be set close to the paper and act as strippers to remove the work from the punches. The female dies slide in a groove, one jaw of which is operated by an eccentric attached to the lever shown on one side of the machine in the illustration on page 368 of this number, one motion of which lever locks the dies tightly in the desired position, or releases them, thus obviating the necessity of a man getting under the machine and tightening or loosening various bolts or nuts. It is not necessary to take this machine apart in order to remove the waste, as the punchings are all delivered into wot receptacles attached to the machine. The machine will punch through about one-half of an inch of paper, making perfectly true and smooth perforations, which can be spaced from 1½ to 25 inches apart, and from one to twenty made at each operation. It is finely finished throughout, and is a necessary part of the equipment of every plant turning out loose-leaf ledgers, files, order blanks, or work of a similar nature. Illustrated circulars and full information regarding both of these machines will be sent on application to the manufacturers.

NEW HOE PRESSES FOR GROWING PAPERS.

The first of the new three-roll presses made for the Boston *Herald* by R. Hoe & Company is now being installed in the *Herald* pressroom. These, with the sextuple press put in by the *Herald* a few months ago, will give greatly increased facilities and make their plant one of the finest in New England, consisting of a line of five Hoe quadruple and three-roll presses. The *Lewiston Journal* is also putting in a new four-roll Hoe press of marvelous capacity, the first of its kind ever constructed. Among the other newspapers for whom Hoe web presses are now being prepared are the *Worcester Telegram*, *Toronto Globe*, and *Toronto Telegram*, each quadruples; the *Atlanta Constitution* and the *Los Angeles Express*, double supplements; the *Philadelphia Record*, two sextuples, and the *Philadelphia Bulletin*, two quadruples. The *Saginaw Evening News* and the *Grand Rapids Herald* have also ordered Hoe web presses. The Hoe quadruple presses ordered some time ago by the *Jersey City Journal* are about to be delivered, and the three for the *New York Staats Zeitung* will be put in operation shortly after the first of the new year.

SLADE, HIPPE & MELOY.

The recent removal of the above firm to 139 East Lake street, Chicago, marks a new epoch in the history of the house. The firm is but six years old, but has made wonderful strides since it came into existence, and may well feel proud of the fact that it has now found a home in a building well suited to its needs, and one that will probably answer for a number of years. The building is four stories high, with basement, and has adequate facilities on the ground floor for shipping goods, having excellent elevator facilities and a wide alley where trucks can readily be loaded. The office being located on the first floor enables the firm to have a fine window display, which they have taken advantage of, and the passer-by can find tastefully arranged samples of their lining papers, leathers, different kinds of boards, etc., and this feature has already made itself apparent, for Mr. Slade informed THE INLAND PRINTER representative that their sales had increased quite considerably, and numbers of new customers have been added since they had located in their new building.

The basement is devoted entirely to the storage of straw board, about two hundred tons of this being kept on hand constantly. The office, on the first floor, is very tastefully furnished and conveniently arranged for the transaction of business. On this floor are kept their book cloths, leathers, lining papers,

leather papers, moroccos, threads and twine, marble papers and other specialties for bookbinders' use.

On the second floor they carry their surplus stock of roll papers for boxmakers' use, extra leather in bundles, and a large stock of cloth board, over one hundred tons being kept on this floor at one time.

On the third floor they carry about one hundred and fifty tons of Auburn cloth board and Sherman tar board, and on the top floor their stock of egg-case fillers and pulp box board, jute board, glue in barrels, and about fifty tons of the celebrated W. O. Davey & Sons tar board.

It will not be possible in a notice of this kind to enumerate all of the specialties carried by this house, but it will be sufficient to say that all material required for bookbinders' use is kept in stock, and they are agents for all the different makes of bookbinders' machinery. If the business continues in the future as it has in the past, the firm will be compelled to again enlarge its quarters not many years hence.

FOREIGN AGENTS.

John Haddon & Co., printing material exporters and type foundry, London, E. C., England, have been appointed sole agents for Europe for the Babcock "Optimus" press, the Prouty platen press and the improved hand press made by Paul Shniedewend & Co., Chicago. The Babcock machine is manufactured by the Babcock Printing Press & Manufacturing Company, of New London, Connecticut, and is in use in many of the printing offices in America. If it receives the success abroad which it has met in this country it will certainly be very gratifying to its builders, as well as to the gentlemen who have taken the agency for it. The Prouty presses, while not so well known as some of the other bed and platen presses, have always borne a good reputation, especially in the East, where many are in use, and there ought to be a large sale for them abroad. The hand press made by Paul Shniedewend & Co. is an improvement on this style of machine, and has been brought about by years of study. Mr. Shniedewend has strengthened the machine in the parts that most required it, and stands ready to guarantee every one he puts out.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. THE INLAND PRINTER CO., Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 3/4 by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

PRINTERS' BOOK OF RECIPES—Contains chalk plates, stereotyping, embossing, zinc etching and thirty other valuable recipes for printers, engravers, etc., 50 cents; **our process of making cuts** is simple, easy, sure, 50 cents; both, 75 cents, postpaid; satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

PRINTERS SAVE MONEY—Learn how to make your own **Printing Ink**; no other book of its kind published. Mail money order for **Three Dollars** and secure copy; copyrighted. GEORGE W. SMALL & CO., 4231 Fergus street, Cincinnati, Ohio.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

BUSINESS OPPORTUNITIES.

A FIRST-CLASS, well-equipped, small job printing office, at the business center of a thriving city. Business \$600 to \$800 per month, and increasing. Rent low; light, heat, water and power free. Owner has business out of the city. For particulars, address JOSEPH W. REYNOLDS, Torrey Building, Duluth, Minn.

AGENTS WANTED—To sell elegant steel-plate portraits of the late William Ewart Gladstone, made from recent photograph taken in his library at Hawarden; a magnificent work. Send \$1 for 16 by 19 india-proof copy, or 50 cents for 12 by 16 plain steel-plate copy, postpaid. Big money can be made on these. Write for terms to agents. [THE INLAND PRINTER assures its readers that these portraits are works of art, and well worth the price asked.] Address THE HENRY O. SHEPARD COMPANY, 214 Monroe street, Chicago.

A RARE CHANCE—\$4,000 will buy a complete photo-engraving and electrotyping plant in a city of 400,000 inhabitants, surrounded by several smaller business towns. Any experienced photo-engraver and electrotyper can make money out of it. The best of reasons for selling given any prospective buyer. "D 1246," INLAND PRINTER.

EXCEPTIONAL OPPORTUNITY—Modern job office, established ten years; holds cream of trade; new modern cylinder, three jobbers, cutter, electric motor; large stock paper; inventories \$7,000; other business demands owner's attention; southern California city, 25,000 population. "D 1245," INLAND PRINTER.

FOR SALE—A daily newspaper and job plant in one of the best towns in Colorado. Will sell at a great bargain. Write at once for full particulars to "D 1241," INLAND PRINTER.

FOR SALE—Capital stock, \$5,000, of the Pinnacle Printery, publishers of the Middlesborough (Ky.) News (Rep.), established in 1889. Plant is strictly up to date and the best that judicious money could buy. Managing man, controlling stock, has always cleared about \$2,000 a year out of it. Is now in volunteer army, with a year-and-a-half service ahead, and the Printery must be sold. Parties desiring further information must give good references as to ability to do business. The right man could likely get local help. GEORGE W. ALBRECHT, 4th Reg. Ky. Inf., Anniston, Ala.

FOR SALE—Copyright, plates and stock on hand of a magnificent subscription book. The plates were cast from new type, bought especially for this work, and are in first-class condition. Stock on hand includes bound books in six different styles, and printed sheets ready for binding. There is money in this for a house with facilities for properly pushing the sale of the work. For further particulars address "J 39," INLAND PRINTER.

FOR SALE—Good-paying daily and weekly in city of 15,000 in richest section of Illinois. Will bear investigation. Big profits guaranteed. If you have money, address "D 1239," INLAND PRINTER.

MACHINERY built to order. Have large modern machine shop. Best inducements offered. "D 1207," INLAND PRINTER.

NEWSPAPER and other publishing businesses sold. E. P. HARRIS, 150 Nassau street, New York. Discreet, reliable, financially responsible. Correspondence solicited.

PAYING evening daily — weekly — job office — building. City 25,000. At least \$6,000 cash required. "D 1234," INLAND PRINTER.

PRACTICAL ELECTROTYPERS—Can offer excellent opportunity to one or two practical electrotypers who desire to get into business for themselves. Small amount of money required, balance on time. Strictly confidential. "D 1206," INLAND PRINTER.

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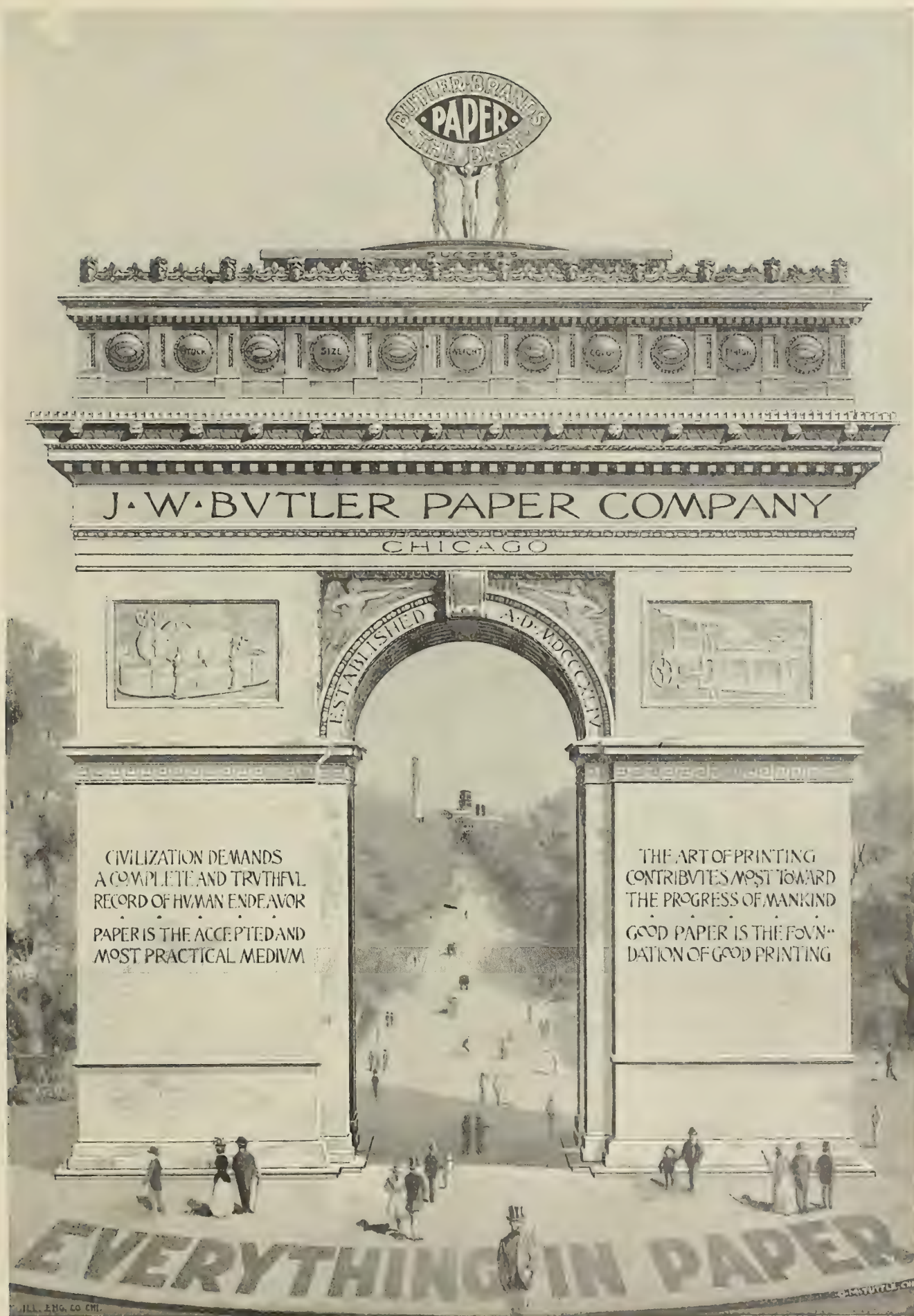
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DATE.	Hours Worked	Ems Set	Average Per Hour
November 15..	6:20	20,007	3,159
" 16..	7:00	25,869	3,695
" 17..	7:00	23,956	3,422
" 18..	7:30	24,156	3,220
" 19..	7:30	24,300	3,240
" 20..	7:30	24,500	3,263
	42:50	142,788	3,334
November 22..	6:30	16,417	2,605
" 23..	7:00	15,304	2,186
" 25..	7:45	28,695	3,851
" 26..	8:20	30,400	3,648
" 27..	7:30	25,500	3,400
	37:05	116,316	3,143
November 30..	6:15	19,440	3,110
December 1..	7:30	24,030	3,204
" 2..	7:15	21,713	2,994
" 3..	6:30	21,195	3,260
" 4..	8:30	26,853	3,159
	36:00	113,231	3,145
December 7...	6:00	18,700	3,116
" 8...	6:15	19,300	3,080
" 9...	7:00	21,600	3,085
" 10...	7:15	22,860	3,153
" 11...	6:45	21,105	3,126
	33:15	103,565	3,114

The Simplex will save half the cost of typesetting.

MACHINES CAN BE SEEN IN OPERATION AT
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188 Monroe St., Chicago.

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sults then.*

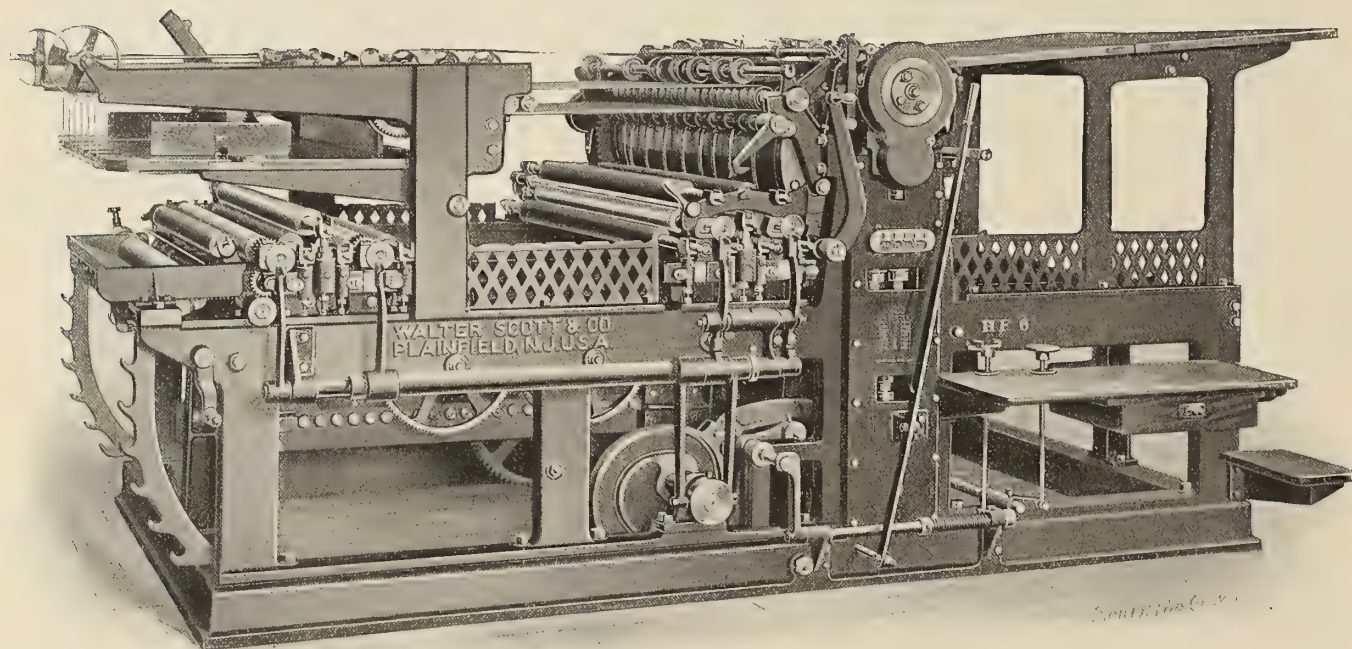
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EDWARDS 22

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TWO-REVOLUTION. Class H. F.



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The New Continuous Bed Motion

Is so simple that you can instantly understand why the press runs so fast without jar.

The New System of Ink Distribution

Is the best yet devised and excels that used on stop-cylinders. The ink is first ducted to the distributing rollers, which run continuously, and is thoroughly distributed before being transferred to the ink table.

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All composition rollers are interchangeable. When the form rollers are worn they may be used for distribution.

The Sheet Cutter

Is driven by gearing, and cuts the sheets evenly and clean.

Rigid, Even Impression

Is insured by the special construction of the bed and cylinder, reducing labor of make-ready to a minimum.

The Type Bed

Is made sufficiently heavy to prevent the leads, quads or reglets from working up, and is supported by four steel-shod tracks.

The Impression.

The cylinder holding device and the general construction of the machine is such that the heaviest forms can be worked without guttering.

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The sheets are delivered in front printed side up, in view of the pressman while regulating the ink fountain. There is no fly, fly-sticks or long series of running tapes used. Sheets can be placed on feed board and taken from the delivery board without stopping the machine.

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The delivery board is fitted with a Sheet Jogger, and many other improvements not on other machines.

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Can be taken out over the fountain without moving the delivery board.

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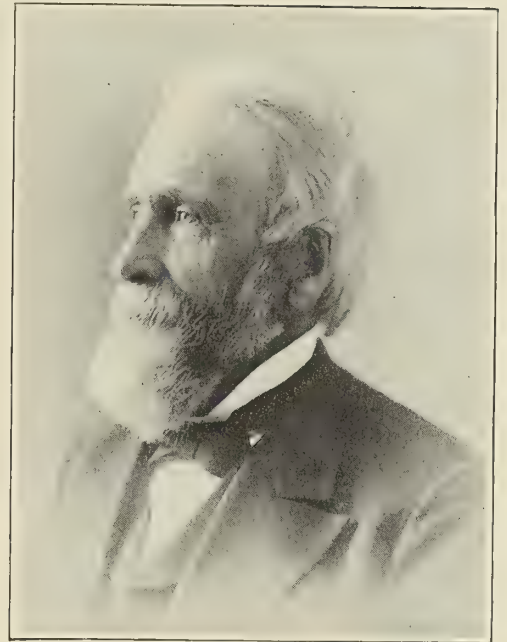
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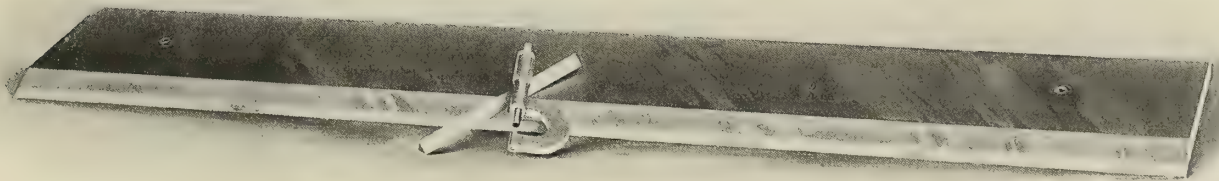
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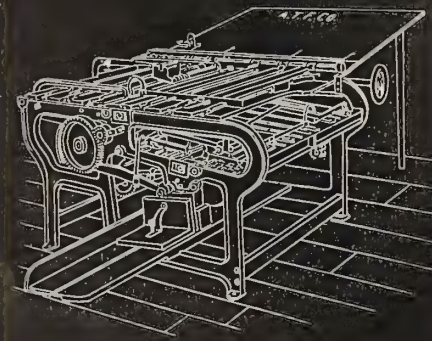
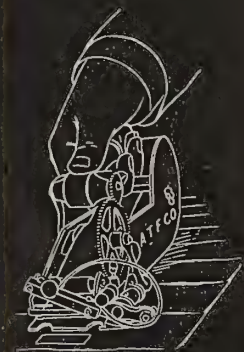
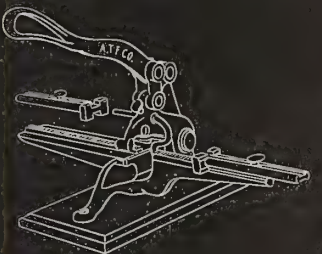
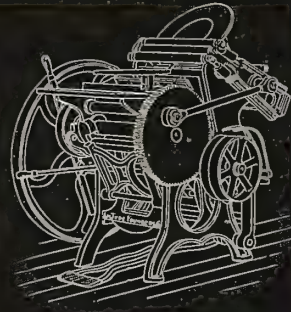
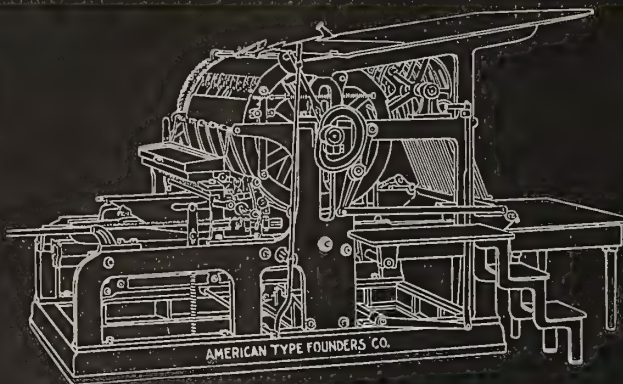
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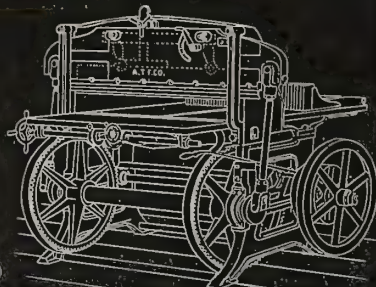
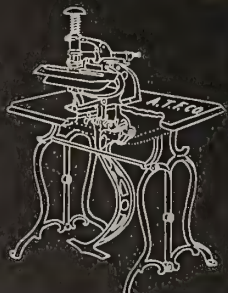
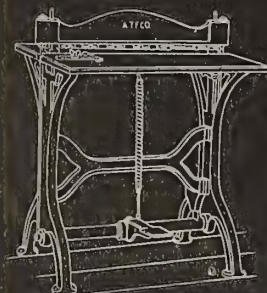
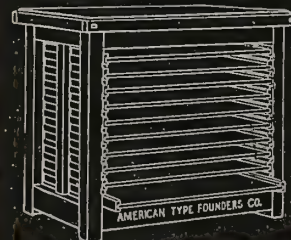
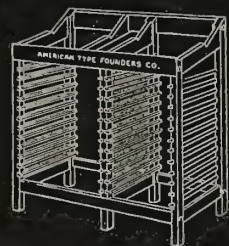
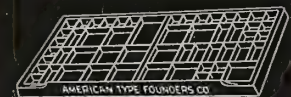
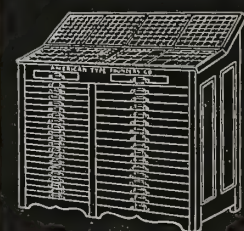
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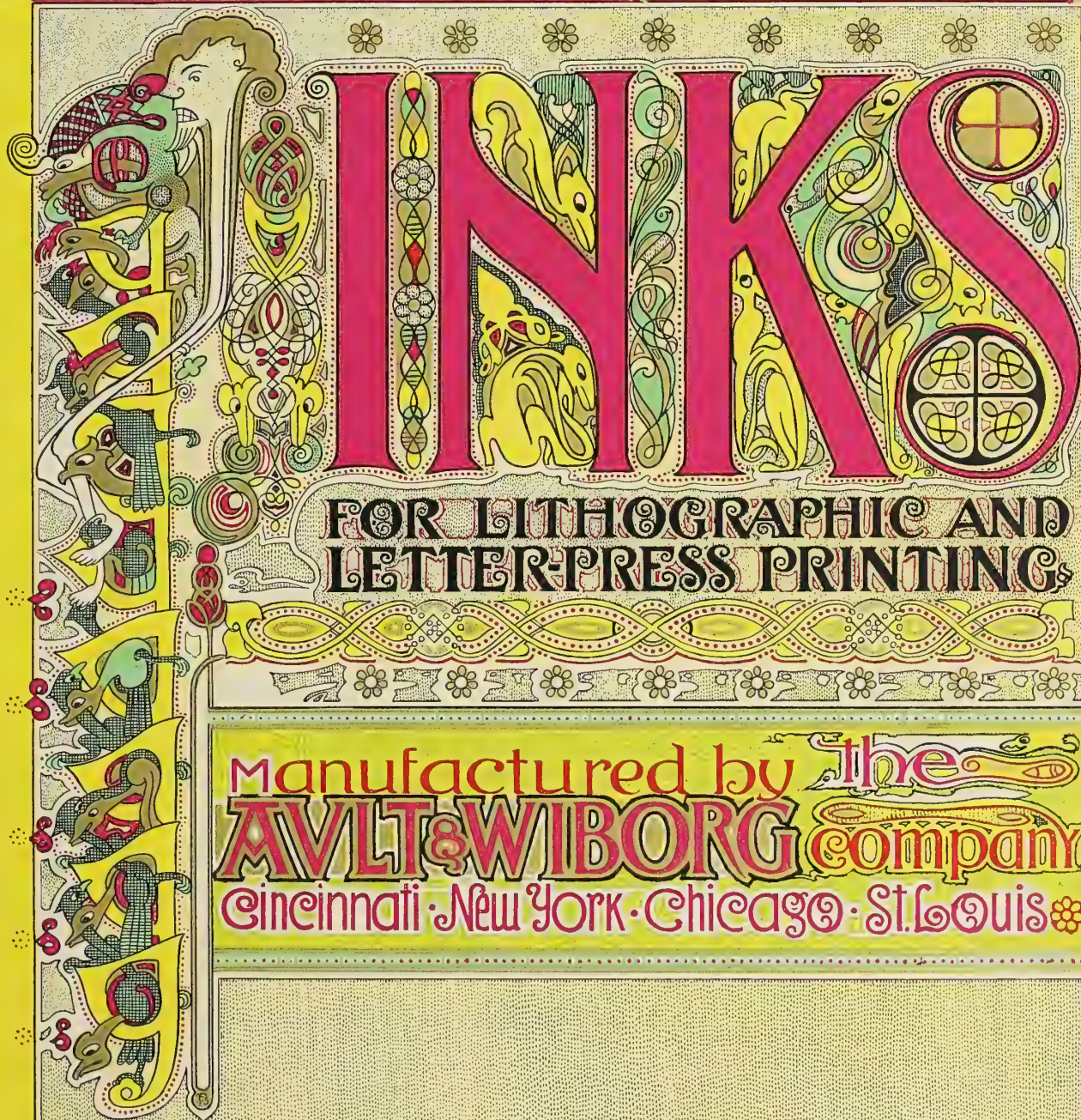
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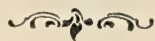
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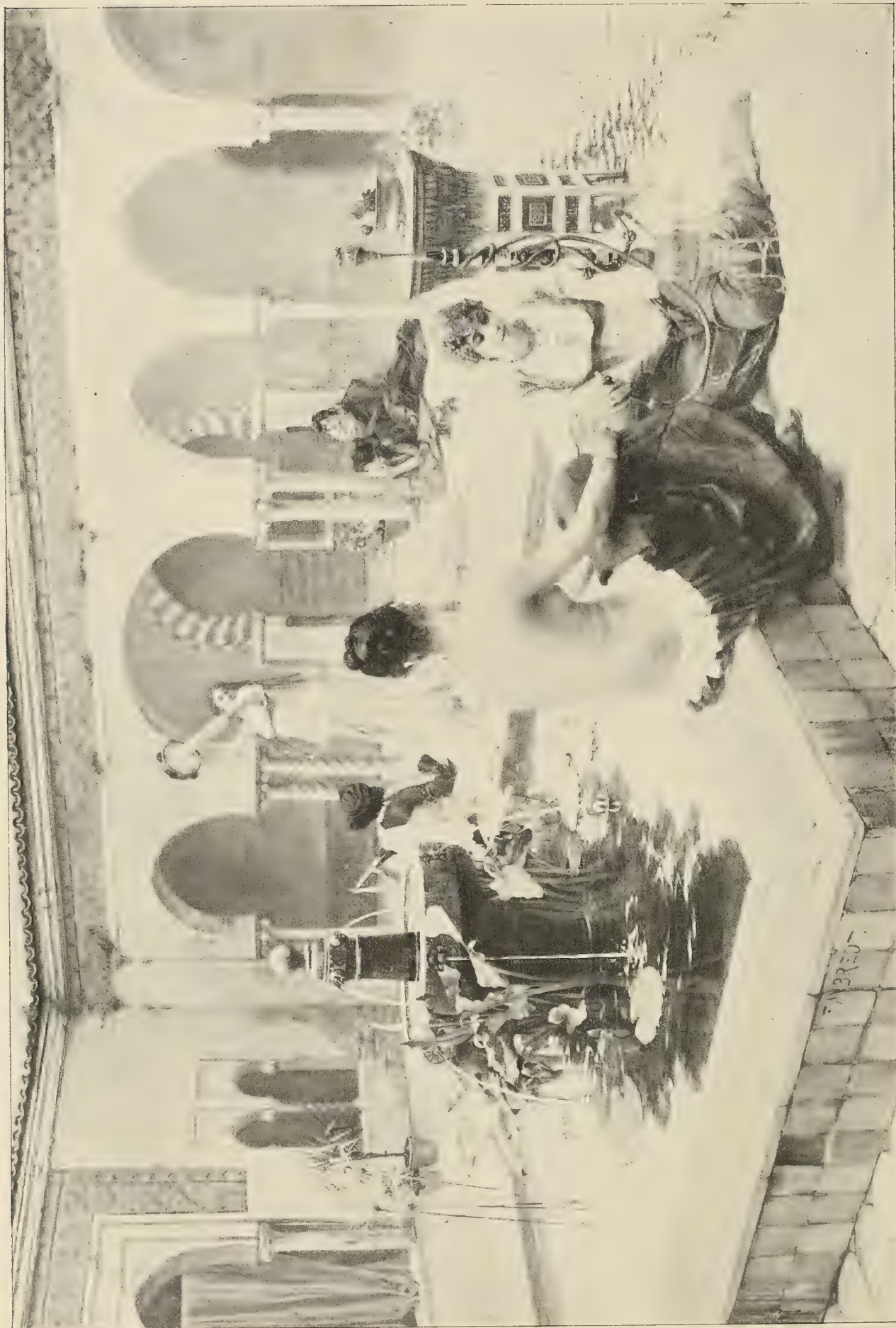


NEDDY.

Photo by J. H. Tarbell, Asheville, N. C

From painting by F. M. Bredt.

IN THE HAREM.



THE INLAND PRINTER

F. W. Goudy

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXII—No. 4.

CHICAGO, JANUARY, 1899.

A STORY OF PRINTERS AND POLITICS.

BY EDWARD BECK.

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PATENT OFFICE
TERMS: \$2 per year, in advance.
(Single copies, 20 cents.)

"JACK" and "Tom" were printers. Together they had learned the fundamental principles of the art as they are taught in a little town across the Canadian border; together they had drifted to the city of Chicago; together they had returned to their native homes and married the sweethearts of their 'prentice days, and together they had returned to Chicago and located homes in Colquitt court. It seemed, as Jack put it, as if their lives were destined to run in even parallel channels, "as regularly and as smoothly as two six-to-pica brass rules separated only by a nonpareil slug."

Colquitt court may not be as well known to fashionable Chicago as the boulevard, still to Tom and Jack it was all-sufficient, consisting as it did of two rows of brick-veneered houses, "with every modern convenience" (as the landlord said), but—and this was more to the point with both Jack and Tom—at a rental that was easily within the compass of a printer's wages. Tom rented a house on the north side of the street and Jack one on the south, almost directly opposite, "with just a suspicion of offset," said Jack.

The months rolled by and Jack's home was gladdened by the presence of a little boy—"Jack Junior" they proudly called him. To Tom's home there came, almost simultaneously, a wee bit of feminine humanity who was given the cognomen of "Nellie," after her mother.

The friendship of the parents begot like friendship between the children, who, as they grew up, became fast comrades with no secrets which each was not a sharer of. On summer nights, as Jack and Tom sat in the cool of the evening smoking their pipes and talking over the prospects for an increase in "the scale" next year, the mothers gossiped over their household affairs, and watched their young offspring at play and indulged in pleasing fancies for the future of their children. But as the summer advanced Jack and Tom found other topics to discuss besides those afforded by wages and the prospect of a change in union discipline. A big

political campaign was approaching and everybody was taking sides. The representatives of one great party had met at St. Louis and declared for "sound money and prosperity," and Tom, who was by nature conservative, said that "that was good enough doctrine for him." Jack, however, scoffed at the idea of any good thing coming out of St. Louis, and when the representatives of another great party met at Chicago and declared for "free silver," Jack was not slow in declaring that there was where he stood.

From amiable discussions of the money problem, Jack and Tom became each a warm advocate of the cause he espoused. From earnestness to bitterness in political disputes is but a short cry, and it was not long before Jack was calling Tom a "defender of plutocracy" and an "advocate of monopoly." Tom was just as quick with the retort that Jack and his fellows were "repudiationists" and "enemies of the country's honor."

One evening the discussion became more heated than usual, and when it ceased both men had said words which the other felt forever cut him off from his friendship. Thenceforth they were to be sworn enemies. Unfortunately, the infection of dislike spreads almost as rapidly as does the spirit of accord. Mrs. Jack and Mrs. Tom quickly took sides with their respective husbands, and the children, even, were forbidden longer to associate. But children are proverbially wiser than grown folks, and in this instance the injunction was more honored in the breach than in the observance.

"It's all over politics," Jack Junior explained to his little playmate when they talked of the change.

"Politics must be orful bad things," commented the little girl.

* * * * *

Tom one day brought home a large lithograph of the candidate of his party and hung it in his parlor window, following a fashion of declaring one's politics very much in vogue that year. Soon a counterfeit of

the "Boy Orator of the Platte" found its way into the window opposite.

Jack and Tom scowled at each other when they met, and avoided meeting when either could decently do so. The wives grew more distant, and the only communication between the two homes was that kept up by the children. Election day rolled around and promised to dissolve all jealousies and antagonisms wrought by the intensity of party feeling. Somebody was elected; somebody defeated. For a day there were taunts from the victorious and muttered threats from the disappointed. Then the good-natured American spirit asserted itself, and all went on as smoothly as before — all, that is, but Jack and Tom. Their relations remained as estranged as ever.

From every window in town the lithographed features of the two party standard bearers disappeared, except in Colquitt court. There the urbane face of the soon-to-be president peered out at the countenance of the silver knight, and both seemed to wear a smile — the one of victory, the other of scorn.

* * * * *

"Shan't we take down that picture now; its becoming dreadfully soiled, and the neighbors are beginning to make unkind remarks," said Mrs. Jack one evening as her spouse came into the house.

"Not by a stickful," declared Jack with emphasis. "So long as that bigoted fool across the street flaunts his picture in my face, so long will we keep our colors up; we're beaten, perhaps, but majorities are not always right."

And Jack proceeded to explain how the defeat was due to the subserviency of "fear-infected tools of the corporations," a phrase he had learned at his union meeting the Sunday before. It was a fine phrase in Jack's estimation, but it was lost upon Mrs. Jack, who had proceeded to the kitchen to pursue some culinary operation.

* * * * *

"I'm going to take that picture out of the window tomorrow," said Mrs. Tom, the same night.

"You'll do nothing of the sort," declared Tom with some warmth. "Leave it there to teach that idiot across the street to realize that he doesn't know it all. Besides, we won, and who has a better right to show his standard than the winner. And speaking of standards —"

But Mrs. Tom wasn't interested either in the single or double standard.

"It makes our house so ridiculous in the eyes of the whole neighborhood," she said as she moved toward the staircase.

* * * * *

Thanksgiving came and went, but, contrary to custom, it brought no happy gathering of the little group concerned in the tale. The pictures still remained in the windows like grim sentinels guarding the principles of the houses in which they were displayed. They seemed to be trying, like two schoolboys, to stare each

other out of countenance. People came from all the surrounding neighborhood to witness the strange contest, and everybody talked about the cranks who lived in "No. 19" and the cranks who lived in "No. 20." Down at the drug store on the corner, several bets were registered as to which picture would stay up the longest.

Christmas was fast approaching — a Christmas that promised to be a sad one for two little souls on Colquitt court. The little children couldn't understand why the approaching festival was not to be celebrated by the two families together as in former years, nor why they had been forbidden to exchange Christmas gifts as they had always done before.

"I'll tell you what it is," whispered the little boy one afternoon, as he met his little playmate around the corner, "it's those pictures, I'm quite sure."

Many and grave whisperings followed, and one night both Jack and Tom were surprised at requests from their young hopefuls for money.

"I must have at least a quarter," pleaded Jack Junior, refusing all explanation.

"I want a quarter, papa, dear," Tom heard his little daughter say, and he gave it to her without question.

Next day the little tots got together again and paid a visit to a neighboring greenhouse. That night two little queer-shaped parcels were smuggled into two houses on Colquitt court.

* * * * *

The Christmas snow whitened the ground when Jack got up next morning and looked out of his bedroom window. Something unusual in the appearance of the house opposite attracted his attention. Then he noticed that the picture of the much-despised politician had given place to a wreath of Christmas holly.

"It's gone!" he exclaimed, as, without further explanation, he rushed down stairs to remove the picture from his own window. Then he was treated to another surprise, for, on pulling aside the curtain, he found that some one had been there before him and that it, too, had been replaced by a wreath. As he gazed through it, his eyes lit upon the wreath in the window opposite, and in it he saw the face of his former friend smiling good-naturedly at him.

* * * * *

"Go right over and ask them to come here for dinner, just as they did last year," said Jack, without giving Mrs. Jack time to make the toast.

A few hours later, six happy beings were seated around a big Christmas turkey in Jack's home. Afterward Jack and Tom retired to Jack's "den" to indulge in a smoke.

"What fools we were," confessed Jack, extending his hand to Tom.

"I should say we were," admitted Tom. "Let's sit down and talk —"

"About the Union," put in Jack.

And they did.

Written for THE INLAND PRINTER.

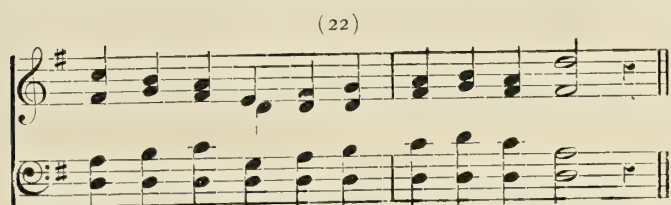
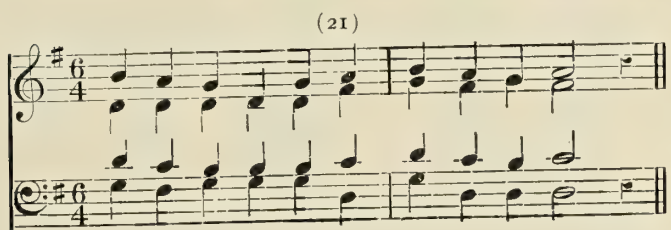
MUSIC PRINTING.*

NO. IV.—BY W. H. DRIFFIELD.

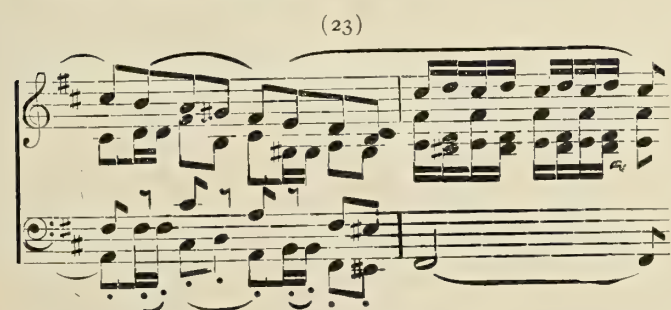
POINTS WORTH REMEMBERING.

THE following are a few very valuable hints, which all music compositors should possess as part of their stock in trade:

1. In setting condensed music (that is, the four parts appearing on two staves, or one *score*) it often happens that a customer desires a particular style of his own to be adopted, and because of this fact I append herewith examples of the two most common styles. In Example 21 it will be noticed there are separate stems for each part—treble, alto, tenor and bass; whereas in

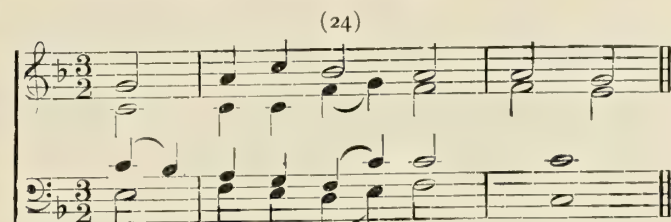


Example 22 only two sets of stems are used, one sufficient for treble and alto, and another for tenor and bass. In the latter style "continuation" note-heads (Nos. 58, 59, 60, 71 and 81†) are necessary for treble and bass. It is of the greatest importance to know which style has to be adopted before commencing any job, for if an alteration of this kind were necessary it could only be done by resetting, with a consequent loss of both time and money. These rules as to stems apply only to ordinary music in condensed score. In setting accompaniments (unless instructions are given to the contrary), the continuation style must always be adopted; and in the case of classical music, an example of which is here given (Ex. 23), which is much more difficult and intricate, "follow copy" must be the rule.



Where notes of different value occur in the same chord (as in Ex. 24), the following rules must be

observed: In all cases (with the exception of the breve and semi-breve) the *first notes in each chord* should range, as *a* and *b*. But where a breve or semi-breve is found in chord with minims or other minor notes, it must be in the center of the chord, as *c*.



Music composition is based on calculation, and a workman, before commencing to set, should know to an *en* what space he is going to allow between each note. The method of calculation can be briefly summarized as follows: Say a line has to be set 20 ems pica wide (the width of these examples) equal to about 60 ems of the font used for these illustrations. The copy, we will presume, is as Example 21, where there are ten notes (or harmonies) and one rest, a total of eleven. Multiply eleven by three (the common multiple) = 33; therefore, in the 33 ems we should have the eleven notes, with $1\frac{1}{2}$ ems space after the black notes, 1 em after the white notes, and two ems after the rests; this being the amount of space left after deducting the width of the note from the multiple, 3. Add to the 33 ems, 3 ems for a clef, a $\frac{1}{2}$ em between the clef and the sharp, 1 em for the sharp, another $\frac{1}{2}$ em between the sharp and the figures, $1\frac{1}{2}$ ems for figures, and $1\frac{1}{2}$ ems space between the figures and the first note. Also 1 em for a single bar, $1\frac{1}{2}$ ems for the space between the bar and the note following, and 1 em for a double bar. The total ems will then be increased to $44\frac{1}{2}$ ems, still leaving $15\frac{1}{2}$ ems to be utilized. This must be judiciously distributed after the notes. A minim requires more white after it than a crotchet. The distribution of the $15\frac{1}{2}$ ems would therefore be made as follows: After all the black notes (except the sixth, where an *en* would be added), put $1\frac{1}{2}$ ems; and after the minim 3 ems. This would give 3 ems after each black note, 4 ems after the white one, and 2 ems after the rest, the total adding up to 60; an accurate knowledge of the spacing out being thereby obtained ere commencing to set.

Always set *across* the stick first, laying the foundation, thus ascertaining whether or not your calculation is correct before "filling in."

Remember that at the beginning of a line the clef comes first, the signature second, and the time mark third. If there are repeat dots they are placed between the time mark and the first note.

Never use a "single" quad or rule where a "double one may be utilized.

Keep your cases clean and free from pi.

When setting music that is to be stereotyped, put the rule which connects treble and bass lines in *one* piece, the entire length of the page, and have the unnecessary part cut away from the plate; but when it

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† For synopsis to which these figures refer, see page 180, November number THE INLAND PRINTER.

is *not* to be stereotyped a separate rule is essential for each score.

When distributing, do not knock the type on a surface, as this practice is apt to break the kerned sorts.

Always wash the type after being stereotyped.

The fonts of different type foundries vary a little in their construction, but those acquainting themselves with the instructions here laid down will not find much difficulty in setting from a font other than the one here used.

TONIC SOL-FA.

Any compositor of ordinary intelligence and ability need experience no difficulty in setting "tonic sol-fa." All sorts are justifiable, as they are cast to ems or equal divisions of an em. In dividing bars where tonic is set by itself, there should be the same space between each bar and an equal space between each beat; and all bar lines should range under each other.

When tonic is set underneath old notation, however, the tonic bars should range under the bars of music. For the division of time, colons, points, commas, inverted commas, half-bars and rules are used.

Italic letters are used in tonic for solo lines, or to denote that any portion is for instruments only, and smaller notes are for changes in the key.

Herewith is an illustration of "sol-fa."

(25)

{	.s	d'	.,d':d'	.,d'	r'	.,d':t	.,l	s	.,l:f	.,s	m	:-	.r	}
{	.s	m	.,m:s	.,m	f	.,m:r	.,r	m	.,d:r	.,t	d	:-	.t	}
{	.s	s	.,s:d'	.,d'	t	.,d':r'	.,t	d'	.,d':t	.,r'	d	:-	.s	}
{	.s	d	.,d:m	.,l	s	.,s:s	.,f	m	.,f:s	.,s	d	:-	.f	}

(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPING—FINISHING.

NO. XX.—BY C. S. PARTRIDGE.

THE duties of the electrotype finisher are to make the face of the electrotype perfectly flat and level, to repair defective letters, or cut them out and replace them with type; to repair defective rules, etc., and finally to bevel the edges of the plates if they are to be worked on patent blocks, or to mount them upon wooden or metal bases.

The tools required to properly straighten an electrotype are a light hammer, with one round face, Fig. 22; a set of punches, Fig. 23; a pair of calipers, Fig. 24, and a rubber, Fig. 25.

The first operation is to beat down the edges of the bearers surrounding the page or engraving with the hammer, after which the plate is laid face down on a smooth, steel-faced finishing block, and planed down with a block of wood and hammer to make it lie flat and solid. If any bad sinks are observed in the electrotype their exact location is marked on the back of the plate by means of the calipers. The plate is then again laid on its face on the finishing block, and with a suitable punch the marked spot is driven down until it is flush with the surrounding matter. After the plate has

been rough-finished and straightened it is taken to the rougher, Fig. 26, and a cut taken off the back, which reduces it to an approximately uniform thickness.

As its name implies, the rougher was designed to take the first or rough cut off from the electrotype cast.

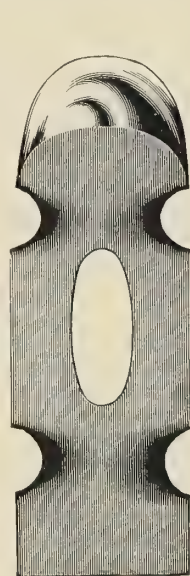


FIG. 22.



FIG. 23.

Its chief utility consists in the fact that a large quantity of metal may be removed at one operation. The electrotype rests face down upon a traveling bed, and is held down during the operation of planing by two spring rolls located one on either side of the track of a reciprocating cutter. The cutter is secured in a tool post which is arranged to slide on an arm extending over the bed and at right angles thereto. The cutter is actuated by a pitman, one end of which is connected with a stud on the cutter head and the other with a stud on the drive pulley. The bed is operated in one direction by a worm, which is driven by a belt from a pulley on the drive shaft, and is reversed by hand.

While the machine was originally intended for rough work, yet if carefully constructed it can be made to per-



FIG. 24.

form its duty so accurately that no further planing or shaving is necessary, and in many foundries it takes the place of the shaving machine.

An improved type of rougher has an adjustable shaving knife located just back of the reciprocating cutter, which frees the plate from the metal chips which become imbedded in the plate by passing under the spring roller, and which would otherwise have to be removed with a file or scraper. The shaver knife also removes the tool marks left by the rougher, and gives the plate a finished appearance.

After the electrotype has been roughed it is taken back to the finishing block and carefully examined.

Every minor defect is then remedied and necessary corrections made.

To more readily detect the low spots in the plate, the face of the electrotype is lightly rubbed over with a rubber ink eraser, mounted on a block of wood, or with a piece of fine emery paper stretched over a block. Those portions of the electrotype which do not receive a polish from this treatment are obviously low, and after locating them on the back of the plate with the aid of the calipers, they are hammered or punched up to a uniform level. After each operation of hammering or punching, the electrotype is planed down and straightened, and again tested with the rubber, and these treatments are repeated until all the dark spots have been brightened.

While the process of straightening an electrotype as thus described is very simple, it really calls for a high degree of mechanical skill, which can be acquired only by long practice.

The electrotype having been straightened and repaired, it is taken to the shaving machine for a final cut, which should reduce its thickness, if a book plate, to exactly 11 points (small pica), this thickness having been

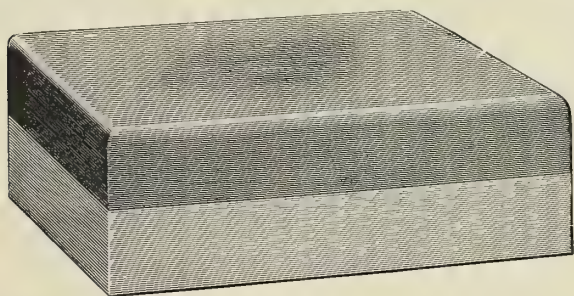


FIG. 25.

adopted by the electrotypers' associations of America as a national standard for bookwork. If the plate is to be mounted on a wooden base it may be shaved somewhat thinner.

Shaving machines are of various patterns and sizes, some operated by steam power and some by hand. The hand shaver consists of an iron table planed perfectly true upon its upper surface, and provided with a stop at one end to hold the plate in position. The side edges of the table are planed true, both top and bottom, and serve as guides for a sliding head to which the knife is bolted. Secured to the rear of the head and traversing the entire length of the machine are steel racks, one on either side, which are engaged by two pinions located on a shaft which is at right angles with the racks. To one end of the shaft a cast-iron spider is keyed, and to the spider long wooden spokes are bolted, which afford the means of operating the head. The head is provided with brass gibs, and the wear on the gibs may be taken up by means of set screws.

In large establishments shaving machines are usually driven by steam power. There are various devices for applying the power, one of which is illustrated in Fig. 27. The shaft and pinions acting on the racks are the same as in the hand machine. A large gear wheel is substituted for the spoke wheel on the main

shaft and is driven by a pinion to whose shaft power is communicated through intermediate gearing by means of band wheels shown at the left of the machine.

Nearly all shaving machines are provided with a spring roller located in front of and attached by brack-

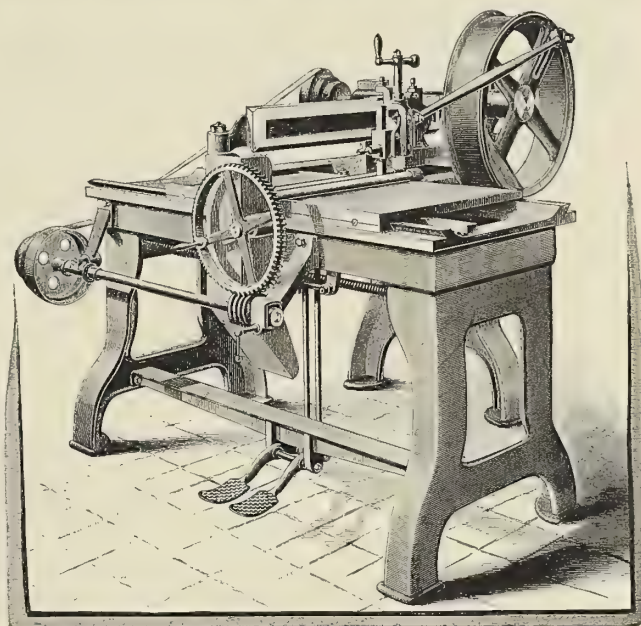


FIG. 26.

ets to the head. The purpose of the roller is to press the plate flat down on the bed of the machine just before the knife begins its cut. A plate which is slightly uneven or warped is thus secured against the danger of "gouging," and the necessity for planing or filing a bevel on the end of the plate is also obviated.

Another type of shaving machine has a bed resting on steel wedges which are made adjustable by a screw

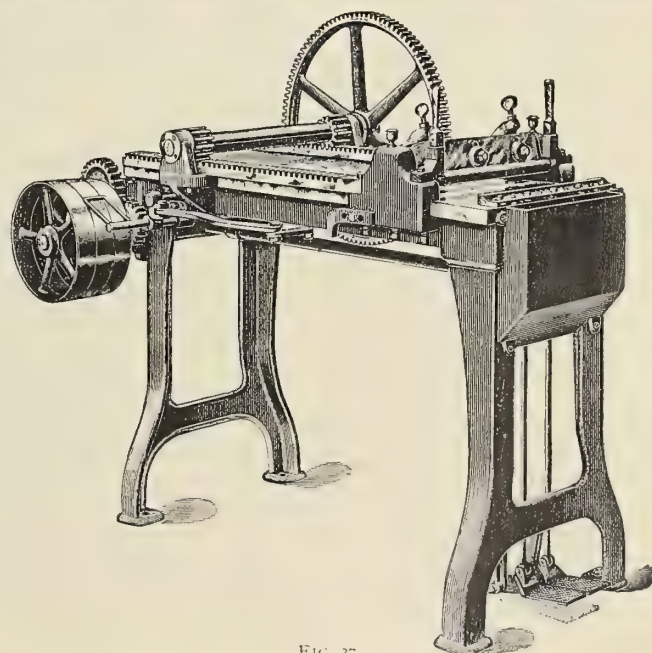


FIG. 27.

passing through the front of the machine and terminating in an indexed hand wheel. By means of this wheel the bed may be raised or lowered to any desired height within the range of the machine.

(To be continued.)



From painting by F. Dudrak.

"PEEP BOO."



[Entered at the Chicago Post Office as second-class matter.]

A. H. MCQUILKIN, EDITOR.

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

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JANUARY, 1899.

No. 4.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundry throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London; W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South Africa.

EDITORIAL NOTES.

MR. GEORGE E. LINCOLN, for the past year manager of the New York office of THE INLAND PRINTER, retired from this position on December 31. Mr. Lincoln severs his connection with the publication to assume charge of the advertising of the Mergenthaler Linotype Company. He leaves THE INLAND PRINTER with the best wishes of the management for his success in the new position.

AN English book-sewing machine employs a novel method. Each signature is wire-stitched to two broad tapes running across the back. Six stitches—three to each tape—assure firmness and durability. The wire used is very fine, so that there is no unusual swell. Without investigating, the binding seems practical, and the merits of the machine are certainly worth looking into.

THE lithographic trade is now in a flourishing condition wherever it is practiced. Reports from Germany, France, England, Switzerland and other countries indicate a coming era of prosperity for the disciples of Senefelder. But the movement is everywhere toward better work. Here in the United States we have the same conditions, and in our large cities where the trade has been languishing for the past year or more, a decided renewal of activity and superior effort is shown. Indeed, it can safely be said that in New York not one first-class lithographic artist or designer is out of employment.

WE are beginning to compete for the world's trade. The necessity of technical training for our youth should be apparent. Germany has advanced her technical education the farthest of any nation, and her triumphs, especially over England, are evidenced in the bitter complaints in the trade journals against the numberless articles with the significant legend "Made in Germany" for sale in English shops. If these things are so in general manufacturing, they apply with equal force in the printing and engraving industries. So far, we have been careful to supply a first-class general education, but hereafter we must look also after the technical education of the generations which follow, if we are to uphold our coming commercial supremacy.

A HAPPY NEW YEAR! As Souvestre says, "Another year is separated from the chain of ages, to fall into the gulf of the past." It has made a great epoch in American history, and marks the beginning of a policy of expansion of trade that will stir the energies of many a languid business, and it is hoped reduce the number of that "great army of the unemployed" which is the mighty problem before every true American. Again THE INLAND PRINTER has to acknowledge a year's faithful devotion to its interests on the part of contributors, printers, proofreaders and pressmen, and of increasing favor on the part of its

readers. The future of the printing trade is bright with promise, as is the future of the nation, and with the steadfast purpose to advance the interests of the one with breadth and charity in emulation of the spirit of the last, *THE INLAND PRINTER* desires for all "A Happy New Year."

IT is no longer satisfactory to the wholesale merchant to be assured that his country customer's business methods are of good repute, and that the agencies give him a good rating. "How does he advertise?" is one of the leading questions, and investigation on this point tends to show that the country merchant cannot advertise as he would, owing to the lack of coöperation on the part of his local paper in the matter of making contracts admitting of varying space, and assisting in the preparation of attractive and well-written ads. A large wholesale house in Chicago has met this difficulty of the country merchants by preparing a line of advertising electros for their customers, and finds that it pays them. This is a serious reflection on the country newspaper publisher. A higher advertising rate and proper type would enable the publisher to give a first-class local service to advertisers without the interference of the wholesale dealer.

ABOUT SENDING SAMPLE COPIES ABROAD.

NOTWITHSTANDING the fact that the statement has always been made on the editorial page of *THE INLAND PRINTER* that no attention would be paid to foreign postal-card requests for sample copies of the magazine, we are constantly in receipt of such requests. We therefore take occasion to again impress upon those who desire to see the magazine the importance of sending the equivalent of 30 cents in American money if they expect to have sample mailed. Even if the postage sent by those in foreign lands could not be made use of, it would at least show good intention on their part. As the publication itself costs over 20 cents, and the postage to foreign countries is from 10 to 12 cents, the justice of our position is readily apparent. The asking of many favors by postal card, all of which mean an outlay of money, is common among people outside of the United States. It seems to *THE INLAND PRINTER* that communications of this nature should take the form of a sealed letter, in which the matter can be more carefully laid before the person addressed, and at the same time postage or some exchange inclosed to pay at least a portion of the expenses involved.

THE QUESTION OF THREE-COLOR VERSUS FOUR-COLOR PRINTING.

A MOST interesting contest is in progress, in order to decide which is the best method for color work: the three primal colors, or the addition of a fourth (key or drawing plate), printed in a neutral tone. The question at issue is whether the blacks, browns, grays, etc., can be obtained purer, and more decided with one or the other of these methods. The firm of

Angerer & Goschl, Vienna, represent the four-color theory, and Franz Franke, Berlin, agent for the Photo-Chromotype Company, of Philadelphia, represents the claim of the three-color process. The first subject was chosen by Angerer & Goschl, and consisted of a finely executed water color of scenes in and about a smith shop. Both reproductions are before us through the courtesy of the *Schweitzer Graphische Mitteilungen* (September issue). From a letter written by Mr. Franke it appears that the latter will not consider the question definitely settled until he has also made a selection of an original, which both are again to reproduce and place in the hands of the critics for their respective opinions. So far as the trial has gone, comparing the two reproductions, we would say that the three-color print compares very well with its competitor. Still, there is an air of greater softness, more depth, greater finish about the four-color work in its general aspect. The question with us simply resolves itself into one of practicability and economy. For certain subjects a fourth color would be of great use in determining many details, which can only be obtained in the three-color process by *very* accurate registering of all the impressions. In rapid printing on large sheets this is not always obtained, hence a fourth plate, rendering the smaller detail *with one impression* is a great help and can be considered economical in the end. The question therefore should not be: Which is the best, three or four color? It should be: Which is the more suitable to the subject about to be reproduced?

IS AN ARTIST ENTITLED TO POSSESS A SPECIMEN OF HIS WORK?

A QUESTION of considerable importance is agitating the lithographic fraternity in New York just now, being prominently brought forward in a suit instituted to recover four lithographic hand-press proofs by one of the exhibitors of the late "Centennial Celebration of the Invention of Lithography," and is directed against the committee who had the safe keeping and return of the various loans and prints in charge. A prominent firm of lithographers for whom the samples in question were made asserts that the proofs have no intrinsic value whatever, and that it is questionable whether they should have gone out of their establishment at all. Without any reference to the special points at issue in this controversy, although probably it could have better been settled out of court, attention is called to the following points: First, is it not essential to the development of an artist to possess a proof of work which he either wholly or partly accomplished, so that he can further study his weak points, and know how to avoid them in later efforts? Second, when an artist is out of employment, does not the firm to which he applies for a position expect him to furnish samples of his former work? Third, would it not be better if the firm furnished each artist with a copy of his work, with the signature of the firm or its foreman thereon, so as to be evidence that he is the person who produced it?

Would it not be a cleaner way than to expect the artist to steal it? Fourth, if such proofs are then considered, in a measure, *instruments* by which the artist determines his qualification and ability for doing certain work, cannot a *value* be placed thereon which everyone is bound to respect?

EGYPT'S PAPER TRADE.

EGYPT may be regarded by the majority of American merchants and manufacturers as a market of little or no importance, but we may draw their attention to the statistics of imports to prove it a market well deserving of close investigation. With the opening up of the Dongola province the imports of many goods will go ahead with great strides, and there is plenty of scope for American firms to extend their operations to Egypt, provided they are prepared to do so in an enterprising spirit.

Comparing the population of Egypt with some other countries, it may be of interest to mention that it has about three times that of the whole of Central America, and in South America there is but Brazil which exceeds Egypt in population.

The highly successful military operations carried on by the British in the Soudan during the recent time will result in a large restoration of territory to Egypt, and thus increase the buying capacity of the country.

The imports of all kinds of paper into Egypt are increasing from year to year. During the last two years, 1896 and 1897, the importation was as follows:

FROM	Writing and Printing Paper.		Cigarette Paper.		Wrapping Paper and Paste-board.		All Other Paper.	
	1897.	1896.	1897.	1896.	1897.	1896.	1897.	1896.
Austro-Hungary	\$ 89,460	\$ 78,400	\$52,600	\$54,200	\$ 98,740	\$ 76,400	\$ 12,600	\$ 14,800
Germany	12,600	13,700	490	2,820	14,900	12,140	9,300	10,200
Italy	23,800	21,200	1,100	2,100	62,400	51,200	17,000	12,100
France	26,400	22,400	36,800	16,900	9,400	12,240	43,700	32,900
England	14,700	13,600	370	120	9,400	4,600	33,400	22,400
Belgium	11,400	4,200	.....	.....	6,200	7,800	7,400	4,810
United States .....	.....	.....	.....	.....	.....	.....	305	.....
Total	\$178,360	\$153,500	\$91,360	\$76,140	\$201,040	\$164,380	\$123,705	\$97,210

From these figures will be seen that the total imports of paper into Egypt amounted to a value of \$594,465 in 1897, as against \$491,030 in 1896. To these imports was contributed by:

	1897.	1896.
Austro-Hungary	\$253,400	\$223,600
Germany	37,290	38,860
Italy	104,300	86,600
France	116,300	84,440
England	57,870	40,720
Belgium	25,000	16,810
United States	305	.....

Thus, Austro-Hungary stands far and away at the top of the Egyptian paper trade, followed next by France, Italy, England, Germany and Belgium, in the order named. Our share amounts to almost nothing. It should, however, be remembered that by proper,

energetic and systematic efforts the American manufacturers would doubtless be able to compete with their European rivals. The above tables show that in all kinds of paper the demand is increasing. There is now (since October, 1897) a direct steamship line (the American and Indian Steamship Company, Norton & Sons, Agents, Produce Exchange, New York) running between New York and India, whose steamers stop at Alexandria, the principal trading point and commercial center of Egypt, where all foreign trade is transacted. Freight rates compare favorably with those from European ports, and the Egyptian market should be carefully cultivated by our manufacturers and merchants.

THE GERMAN PRINTERS' STRIKE.

PROGRESS is reported on the matter of the strike instigated by the printing guilds of Germany, noticed in these columns last month. According to the latest report, up to November 1, 1898, three hundred firms, with about three thousand workingmen, have given written notice that they will introduce the common scale. This is the harvest of five days. Last month THE INLAND PRINTER pointed out that American printers could find at least food for reflection in the effort of the German guilds to enforce a common scale. Mr. H. W. Cherouny, to whom we are indebted for much of the information connected with the progress of the strike in Germany, holds the view that American employing printers and journeymen printers should

unite to enforce a like wage when like conditions exist. A contributor writing to THE INLAND PRINTER contends that the wide expanse of territory in the United States and the varying conditions of living present an almost insurmountable obstacle to the successful institution of a uniform wage scale in this country, and points in illustration to the fact that the cost of living in Denver and the cities of the farther West is much higher than in the cities of the East, and that therefore the compensation of labor must of necessity be proportionately higher in the West than in the East, and hence believes that a uniform scale would be impracticable if not impossible. He adds the suggestion that "if the employers would apply the 'uniform price' idea to their business and abolish some of the unwholesome competition which now absorbs so great a proportion of

the profits of the business the application would result in great good."

While the establishment of a uniform scale may be impracticable, and for the sake of argument we may admit at once that it is, the perfecting of a printing trades guild, modeled after the guild in Germany, is surely practical. In the Correspondence Department of this issue will be found a letter from Mr. George Büxenstein, with an introduction by Mr. Cherouny, which shows what the German printers have done. The employing printers can do nothing, comparatively, to curb competition without the aid of the union, and the union can do no work of a breadth commensurate with the dignity of its numbers without the aid of the employers. Referring to Mr. Büxenstein's letter, it is in order to say something of the writer. A personal friend of the German emperor, a leader in society and in everything pertaining to printing, he is a man of ripe judgment and great executive ability. He is the printer who paid 50,000 marks for the monoline patents, and who set up a large machine shop to make them after improving them. He has also built a large number of presses for his own use after American patterns. THE INLAND PRINTER leaves his letter for the present with the views expressed above for the digestion of its readers, and hopes to have expressions of opinion thereupon in the near future.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XVI.—BY F. HORACE TEALL.

AMONG the numerous cases of strenuous and persistent condemnation of word-uses, accompanied with equal persistence of the usage, none is more marked than that of the word "mutual." Logical and etymological ground for objection to the use of this word as in the phrase "mutual friend" is abundant, yet reasons in its favor are not hard to find. "We have the vulgarism of 'mutual friend' for 'common friend,'" wrote Macaulay, and Fitzedward Hall says, "Nor can one admire expressions like 'mutual friend.'" The only defense of the expression that we know of in print is this, quoted from the Standard Dictionary: "Before the publication of Samuel Johnson's dictionary (1755) 'mutual' had, as now, two distinct meanings, (1) reciprocal, (2) joint or common. Each of these senses was accepted literary usage, and it would be hard to say which of the two was commoner. Johnson gave to 'mutual' only one meaning, reciprocal; but the first of the two quotations cited by him (that from Shakespeare) illustrated the meaning joint or common. There was the same inconsistency between definition and illustration in his treatment of 'mutually.' The authority of Johnson's dictionary became by and by so great that an omission in it to note a meaning was regarded by many as an exclusion of such meaning from the correct uses of a word, so that by the begin-

ning of the nineteenth century joint or common as one of the senses of 'mutual' had fallen into disfavor. Centuries of English literature authorize the employment of 'mutual' in the sense of joint or common. On the other hand, the very strong disapproval with which this and like uses of 'mutual' are regarded by many writers of good taste may not unreasonably be considered as sufficient ground for avoiding 'mutual friend' and kindred expressions." The use of "mutual" that is objected to is now, always has been, and probably will always be prevalent over the substitute, "common," which is prescribed by the critics; yet "common" is the more accurate word.

A misuse of the verb "name" is quite common, as in saying "I have never named the matter to any one," where the proper verb is "mentioned" or "spoken of." The intention in such a saying is to tell that one has not said anything about a certain matter, as by way of giving information about an occurrence, and this is not naming it. Naming anything is either speaking a name already existing or giving it a name. Mentioning it is telling that it happened, or is to happen, may happen, or something similar. This cannot be called a "vulgar error," as Sir Thomas Brown called those errors he wrote about, meaning, by the term "vulgar," made by the common people. It is one often made by writers especially called upon for good use of words, as grammarians of high standing. Nevertheless, it is an absolute error.

One of the misfortunes of lexicography is the diffidence of its recorders in the matter of indicating real choice between words used by good writers with identical meaning. A case in point is the treatment in the dictionaries of the nouns "necessaries" and "necessities." In definition no dictionary makes a clear distinction between these words for use in a certain phrase, in which one of them is far better than the other. Worcester's dictionary comes nearest to it in instancing under the heading "Synonymy" ("Syn." in the book) the phrases "necessaries of life" and "necessities of nature." The difficulty seems to have arisen at least partly through poetic license, as in metric writing the difference in accent makes one of the words fit where the other would not. There is nothing inherent in the nature of either word that precludes its use in this special way, and so both words have been used interchangeably so much that lexicographers now give "necessity" the definition "a necessary of life." But they do not define "necessary" as "a necessity of life," and thus a preference may be implied. One who speaks of the necessaries of life uses much better English than one who says necessities of life, when he means things that are necessary.

Here is a criticism that may pass as wisdom among the sticklers for the letter of the law grammatical, touching the arrangement of words: "'He would neither give wine, nor oil, nor money.'—Thackeray. The conjunction should be placed before the excluded object: 'neither give' implies neither some other verb,

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a meaning not intended." It is found in "The Verbalist." Accompanying it is this: "'Some neither can for wits nor critics pass' (Pope) should be, 'Some can neither for wits nor critics pass.'" The correction given for the first sentence criticised is, "He would give neither wine, nor oil, nor money," which is really a better arrangement of the words; but the other is the order chosen and persistently used by so many of our best writers that it is almost worse than useless to object to it. No one need cavil at either arrangement. The suggested reconstruction of Pope's verse is simply

"What I am now about to say ought neither to be omitted nor pass without notice," from Duncan's "Cicero"; "Which are included both among the public and private wrongs," from Adam's Rhetoric; and a dozen other sentences with "both." Thus we see that this question of construction is the same with reference to various words. Now the very fact that even the foremost grammarians and rhetoricians agreed in refusing to be trammelled in such a matter by the letter of the law should have deterred Brown from uttering such criticism. This particular departure from syntactic



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MEDITATION.

Photo by Mrs. J. L. Clough, Indianapolis, Ind.

laughable for its stupidity, as it not only refuses to recognize reasonable poetic license, but destroys the rhythm, and is as clearly deficient from the merely grammatical point of view as Pope's writing of the line is, since to meet all syntactic requirements it should have another preposition and read, "Some can neither for wits nor *for* critics pass." Gould Brown notes for correction as improprieties, under the heading "Improper Ellipsis," examples mainly from the writings of other grammarians, such as "relate to either persons or things" and "relate either to persons or things," both from Sanborn's Grammar; "Nouns are used either in the singular or plural number," from Blair's Grammar;

bondage has persisted among the very best English writers, who undoubtedly know what constitutes good English fully as well as their critics know. No doubt thousands of such sentences could be found in writings the most authoritative, and here is one from a book-review caught at the moment: "They [a certain kind of books] neither appeal to your reason nor your heart." Probably the peculiar arrangement arises from euphonic considerations. There is no valid argument in such a matter against practically universal consent.

Fitzedward Hall, for a very good reason, coined the word "neoterism," to mean the use of a new word, and C. W. Bardeen, in his book "Verbal Pitfalls,"

says, apparently for a very poor reason, that Hall's word is indefensible. The reason for the coinage is given by Hall in "Modern English," in connection with the first use of the word, as follows: "If human affairs were ruled by prudence, the term 'innovation' would be strictly neutral; but in common usage, as Bentham justly remarks, thereby 'expression is given to the sentiment of displeasure.' 'Neoterism,' as being a vocable still unfamiliar, possesses the advantage of indifference, in not suggesting either praise or dispraise. That it prevents the distraction of mind, and provocation of prejudice, induced by 'neologism' or 'neology,' with its theological associations, and those associations pregnant with popular repugnance, should, however, alone be enough to recommend it for adoption." The objection to the word seems to rest on the fact that it is "not given by Worcester or Webster." But it is given in the new Webster, made soon after the objection was published, and in the other new dictionaries. The fact that a word is not in the dictionary is not by any means always a reasonable objection to its use. Hall, in the same book in which he introduced his new word, says that he finds no fewer than eighty unusual but good words in Cowper's "Iliad" not given in Webster's Dictionary. He gives also a list of words like "gyromancy," divination by rounds or circles, and says: "Of the terms here specified, no fewer than thirty-one have escaped Dr. Webster's editors."

(To be continued.)

Written for THE INLAND PRINTER.

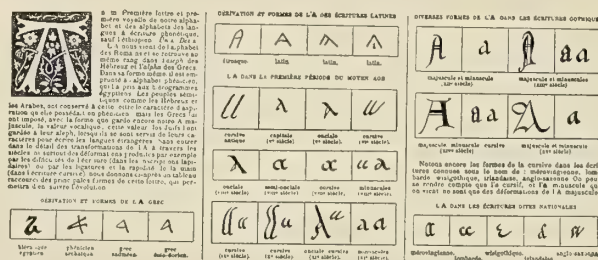
DRAWING FOR PRINTERS.*

PART II. NO. VII.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

THE growth of written language is briefly recorded as follows: Primitive man used signs and symbols, as does the North American Indian. Noah understood the symbol of the dove with the olive branch. Had he wished to record the event of the flood he would probably have drawn several waved lines to represent water, and underneath a mountain peak, to show that the water rose above the mountains. A second picture of a dove with an olive branch would have indicated that the waters had subsided. This method of writing was used by the Assyrians and Egyptians 5000 B. C. With the Assyrians the symbols developed into "cuneiform," or wedge-shaped signs, stamped on clay. With this form we have nothing to do, as it never influenced our writing; but with the Egyptians (as with the Chinese) the symbols soon took a written form called hieratic (used by the priests), which is the direct parent of our own handwriting. In hieroglyphs on monuments in Egypt, the sign for water was a horizontal zigzag, and for a mountain a silhouette of hill-like form. These were painted, and perhaps partly incised on soft stone or stucco, and had a pictorial character. But when the priests had to write voluminous rituals, they used a reed

pen on papyrus, and reduced the silhouette pictures to shorthand-like marks. The first example in the Larousse Dictionary (page 301, December number), represents the hieratic shorthand of the hieroglyph of a bird. But not only did the Egyptians use their signs as hieroglyphic word symbols, but they also used them as phonetic signs, so that the sign for water stood for both water (*mu*) and the sound *n*. The Phœnicians and Hebrews are supposed to have borrowed their alphabet from the Egyptian hieratic writing; and in the transition



First page of Larousse's New Dictionary. This can be best studied under a magnifying glass. Republished from December number to illustrate development of our alphabet from the Egyptian hieratic, through Phœnician, Greek, Latin and Gothic forms, as indicated in Chapter VII of "Drawing for Printers."

the irregular character of the markings of the reed pen on papyrus disappeared and monumental regularity took its place, as nearly all of the early Phœnician and Hebrew writing was in the form of inscriptions on stone and metal. But in this transition the letters did not revert to the Egyptian hieroglyphic symbol, but simply became an angular, simplified form of the hieratic, so that the A became a V or caret-like form with a line crossing it. (See second example in the Larousse Dictionary.)

With the Phœnicians and Hebrews the signs were never used for word signs, but for syllabic (or letter) forms, so that with them N was simply a phonetic sign (plus variable vowel accompaniments).

This alphabet was used by the Phœnicians, Hebrews, Moabites and other Semitic inhabitants of Palestine. It is supposed to have been carried by the Phœnicians to Greece, and possibly to countries farther west, but until investigation throws further light upon the subject it is well to suppose that all the other countries of Europe received their alphabets from Greece, so that, virtually, all the alphabets of Europe—Latin, English, German and Russian—are simply modifications of the Greek (see the succeeding specimens in the Larousse Dictionary page). The Greek alphabet was modified in two ways: first, in the monumental form it became more regular—more right-angled—than the Phœnician; secondly, in the manuscript it became much more irregular—cursive in general, with angles not at right angles (see cursive examples, third row of Larousse Dictionary page)—so that in some third century manuscripts there is as much irregularity as in the Egyptian. This character, however, is more apt to be found in the late Greek manuscripts—that is, those written during the Christian era—than in classic Greek manuscripts, where

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simplicity and regularity prevail. It is particularly interesting to the printer to realize this fact; for when he sees a difference in European lettering—as, for instance, the difference between Russian and German text on the one hand, and English on the other—he must remember that Russian and German are outgrowths of the late Greek or ornamental lettering; while English, Italian, Spanish and French are the outgrowths of the simpler classical Greek forms. To distinguish the two we have called the first Gothic, the second Latin, simply because most of the Gothic writing was irregular, while most of the Latin was regular. But many an irregular manuscript was written by other than Gothic scribes, and there are some Latin manuscripts that are as irregular as the Gothic.

No matter how a letter may vary in ornamentation in a German, Russian, or English book, it is an outcome of a Greek original. In the Russian, in one or two cases, a sign is a compound of two Greek letters, but in English each letter has its Greek prototype. Now, anyone who stops to think will notice that monumental letters on stone are about the same in all countries. (The letters on Gothic brasses, however, are dissimilar to the usual monumental letters.) For the monumental letter is usually made by measuring, as in the first Bauerseind alphabet, and is cut by an ordinary workman who follows a pattern, which should be simple. Therefore, an A is nearly always two oblique uprights and one horizontal crosspiece, like the sixth Larousse example. The two uprights are not always at the same angle, but they are nearly always oblique, though one may be very near the perpendicular. The crosspiece is sometimes oblique, but rarely at an angle greater than fifteen degrees. So a monument erected in Greece 600

B. C., one in Rome 60 B. C., one in Italy in 1400 A. D., and one in Paris today, have virtually the same letter A upon them, and a child who had just learned its letters would recognize it in each. In the case of manuscripts, the scribe takes more freedom than the stonecutter, hence there is greater dissimilarity between written characters than between monumental characters of different centuries. In the Stimmer, Rogel, Minnesinger and Bergomensis letters it would be difficult for a child to distinguish the letter A.

It must not be expected that in a series of papers of this kind we can cover the whole field of paleography, but our few notes on the subject may indicate to some readers a line of study that will repay anyone who undertakes it. The easiest method is to examine manuscripts of Bible text, where the subject matter is pretty well known, and, following the different styles of writing, acquaint oneself with the development of writing in different centuries and in different countries. A valuable handbook giving facsimiles of many Bible pages is "Bible Illustrations," published by Henry Frowde, New York—it costs but \$1.

(To be continued.)

COMPLIMENTARY DINNER TO THE VAN ALLENS AND BOUGHTON.

A number of printers and others who constitute the Sullivan County Turtle Club gave a dinner at the Savoy Hotel, New York City, on Saturday evening, December 3. The dinner was tendered to George W. Van Allen, William H. Van Allen and C. Frank Boughton. Thirty covers were laid for the following gentlemen, most of whom are well known in the trade: C. Frank Boughton, F. A. Brower, I. H. Blanchard, James Berwick, E. Parke Coby, William C. Greiner, William Green, Dr. C. E. Gilbert, George W. Garnar, W. K. Hodgman, Berthold Huber, J. R. Jones, R. M. Johnson, A. H. Kellogg, Gustav Loeser, David H. Levy, George W. Mackey, Peter Mahoney, Paul Nathan, Hon. W. M. K. Olcott, J. Clyde Oswald, Horace G. Polhemus, R. R. Ridge, James A. Rogers, Charles F. Scott, G. M. Smith, George W. Van Allen, William H. Van Allen, Edward M. Watson, Hon. John P. Windolph.

A perusal of the menu will give an idea of the viands that were supplied to regale the inner man:

MENU.

Huitres de Buzzard Bay.	Manhattan Cocktails.
POTAGE.	
Queue de Boeuf en Hochepot.	Sherry.
POISSON.	
Tèrapène à la Maryland.	
Concombres.	Chablis.
Pommes de terre Saratoga.	
REMOVE.	
Selle de Mouton du Southdown.	Pommery Sec.
Choux de Bruxelles Sauté.	Céleri au Tus.
ENTREE.	
Artichauts à la Hollandaise.	
Sorbet d'Amour.	
RÔTF.	
Canard de Ruddy maïs frit.	Pommery Sec.
Salade Escarole et Tomate.	
Glace de Fantaisie.	
Petits Fours.	Fromage.
	Fruit.
Bon Bons.	Café.
	Liqueurs and Cigars.

Mr. Edward M. Watson presided as toastmaster, and speeches were made by the three guests of the evening and the following gentlemen: James A. Rogers, Peter Mahoney, Judge Olcott, Paul Nathan, George W. Mackey, J. R. Jones, A. H. Kellogg, F. A. Brower, James Berwick. Songs were rendered by Isaac H. Blanchard and R. R. Ridge.



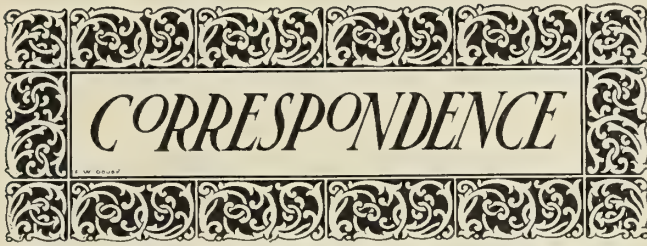
READING THE LOCALS.



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Photo by J. H. Tarbell, Asheville, N. C.

IN FROM THE MOUNTAINS.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

MUNICIPAL PRINTING PLANTS.

To the Editor: BOSTON, MASS., November 28, 1898.

In your much-valued magazine for November I find, under the caption "The Employing Printer," a criticism which, from an imaginary and what-may-happen point of view, is a gem of its kind. The writer trains his heaviest guns on the municipalization of printing, and would have the taxpayer believe that every printer who works in the Government printing house, in Washington, is "an incompetent," and, still worse, has his hands down deep in the Government's pocket, while the "men of letters" employed in the municipal establishment of Boston, the first of its kind in the country, while not old enough yet "to become the prey of the spoilsman [whoever he means by that], will undoubtedly do so in time." Evidently the wish is father to the thought, or rather vice versa. Now, what are the facts? It cannot be said of Boston, whatever may be said of other cities, that any great extent of competition entered into municipal printing, when one printing house had the contract something like twenty years or thereabouts, and, if that did not savor of a monopoly, the writer fails to know the definition of the word. The "alleged success" of the Boston municipal printing office, although in its infancy, consists of what? This: It has reduced the hours of labor from the start from ten to nine, it gives its employees Saturday holidays from twelve to six o'clock six months each year; it pays its men for all State and national holidays; it pays the union scale of wages from the top to the bottom of the establishment without hesitation or murmur; its men are all practical workmen, with the diploma of workmanship—their union card—as necessary to admission; and last, but not least, although the greatest possible fight was put up against the formation of the office which has ever been put up against any new enterprise, and which continues in a more or less mild form today; yet, nevertheless, the itemized report of the department for the first eleven months of its existence shows a saving to the taxpayers of \$8,004.30. If the printers of a few more cities would get "astride" that "patient beast," the taxpayer, I think it would be conducive to their interests. "Alleged" success, indeed! True, the contractor is mulcted of the middleman's profits, and it goes into the pockets of the journeyman printer and taxpayer; and if this is a mortal sin, then trades unions as the sponsor for municipal ownership in printing must plead guilty. The average American citizen, however, believes in the doctrine of the greatest good to the greatest number.

It is not to be wondered at that the master printers feel somewhat annoyed, to put it mildly, at seeing the goose that laid the golden egg slip from their grasp, but they ought to be content with the straddle that they have had on the "patient beast," the taxpayer, in the past, and stop grumbling at the fates, for they can be assured that just as the journeyman printer was incapable to stand in the way of the Mergenthaler, so will they in endeavoring to stamp out municipal ownership in printing; and it is only a question of time and figures ere State and municipal ownership will be the rule and not the exception. They may cry "Socialism," and by innuendo and falsification of facts endeavor to stampede this, the latest in the

line of progress in the printing business, but it will avail them naught. The "soapmaking" business and "clay cuspidore" industry are hardly parallel lines to make a comparison of, and it is laughable to see what resorts will be taken by the sponsor of a decaying principle, as the contract system evidently is.

As to the "white elephant" and "shelter for incompetents" at Washington, it is passing strange that the National Civil Service Commission are such a pack of idiots as to permit these "incompetents" to be employed there, and surely it is with these your correspondent should take issue and not with the system, which in itself, if run on business basis, as the municipal printing office of Boston is, must be a greater success on account of the volume of work which is done there. But the Washington printers, I have no doubt, are well able to take care of themselves without any interference of mine. The cry of politics, however, is the cobweb lacing of filmy texture thrown over the vision of the public but to deceive, but is not of sufficient thickness to blind the average observer from seeing the advantages derived from municipal printing, as well as State and Government ownership. The printers of Boston, as well as the taxpayers, owe a debt of gratitude to its present progressive mayor, who has been the moving spirit in this matter, thus setting the example for other municipalities to follow, and—your correspondent being right—which they are not slow to take advantage of. It is not the first time, however, that Boston has led the way for others to follow.

C. G. W.

CAN PUNCTUATION BE GOVERNED BY RULES?

To the Editor: MEDINA, OHIO, December 2, 1898.

Last summer I wrote a card for the New York *Sun*, asking the editor's opinion as to the punctuation of these two lines:

John, Henry, and George went fishing.
John, Henry and George went fishing.

The *Sun* uses the first way when the three parties are spoken of, and the second when John is informed that the other two went fishing. I maintained that the distinction is a vital one, and should be observed. One man replied that all the commas in both lines should be omitted, as punctuation of all kinds is useless. Another said the first should be like the second, as any intelligent reader could tell whether John was spoken to or spoken of. The first man advocates anarchy, and the second one wants ambiguity.

I have just received a letter from a friend in Denver who deprecates all rules, and says all who write should be allowed to punctuate as they please. Perhaps they should—in their own columns; and they should be allowed to spell as they please, and make as bad a use of words as they please, and be a law to themselves in grammar. My Denver friend ignores his own logic by punctuating very nicely—I might say faultlessly—not to please me, but to convey his meaning. The one string he harps on is that *taste* should govern in all cases. But whose taste should it be—that of an unskilled person or that of a known specialist? He says that, to punctuate Swinburne like Tennyson, for instance, would be like playing staccato a movement from Beethoven when it is marked "molto sostenuto." Right there is the point. Suppose a player who never had a piano teacher should say, "What do I care for Beethoven's musical punctuation? I play by my own taste." That pianist (!) would occupy the same place in the mind of a musical critic that a writer does who says, in the presence of a person who has studied punctuation all his life, "Punctuation is all whim. My style is as good as yours."

What is punctuation for? My friend says Swinburne uses practically none at all. Then he must be a very dull author. But suppose he were to draft a law or a deed, full of repetitions, inversions, parenthetical expressions, etc., and use no points, allowing at least a dozen meanings to the law. Can we remove that ambiguity except by such punctuation as a good judge would say is right? In a dictionary before me I see four lines containing twenty-three words, and every word has a mark of

punctuation after it except one, and yet no one would call in question the correctness of the punctuation. I can write good English all day, and yet not use any mark but a period; but I cannot do it in this article. Wilson says punctuation is necessary to the "clearing-up of ambiguities," and gives this as a humorous case, although an old one, nailed over a barber's door:

"What do you think

I'll shave you for nothing, and give you a drink."

One of those "intelligent readers" who can get along without punctuation read it thus:

"What do you think?

I'll shave you for nothing, and give you a drink."

But the barber read it thus:

"What! do you think

I'll shave you for nothing, and give you a drink?"

The difference is apparent, but by what law? Simply the law of things as they are. Perhaps a semicolon might do to indicate a question; instead of the mark commonly used; but it doesn't in English, even if it does in Greek. Conventional



From collection of H. W. Fay, De Kalb, Ill.

Photo by Luce, Millbury, Mass.

"THE NIGHT EDITOR."

Wishing INLAND PRINTER readers everywhere "A Happy New Year."

usage being established in regard to certain principles, we must go by them or be left behind. For certain precedents I referred to such houses as Harper's and Appleton's, and the best English and American printers generally; but my friend brushes all away with one stroke, saying, "Mechanical rules! I appeal to good taste"—just as if men who have always lived in literature, grammars, dictionaries, and such things, were necessarily blind followers of rules instead of reason, and were destitute of good taste in the application of principles that involve their own rules! Dickens thanks his proofreaders for keeping him out of many blunders; and while they were about it I wish they had knocked his meaningless colons into the Thames.

The disadvantages one labors under who is a law to himself is that he is continually tangling his legs in his own lasso. He contradicts his own usage, and feels lost at every turn; while one who has examined the works of men whom God made for this very purpose feels thankful that he is able to use their logarithms to solve problems he otherwise could not have touched.

I have just had the pleasure of reading the copy of an article written by my friend. I sent him a proof of it, saying I believed he would thank me for putting a few finishing touches on his toilet before taking his picture; but in his letter he seems

to think I have made a good thing bad by preaching in his bailiwick. He writes "hav'nt" for "haven't," leaving off the last letter of "have," and putting the apostrophe between the words instead of where the letter was omitted. By analogy he also writes "did'nt," "could'nt," etc., instead of doing it in the old "mechanical" way so dear to many of us. Every other change I made was as necessary as the examples above. He wants a spelling indicated thus: F, a, i, l, u, r, e. We have it the old way, F-a-i-l-u-r-e. Well, he shall have it as he likes, although the unusual style of doing it will be attributed to the ignorance and bad taste of the printer. He writes in a heading, "The no. of hives." That looks bad to me, as "No." is always capitalized, and should always stand before a figure.

While absolute uniformity in punctuation can hardly be looked for, still the usage of our great offices is so nearly uniform that it may well be called settled. I fear that one who is so much of a free-thinker in punctuation, and who despises so heartily the fine shades of meaning which can be preserved by punctuation alone, would not hold a situation very long in offices where great experience and a fine literary taste are required. The importance of punctuation as an art is always inveighed against just in proportion as one has not studied the standard works on the subject; and one who has gone at it by the light of his own candle has simply tried to lift himself up by his own bootstraps.

W. P. ROOT.

THE GERMAN UNION OF EMPLOYING AND JOURNEYMEN PRINTERS.

To the Editor:

NEW YORK, November 30, 1898.

During the spring of 1898 I went to Berlin in order to study the institutions of the German Printers' Guild. I visited Mr. G. W. Büxenstein, who is to German printerdom what Mr. Theo. L. DeVinne is to the American craft: "The glass of fashion and the mold of form, the observed of all observers!" I asked this gentleman for his opinion on the workings of their Common Scale and its influence on prices, as well as on the general relations between labor and capital. He smiled and answered in fluent English: "You ask much, but I shall give an answer in writing." This answer has at last come, and extending my thanks to Mr. Büxenstein for his thorough work, I herewith present to the American printers, firstly, an abstract of his historical sketch of the German Printers' Guild; secondly, a description of its constitution; and, finally, Mr. Büxenstein's personal opinion on the influence of the guild on the trade in general, and on his business life in particular.

H. W. CHEROUNY.

THE EVOLUTION OF THE GERMAN PRINTERS' GUILD.

The first attempts of German master printers to unite themselves with their journeymen, in order to establish a Common Trade Administration, were made at Breslau in 1848, and at Leipzig in 1852. The rules of these years were drawn up by the masters and only partially and reluctantly adopted by their organized journeymen. In 1869 the Leipzig employers established a Common Trade Court, to consist of nine masters and nine journeymen. This body resolved itself, in 1870, into a Legislative Assembly, entitled to draw up a Common Scale for the whole German Empire. The journeymen's union protested, and a series of bitter strikes followed with the end of securing organized labor an equal voice with the masters in the formation of union labor contracts.

After serious losses, masters as well as journeymen came to the conclusion that temporary success in more or less costly strikes would never secure the lasting interests of the trade. So each body appointed ten delegates, who met in 1873, and who agreed on a Common Scale based on acceptable minimal wages and on a normal day of ten hours. They also provided for a Legislative Assembly, to consist of twelve masters and of twelve journeymen, and established Common Trade Courts in each of the twelve districts of the empire.

Apparently this arrangement was based on equality of masters and journeymen; but the employers were not yet inclined to lend their powerful aid to the introduction of the Common Scale. The journeymen alone had to bear the cost of strikes, and at one time they complained of a debt of 25,000 marks spent in support of the victims of the Common Scale. In 1878, the masters even abolished the Trade Courts, which had so far proved to be the only reliable means of extending the Common Scale and of protecting the journeymen against intimidation by foremen or employers when they had cause to complain of wrongs. Discontent, of course, bred strikes, and there

was no end to the experimenting with the institutions of the guild. Changes were made in 1883, 1886, 1888 and 1891; until, finally, the journeymen seceded on the allegation that the employers had attempted to rid themselves of their guild journeymen, in order to lower the scale. A strike broke out during November, 1891, and 12,000 journeymen stopped work for ten weeks. After they had spent 2,000,000 marks, they capitulated on the terms of the old Common Scale, but refused to send delegates to the Legislative Assembly, although the employer's union publicly declared their adhesion to the guild.

A period of general decay in the printing trades followed, during which the journeymen suffered far more than the masters. By 1894 there were 5,000 apprentices more than the old Common Scale allowed; many printers worked even 10½ to 13 hours per day, and wages fell, while the competition among the employers ran amuck.

Things grew from bad to worse, until in the spring of 1896, the stubbornness of the masters and of the journeymen gave way to common sense—that is, to the sense for their common weal. Both organizations elected delegates who were to meet on April 15, 1896, and admitted even representatives of the unorganized printers. This body agreed on a reasonable raise of the minimal scale and on the establishment of a nine-hour normal day. This Legislative Assembly consisted of nine masters and of nine journeymen, elected by 23,032 printers, divided into nine districts. The constitution drafted by this body, which will be described next, was ratified in July, 1896, by forty-five delegates of the Journeymen's National Union with twenty-two dissenting votes. The Employers' Union declared, by public resolution, that the recognition of the Common Scale would be a common duty. The opposing twenty-two journeymen votes represent that class of workmen who habitually prefer discord to peace; and the nonconformist masters are those who believe in strict individualism either from pride or for the sake of personal gain. Both have done all they could to obstruct the growth of the guild; but although the guild masters and journeymen during the past twenty-five years often erred in searching for their right way, yet they did not miss their goal. For, ever since 1878, they clung steadfastly, under all vicissitudes of constitutional organization, to the beautiful inscription which adorns the first page of their present successful Common Scale:

"This Tariff is an expression of what master and journeymen printers consider right and meet in the printing trades of the German Empire."

THE COMMON SCALE.

The first forty sections of the Scale enumerate the prices for composition and piecework, fix the time of labor and the rules on apprentices and dismissals. The striking feature of this section is the spirit of justice which dictated the intricate clauses of the piecework list. There are no "war rules," as is the case with most American scales. The journeymen, protected by their Common Trade Courts, need not insist on measures which are wrong in themselves, but justifiable as measures of protection against inimical employers. A piece hand, for example, put on timework, is paid according to his average earnings when setting by the piece; employers must pay piece hands for lost time according to the same rate; there are no rules as to the number of presses a pressman is to attend to, but he cannot be held responsible for his work if ordered away from his press while it is running. Employes must make up for lost time, if required. Minimal wages are 21 marks per week; the General Scale Office, however, may lower the minimum to 18 marks in places with less than 6,000 inhabitants, if it is desired by an equal number of employers and journeymen. For large cities there is a statutory addition varying from five to twenty-five per cent; for example, Berlin and Hamburg pay twenty-five per cent; Bremen and Hanover fifteen per cent; Gotha and Heilbronn five per cent more than the above minimum, etc. Two weeks' warning is necessary to terminate employment, but not where substitutes are engaged for less than four weeks. Apprentices are admitted in the composing room in the proportion of 1 to 3 and 6 to 30 journeymen; in the pressroom of 1 to 2 and 5 to 20 pressmen, etc.

THE LEGISLATIVE ASSEMBLY

is the supreme authority in all matters of trade rules and trade policy. This body consists of nine masters and of nine journeymen, coming from each of the nine districts of the empire. Only such employers as have recognized the Common Scale in writing, and only such journeymen as are either employed in guild offices or members of friendly trade unions are qualified voters. One-third of the Assembly retires every year. Resolutions are formed by simple majority, but there must be at least three masters and three journeymen votes to be legal.

On the whole, this is strictly a body of legislation or contract-making between labor and capital, and not a court of arbitration.

THE GENERAL OFFICE

is the highest authority of Common Scale interpretation, arbitration and conciliation. It consists of three masters and of three journeymen, two of whom must live in the city where the General Office is located. The Legislative Assembly selects the members of the office, and every third year another location in order to prevent the growth of local influences. Besides acting as the high court of appeal for the whole empire, the General Office carries out all resolutions of the Legislative Assembly, keeps correct lists of all guild members from employers down to apprentices, and is the central labor bureau, especially taking care of the victims of common strikes.

Of course, the General Office is mainly an office of peace. The general secretary, a paid officer, who must pass a civil service examination, mediates long before strikes are ordered. During 1897, the office was obliged to fall back on "the last resort" in the cases of only 53 obstinate employers and about 500 journeymen. The following figures give a good idea of the scope of work performed by this institution: In 1896, the Common Scale was recog-

nized by 895 firms in 265 cities; in 1897, by 1,631 firms in 469 places; in 1898, by 2,130 firms in 647 places, and at present there are 2,100 firms registered in 670 places; besides, more than 500 firms are paying the scale, although not regularly registered. This grand work could be done because the General Office is endowed not only with authority, but also with power to strike. Common Trade Courts have been established in all but two printing centers. The expenses of this office are borne by masters and journeymen, share and share alike.

THE COMMON TRADE COURTS,

composed of two masters, two journeymen and a permanent paid secretary, are located in every printing center. They examine all complaints for violation of the Common Scale, decide cases and give their opinion on doubtful points.

The Berlin office was called upon to act in 100 cases. Of these, 7 took the form of official opinions; 44 complaints were decided in favor of journeymen, 6 in favor of employers; 8 went on appeal to the General Office; 6 were decided partly for employers and partly for journeymen; 4 were decisions on principles; 7 cases were dismissed for "no cause," and 16 were settled without a verdict. The expenses were borne by the defeated parties.

Although it is not always possible to arrive at decisions perfectly free from local or personal influences, it cannot be denied that the Common Trade Courts have a wonderful influence on the pacifying of the spirit of employers and journeymen, and in extending the recognition of the Common Scale. No employer can evade its clauses; there is no intimidation to hush irregularities. Every boy or laborer can without fear bring his complaints. The self-selected courts protect him as well as the employer. A judgment for breach of contract or for spoiled work against a journeyman (which is nothing in America) can be enforced by the German institutions. No workman can afford to break the common rule, and the time is near that no employer can violate the scale without ruining himself.

THE LABOR BUREAUS.

So far 55 offices have been opened in 38 places. Their main object at present is to provide employment for journeymen who are thrown out of work on account of their loyalty to the Common Scale; and to balance the demand and supply of good and well-apprenticed labor. From July, 1897, until May, 1898, these offices disposed of 223 cases of striking guild printers.

GENERAL REMARKS.

We are aware that our Common Scale and guild institutions are still open to improvement, and consequently, that there may be occasional discontent among the members of the guild. . . . But it can safely be said that masters and journeymen are alike intent on strengthening and working out their institutions; and that in regard to the main question there are no differences of opinion among the leading members of the trade. . . .

Whether or not the guild with its Common Scale will eventually improve the prices of printed matter, and therewith the general condition of the trade, is a question which can conscientiously be answered with a decided "Yes." Of course, it is impossible to prove this assertion by figures; but it can safely be assumed . . . that the more generally the Common Scale is recognized the greater is the prospect of eliminating that unhealthy competition which damages all members of the trade and disintegrates every principle of business order and business honor. But it will require time and perseverance to draw in all the opponents of a standard rule in both camps, and to accustom them to regulated conditions. . . .

In view of the above sketch, it can be asserted that in the printing trade of the German Empire perfect equality of masters and of journeymen has been established, and that there is no other trade enjoying similar institutions. We deem equality in the formation of union contracts necessary and timely, considering it as the means of peaceable, collective bargaining, and of preventing discord and disintegration. We do not believe that brute force will again get the upper hand in the printing trades, but that all concerned will allow law and justice to sway through parliamentary methods.

The printing trades have passed through periods of serious trial. They were in a most distracted state, and continual strife created conditions which were untenable for any length of time. As different as the former arbitrary wages were the prices for which employers took work. Competition was made unbearable by herds of boys admitted by some employers, who in their turn again, being glad to find employment at any price, reduced the wages of good journeymen, and finally, in truth, the prices of all typographical products.

But we have taken our experiences to heart and we are endeavoring to adapt ourselves to the changed social conditions of the present, by improving our methods of collective bargaining valid for the whole trade. Now and forever we hope to see the German printers work under the motto: "Friede ernährt, Unfriede verzehrt" ("Peace enriches, discord impoverishes").

Finally I desire to state that, personally, I am a zealous representative and disciple of the economic ideas underlying the Common Scale, and that the results of its introduction in my establishment are most encouraging. The Common Scale is for me and my employes a law which cannot be evaded by any means, and under this strict conformity to our common law there is no room for discord. Indeed, it is possible to live in peace even with such a large number of employes as I have in my printing establishment (about two hundred compositors and pressmen, with four web and forty cylinder presses, five of which are of American make). From the extent of my own plant you can judge that I am competent to express a valid opinion on the effects of our guild institutions, and I am convinced that my colleagues will fully agree with me in every statement on the subject.

With the greeting of a colleague,

Yours truly,

G. W. BÜXENSTEIN.

IN OLD CHICAGO.

THERE were three foremen of union printing offices—Hank Adams of the *Evening Journal*, Langley, of the *Tribune*, Jim King of the *Republican*. During the war I went to the train each day and got the *Tribune* on its arrival at our village. If I needed copy to set, and if the editor were away, I usually chose the double-ledged matter first under the half-column heading that preceded the telegraphic dispatches of the day. I knew those sacred fonts of headline type, and could recollect what letter Grant captured Vicksburg in, what letter Fremont manumitted the slaves in, and in what letter Lincoln let McClellan go. When I came up to the city and looked with my own eyes on those very types I gave thanks; when I myself set the double-ledged dispatch that actually went

head of those stairs stood Jim King. He was large, sturdy, and rather good-natured than surly. But if, after drawing their pay and pouring libations to the art preservative and to the gods that did not, in the end, preserve their art—if these uneasy spirits returned to the office for the purpose of taking Jim King by storm, he stood at the head of the narrow stairs, and as the forlorn hope came up he hurled it out into the alley with something of a patent-right action of his own. Oh! the foreman must be a born leader in those days!

When the canal opened each spring new typesetters came to town. They were always all bad. Opie Read's foreman used to drive entirely into the wall the nail on which his victim's coat hung. But when Jim King discharged a man he either went up and turned off the poor fellow's light in the middle of his



Engraved by Williamson-Haffner Engraving Co., Denver, Colo.

CATTLE SCENE ON THE RANGE IN WYOMING.

first under the headlines I had at last grasped fame in my own hands; and when I saw Langley (a portly man, gold watch and fob, fine clothes) put the paper together—the paper that had come to the train in war times, that had made men weep and blanch and build bonfires—I looked sheer upon the greatest man I had ever seen. What were editors to him! What could they do but write, and had I not written to my cousin Laura even before I had learned to set type? But to put all that type together ready for printing, so that it would whirl around in a great circle, on a great cylinder, and there would come out a newspaper for war news—what a commander! I had been told when I was a boy that the daily paper was a product of the war, and must cease when the war closed.

The *Republican* office was up about ten steps or stairs off the alley between Randolph and Washington streets. At the

“take,” or, in better moods, gave him this piece of friendly advice: “If anybody asks you to work for him tomorrow tell him you will see him in Joliet first.” Well, one night a new man was told by a wicked printer that there was good money to be made in buying the baseball score—a little table with space rule, or lines running vertically, such as are to be seen in the tabulation of the weather every day. This space-rule table brought double price for setting, but there was no profit in it at that. So the poor wight bought the table about 9 o'clock at night. Then he went and got a *Republican* to see how the thing was set. Then he took an old score in type and spread it out over three long brass galleys, covering one of his cases. Then his proofs of takes already ill set came on and filled the other case, and it was soon evident that, however much he had boasted, he was a past grand blacksmith. About the word

"blacksmith": S. P. Rounds had made space rule that fitted any number of type lines. Before that the printer filed his space rule to fit. Our man now asked for a file, and was initiated into the convenient mysteries of labor-saving rule (brass lines) that needed no blacksmithing. Gradually, however, he got his old takes corrected, and toward midnight had the plan of the ball score well in mind (it could have been finished by a good printer in less than one hour). Long ago the galley containing the rest of the type for the ball game had gone to the turtles, with a gap left for this score. At 2 o'clock Jim King began making up the forms of type and missed the ball score. He came over and found that our man had it. But the new printer was so cheerful that while Jim looked hesitatingly on him for a moment, the storm was averted and Jim departed. "We'll put it in the last form," he said, and went busily about his increasing labors—for there is no such push and excitement in other working places as is seen at the closing of a daily paper. The paper would go to press at 3:20 A.M. At 3 Jim really needed the score. He again went over to the case, but saw that the printer was getting things together. Jim took the measure, set another man to helping a little, and left a hole in the last form in which the score could go at the final moment. The new man, of course, was impervious to the intense atmosphere of the place. He wrought, but without excitement. At last it was done. He sat on the cross-beam of his frame and meditated on the night's event. He would buy *Republicans* in the morning and send them to friends along the canal, marking the "table," and showing that he was already the chief expert up at the city. He set the tables at the city. The papers would give him notices.

Over came Jim King at 3:18, his eyes aflame, like the jabberwock's. All the excitement of the make-up was seething in him. He trod heavy. There was the beautiful table! There she was! He "lifted" her to see. She "lifted" all right. He hoisted her on his thumbs in the air and strode away like Sesostri. He was happy. Once more he was on time. He lowered her off his thumbs to go into the waiting gap. Two cubs or devils stood with wrenches at the sides of this, the last turtle. They began already to turn their wrenches. He lowered her and she would not go in. She was too wide, to the extent of the space rules. He whirled, put her in the broad palm of his good right hand, and sent her up so hard against the tall board partition that one of the long space rules remained in, fixed like an arrow-head, while the shower of type came down on the pates of the trembling assistant foreman and devils.

Friends of humanity hurried that subtle printer out of the composing room before Jim King got the forms down. That piece of space rule stuck up there, and Dana came and looked at it; he passed away, and McCullagh came and looked at it; he left, and Scammon came and looked at it; and they all laughed. It was sticking up there on the night of the great fire, and fell only when Chicago fell.—*John McGovern in Chicago Times-Herald.*



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AFTER THE HUNT.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE LEGALITY OF BOYCOTTS.

An important decision was recently handed down by the supreme court of the State of Michigan touching the legality of the boycott as applied by labor organizations. The case had been carried up from the lower court by Jacob Beck & Sons, millers, of Detroit, on an appeal from a decision which gave the Trades Council of Detroit the right to conduct a boycott against the milling firm, provided no acts of violence were resorted to. Beck & Sons had incurred the enmity of the unions by keeping in their employ a number of teamsters after they had severed their connection with the union. The boycott was conducted by means of circulars, which were handed to prospective customers as they approached the Beck establishment, and by visits of representatives of the unions to other customers of the firm to urge them to cease their patronage of the boycotted firm under penalty of a boycott against themselves if they refused. The method was essentially the same as is resorted to in most disputes of the kind and by which many employing printers throughout the country have been victimized on numerous occasions. The decision of the supreme court was to affirm the finding of the lower court with certain modifications. In these certain "modifications," however, the court has dealt a blow at this kind of boycotting from which it can scarcely recover unless the ruling is set aside by a still higher authority. In effect, it takes away from the labor organization the power to make any so-called boycott effective, and protects employers and workingmen not members of unions from the assaults of the unions, as the following excerpts from the opinion will show. After declaring that the appellants (Jacob Beck & Sons), in refusing to discharge their teamsters, were doing nothing illegal, immoral or unjust to the defendants (the Detroit Trades Council, *et al.*), the court states:

The law protects them in their right to employ whom they please; at prices they and their employes can agree upon, and to discharge them at the expiration of their term of service or for violation of their contracts. This right must be maintained, or personal liberty is a sham.

So also, the laborers have the right to fix a price upon their labor, and to refuse to work unless that price is obtained. Singly or in combinations they have this right. They may organize in order to improve their condition and secure better wages. They may use persuasion to induce men to join their organization, or to refuse to work except for an established wage. They may present their cause to the public in newspapers or circulars, in a peaceable way, with no attempt at coercion. If the effect in such case is ruin to the employer, it is an injury without remedy, for they have only exercised their legal rights.

The law does not permit either party to use force, violence, threats of force, or violence, intimidation or coercion. The right to trade and the personal liberty of the employer alone are not involved in this case; the right of the laborer to sell his labor when, to whom, and for what price he chooses, is involved.

A boycott of labor as well as capital is, therefore, involved in this controversy. The acts and conduct of these defendants are not those of freedom, but of tyranny. . . . The law is the same for both, and is alike open to both. If the employers had combined in secret organization, established a rate and agreed to boycott in the manner these defendants boycotted complainants, any employer and his laborers who would pay more than the price the combination had agreed to, and had carried the conspiracy out as was done here, would these defendants consider that just and lawful conduct? Neither courts of equity nor courts of law would turn such employer and employes away from the temple of justice without a remedy.

In considering the threats made by the union, the court says that the law abhors subterfuges, and that threats in language are not the only threats recognized by law. Covert and unspoken threats may be just as effective as spoken threats. Courts have held that the display of banners in front of one's premises warning workmen to keep away are part of a scheme unlawfully entered into.

So when the unions distributed, on the street and in stores, circulars advising the public to boycott Beck & Sons, the court declares they intended to convey to the latter's customers that

they would be treated in a like manner unless they ceased trading with the Becks.

The distance that this was done from the mill of the complainants does not detract from its character or harmfulness. It was just as effective and as wrong when one thousand feet from the mill as when done ten feet from it. The act itself, not the distance, determines its character.

It would be idle to argue that these circulars were not intended as a menace, intimidation and coercion. They were so used and were a standing menace to everyone who wished to work for or trade with the complainants. They constituted a part of an unlawful scheme, and their circulation should have been enjoined.

The court furthermore holds that to picket the Becks' premises in order to intercept their teamsters or persons going there to trade, is unlawful.

It is an act of intimidation and an unwarrantable interference with the right of free trade. The highways and public streets must be free to all for the purposes of trade, commerce and labor. The law protects the buyer, the seller, the merchant, the manufacturer and the laborer in his right to walk the streets unmolested. It is no respecter of persons. And it makes no difference in effect whether the picketing is done ten or a thousand feet away. It will not do to say that these pickets are thrown out for the purpose of peaceable argument and persuasion. They are intended to intimidate and coerce.

The Century Dictionary definition of the word "picket" as a "body of men belonging to a trades union sent to watch and annoy men working in a shop not belonging to the union, or against which a strike is in progress," is quoted and commented upon as follows:

The word originally had no such meaning. This definition is the result of what has been done under it, and the common application that has been made of it. This is the definition the defendants put upon it in the present case. Possibly the decree is specific enough to include picketing, but we deem it our duty to place it beyond controversy.

If these defendants had threatened complainants' teamsters that, unless they ceased to work for them and joined the union, they had the power and would use it to induce all merchants not to sell them any goods by which they might support themselves and families, and had carried out this threat by issuing boycotting circulars and notifying merchants personally and by committees that they must cease to sell goods to these men, there would have been no act or threat of violence, but would the boycott or conspiracy have been lawful?

May these powerful organizations thus trample with impunity upon the right of every citizen to buy and sell his goods or labor as he chooses? This is not a question of competition, but rather an attempt to stifle competition. It is a question of the right to exist.

If there be no redress from such wrongs, then the government is impotent indeed. But such a combination is a criminal conspiracy at the common law, and in some States, in order to remove all doubt, is made so by statute.

The court quotes from Bishop's "Criminal Law" to show the true principle to be as follows:

It is in the line of competition, and every way just, for a laborer to seek an enhancement of his wages, and for an employer to desire to depress them. The end is lawful, and especially in the laborer is it commendable. But when the means devised for this just end is the destruction of competition by men combining to shut others out from the benefits which they claim for themselves, or to violate their agreements, or to commit assault and battery and other breaches of the peace, or to wield the power of numbers for the impoverishment of those who refuse to join or cooperate with them, or to move suddenly and together in a manner to injure the public, or even one person, the conspiracy is a public harm, calling loudly for punishment.

We are not unmindful of the difficulty often presented to the courts to determine what constitutes an unlawful boycott, and to determine what acts come within the jurisdiction of the courts to enjoin and punish, and what belong to the legislative department to protect the public against. As already shown, injury or ruin to one business may result from lawful competition and combination of either labor or capital, and, in such cases, the public are indirectly injuriously affected. In both England and some of the United States these combinations, which are supposed to injuriously affect the public, have been the subject of legislation, and unlawful combinations have been defined and punishment thereof provided. The aim of the courts has not been to introduce into their decisions new principles, but to apply old and well-established ones for the equal protection of all persons.

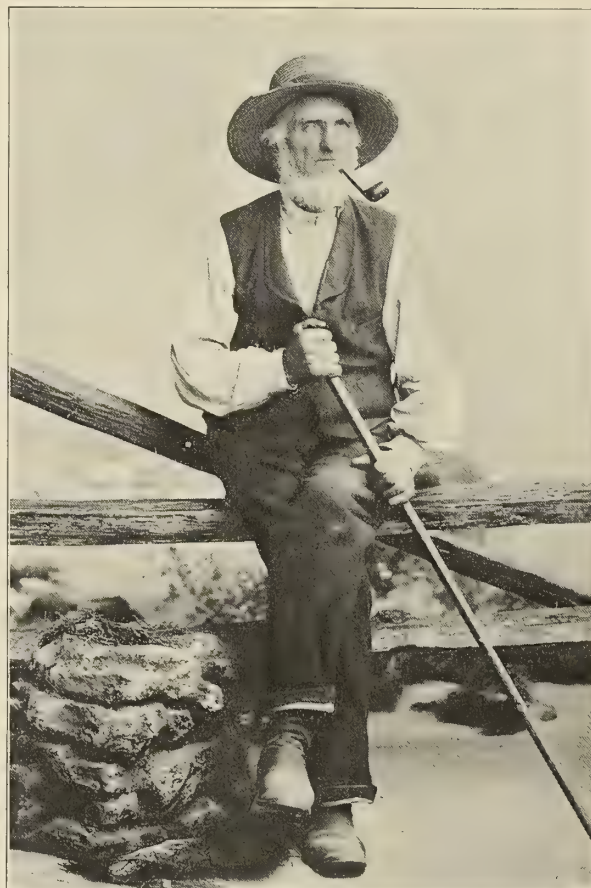
The finding is already said to have had a deterrent effect upon the organizations which it most directly concerned, and it is not unlikely to exert a widespread influence for the suppression of boycotts as its meaning becomes more generally known.

THE INAUGURATION OF THE SHORTER WORKDAY.

I must confess to some little disappointment over the failure of the Syracuse agreement to be generally accepted throughout the country. While some of the larger Eastern cities, where

the shorter workday had been in effect practically for several months past, developed little or no opposition, in the West and South the agreement was looked upon with much disfavor. In a number of cities, the failure of the employers to sign contracts built on the Syracuse plan was followed by strikes, the termination of which, at this writing, is extremely difficult of conjecture. It is to be believed, however, that the failure to adjust matters amicably will entail a great deal of loss upon all concerned and engender no end of ill-feeling, all of which is to be sincerely regretted by everyone interested in the trade.

In Chicago, I am informed, the attempt to get the employers to sign the agreement resulted in a mixed-up condition of



From collection of H. W. Fay.

Photo by Clark, Sycamore, Ill.

UNCLE JOHN.

affairs, in which every firm practically does as it pleases in the matter of hours, those granting the decrease being accorded a slight concession in the scale. A number of the employers have taken advantage of the union's proposition, but many have not and are still running along in the old way. The effect of this diversity cannot but have a deleterious effect upon the trade in Chicago, and already complaints are heard about the way in which the compromise is working. Efforts to bring about a uniformity of hours and wages may be made by the employers.

In Baltimore, as in many other Eastern cities, a strike was averted by the good sense of both employers and employees. The 9½-hour day was put into effect November 21, and an agreement signed to put into effect the 9-hour day on November 21, 1899. The unions made concessions in their scales, which partially made up to the employers the consequent loss in production by reason of the curtailment of hours.

The Employing Printers and Publishers' Association of Detroit report having gained a signal victory in the controversy at that point. Up till the eleventh hour both sides stood firm, the employers refusing to sign the agreement as presented and the unions threatening to strike unless the agreement was

signed. A joint meeting of the unions even went so far as to adopt a strike motion and to fix an hour when the printers, pressmen and bookbinders were to cease work in the event of the agreement not being signed. Better sense, however, prevailed. The committee acting for the unions, at the suggestion of the employers, submitted a revised agreement, under which things are to be left undisturbed until November of next year, when the inauguration of the nine-hour day is to be made contingent upon the unionizing of a competitive district which is to be determined by a joint committee made up of an equal number of employers and employes. Should the printers at work within this district not be organized within the time specified and subjected thereby to the same conditions as regards hours and wages as prevail in the union offices of Detroit, then the agreement is declared null and void and the employers are not bound to concede a shortening of the hours. In addition to the nonunion offices of the city itself, this competitive district will include many cities where unionism is now distinctly feeble, but from which, nevertheless, large quantities of printing emanate—such, for instance, as Battle Creek, with its five hundred or six hundred printers, and other places of somewhat less importance. It will be seen that the printers of Detroit have set a herculean task before themselves, but with the united efforts of both the employers' association and the unions, it is taking too big a risk to predict that they will not succeed. This coöperation between the two bodies is, I believe, unique in the history of the trade, and it will be watched with great interest by printers in other cities.

SOME QUERIES FOR THE GENTLEMAN FROM TOLEDO.

I think it has been demonstrated to the satisfaction of the readers of this department that Mr. Cherouny, of New York, is not to be driven from his purpose to educate the employing and employed printers into a better understanding of their relations one to another, by any species of sarcasm or chaff which the winds of criticism may drive in his direction. Therefore, no one will be surprised to see Mr. Cherouny come back at the audacious master printer from Toledo who sought to overthrow one of Mr. Cherouny's theories by poking a little fun thereat. Here is Mr. Cherouny's rejoinder:

When the silver delusion threatened our nation with economic disaster, I went "on the stump" to help common sense prevail against nonsense; and as often as I saw a multitude assembled to hear me demonstrate that 50 is not equal to 100, I felt a vision of a madhouse clouding my mind for a moment, and I asked myself: Are the people deranged that they should require rearrangement of their simplest mental functions?

A similar vision crept over me while reading the remarks of the Toledo "Anonymous" on my plain statements concerning the value of labor in printing offices. Can it be that there are master printers in our enlightened country who mistake labor to be an article measurable by a yard stick, or by a meter, like gas or electricity, so that its buyer, turning on the meter at 7 A.M., can tell at 4 P.M., with "cocksureness": Now I have 180 volts of labor force. Yes, there are some, and my Toledo friend believes so ardently in the mechanical commensurability of labor that he thinks it childish for me to say that as much labor force may run through the meter in nine hours as on different conditions in ten. So the Toledo "Anonymous" follows my friend from Rochester (see *INLAND PRINTER*, XXII, 55). He drives good principles to extremes, and by extravagant hyperbole tries to incite laughter slyly to evade argument.

Though I feel that you, good Toledo, do not care for a candid answer to your questions, I shall, nevertheless, treat them in good faith and forgive you the vanity of posing, like a fierce logician, by starting a captious controversy. You want to know, firstly, "Whether the same ten workmen employed eight hours a day would not produce more than they would under a nine-hour regime?" Now, please, pardon me for refusing to dispense glittering generalities, and give me the facts in the case before I proceed. Tell me (1) Which ten workmen do you mean? (2) What kind of work are they to do? (3) State the bodily strength of each. (4) Give a sketch of the mental faculties of each. (5) State where and how they have learned their trade and how long they practiced it. (6) What do they eat and drink and how do they live? (7) Do they or did their parents use alcohol? (8) Is there any hereditary disease in their blood? (9) Are they married or single? (10) What dispositions have their wives? (11) What is the temper of each of the ten men—sanguine, choleric or phlegmatic? (12) Do they believe in Christ, Moses, Darwin or Karl Marx?

Now, dear Toledo, begins a second and still more important chapter: (13) What kind of a man is the boss—sour or sweet, polite or boorish, evenly balanced or cranky? (14) Is the workroom dark or light, dirty or clean; do

the windows admit—cubic feet of air for each of the ten? (15) Is the office an enlarged hellbox, or does the spirit of order prevail among types and cases?

Should you not understand the relation of any of these fifteen points to the efficiency of the labor of your ten men, please state your objections and I shall gladly explain. I am not joking; everything concerning the workman's life affects labor. Labor force is man himself, with body, brain and heart in systematic action. Labor force is the human soul shaping matter and putting the imprint of the Eternal on Mother Earth. Can you grasp—can you measure the spark of life that comes from God to transfigure His creation?

Your second question, "Where will cease the advance in production consequent upon the reduction of the hours of labor?" can thus be concisely answered: The advance in production ceases when the hours cut off from the working day have also cut off "that tired feeling." Some laborers yawn at 8 A.M., others at 4 P.M. Send them home, for even if an increase in quantity can be dragged out of the yawning hour, it will be at the expense of the quality of the whole. My own experience as a workman is against the assumption that the extension of hours beyond eight increases the quantity of labor. As early as 1867 I struck for an eight-hour day, and my good old boss, Mr. G. Lauter, of New York, cheerfully granted my request, repenting his kindness only when a year later I left his employ to become his competitor.

Should you want a more definite answer to the question for the point at which the flood-tide of energy ebbs away till its fine channels—the nerves in the brain—are dried out, then ask the work-horse on the street. It is there where the animal lays flatly down, though the driver's whip lacerates its skin. The average workman is not so outspoken as the horse; his mind, often jaded by attempts beyond its power, still tries to exert its force again. Therefore, the horses need no unions, but men do to have the tide-gauge of labor fixed by experience.

Now for your last question, "Ought we not, in common honesty, to increase the wages of our employes when we decrease their hours of labor, since we at the same time increase their earning capacity for us?" Good friend, what trap do you lay for me? As the Pharisees asked Christ, "Is it lawful to give tribute unto Cæsar, or not?" so you put in your final question; and as He, perceiving their wickedness, curtly answered, "Render unto Cæsar the things which are Cæsar's," so do I answer: You hypocrites, render unto labor the things which are labor's.

THE COST OF A STRIKE.

Evidence of the enormous losses occasioned by ill-advised and unnecessary strikes continues to pile up. Here is something from a recent issue of Bradstreet's:

The great waste and damage to a country's industries involved in a great strike is well shown by some lately published statistics of the losses caused by the strike of the Welsh coal miners, which ended recently. This cost is placed at \$30,000,000, or \$1,500,000 weekly during the period the strike lasted.



Photo by F. E. Foster, Iowa Falls, Iowa.

THE GOOD SAMARITAN.

Besides this, it is estimated that the loss in coal freights alone was fully \$7,000,000, while the losses of the railroads are placed at \$2,000,000. That the wages of sailors, the amounts paid for dock dues and other fairly measurable items were heavily reduced goes almost without saying. The indirect loss, some of which may never be regained, caused by the diversion of the coal trade to other countries is, of course, incalculable, but the decided boom given the American export trade in coal to British colonial ports is of too

close a date to be forgotten. It has even been stated—though, it is claimed, without adequate foundation—that the annual autumn maneuvers of the British channel fleet were postponed because of the strike.

NOTES.

STRIKES over the shorter workday question were reported from Columbus, Ohio; Galveston, Texas; Minneapolis, Minnesota; and many other points.

A NEATLY printed announcement card announces the removal of W. F. Roberts, "The Perfect Press," to 730 Fifteenth street, Washington, D. C.

THE Thomas Knapp Printing & Binding Company, Chicago, issued a circular notifying their customers that their prices would be revised January 1 to meet the change brought about in the working hours of their employees.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

Ex-Secretary of Agriculture J. Sterling Morton is publishing an interesting weekly in Nebraska City—a much more creditable occupation by the way, than dispensing garden seeds to importunate congressmen and political farmers, with which

Economic heresy, perhaps, to say it, but it is true nevertheless that things are not as in the days of open prairies and \$1.40 wheat. Now the earnings of many depend upon the expenditures of others. The patrons of gin mills may sink into gutter-snipe iniquity, and barkeepers may expend their blood money in striped bosoms and red neckties, but some little woman sewing her eyes out in a dingy attic on such things may be unwittingly thankful for that, while the members of the Brewery Workers' Brotherhood have got to live somehow. Whereas, he who saves his earnings, builds a home and becomes a conservative, a "safe" member of society, succeeds eventually in bringing other workers into the world to compete with those already here. Parenthetically, one might remark, it is curious our immigration restrictionists do not see this point and call for a "be it enacted" to impose continence, or to do as Italy once did with her newborn infants.

The Mortons and the Atkinsons would have been the real thing in the days of Ben Franklin, but that is a long time ago. Such ideas we know filled the mind of the redoubtable Benjamin when he passed through the wilds of New Jersey on his way to Philadelphia with a loaf of bread sticking out of each pocket and another in his mouth. But were he with us today and attempted to carry two forms upstairs to our one, as he did in London, we would denounce him as a rat, as taking bread out of other people's mouths. Were he now to explore the

heavens with his kite for stray currents he must know that resultant inventions would consign many of his fellows to perdition. In such a state of affairs, reconstruction is certainly needed, if not in old-fashioned ideas, then it must be in things material. So it happens, notwithstanding, our ex-secretary is a staunch upholder of things as they are, including the gold cure. While traveling through Nebraska, the writer met whole families moving away from the place and thanking Providence for it. Still Mr. Morton can see nothing wrong but lack of character and uncalled-for discontent. The country passes through the throes of a panic, business topples, thousands hunger and worse; still no change. Nothing but gold, gold and fidelity to debts. Men meet to discuss the situation and seek remedies, and the *Conservative* calls them fools and asses, pillories them in name before the eyes of its readers, blinded frog-like by the glitter of the yellow metal, who continually exhort a diminishing confidence to hypothecate a putrescent prosperity, which makes one almost seriously recall that even the solitudes of Asia were once covered with

flourishing cities. Yet, while partaking nothing of the *Liberator* stamp, the *Conservative* is an interesting paper, even though one does not entirely agree with it. We admit the necessity of a single monetary standard; that is, one value measure, just as there can only be one weight measure, such as an ounce, or one space measure, such as a yardstick. But we cannot see why such value measure, though expressed in gold, should be made of it, any more than all ounce weights should be made of brass or all yardsticks should be made of oak. Should this latter be the decree of the state, we are inclined to believe that oak would take on a new value, that it might be cornered, and some would enter the business of loaning yardsticks at a profit (interest). We can further suppose a Yardstick Loaning and Savings Institution, duly chartered (National Banking Act), in which widows and orphans could be induced to invest their funds, and thus give legalized robbery sufficient excuse to pose in the front pew of orthodoxy. This analogy leads us to the



From collection of H. W. Fay, De Kalb, Ill.

BREAKFASTING.

Photo by Harry Ormsby.

practice, be it said, Mr. Morton was not in entire sympathy. An air of pioneer and prairie life incidental to Nebraskan growth and affairs is stamped upon the pages of the *Conservative*, which serves to relieve the dryness of currency problems, the care of forests, criticisms of militant territorial expansion or the passing of the red man. Mr. Morton is expressly hard upon certain turbulent elements that have grown up around him in seeming mockery of his conservatism, and in loud and pestiferous voices are demanding relief from burdens that to them are both apparent and real. He evidently belongs to that galaxy of which Edward Atkinson, of Massachusetts, is the luminous star, and, like him, is imbued with the old ideas of thrift, hard work and character to pull one through life's struggle. All of which is good in its way, but still open to revision in this later day of corners, wires and wheels. For, as a matter of fact, it has now come to pass that he who saves his earnings is an injury to the community while he who spends is a benefit.

opinion that gold has an artificial value which benefits its manipulators to such extent when purchasing the labor of others, and that it is by placing gold against products that its value should be discerned, not by placing coin against bullion.

In other words, it would seem that while gold is all right as a measure of values, it is all wrong as money, which need not be based on gold, though expressed in it and possessing its proportionate value. It could be of paper, based on real estate, worth so much gold, and yet gold never enter into the actual transaction; it could be of certificates representing stored-up grain, as it sometimes is, and again measured by gold; it could be of tobacco certificates, as it was in early Virginia, then measured in shillings, by whatever a shilling was. But let one offer a mortgage to a bank today for such notes, and he will meet a refusal, for it can only give such notes as are authorized. As these notes are limited and scarce, interest must be paid for their use; hence is business first curtailed, then plundered. Nor can any person issue such money without the payment of a 10 per cent tax, which is an effectual bar to competition in banking, while it may run wild in printing. Another instance that shows it is the lack of competition, not because of it, as many nowadays believe, that industry is in an abnormal condition.

So the naval line is jealous of Hobson, and the Maria Teresa could have been saved but for it. What a beautiful example of the state's ability to manage "all the means of production and distribution." Army surgeons are incompetent and must be replaced by practitioners who have developed under competitive civil life—but competition must not be in the new order. It required private resources to relieve the distress of Alger's camps; regulation failed to work—Dewey cut a cable to avoid it. A Merrimac was bought for \$100,000 more than its cost price, and then sunk as worthless. Now Miles, Shafter, Corbin, Long, Roosevelt, and all the rest, are haggling over jealousies and mistakes. In the midst of it we are told that the Filipinos do not know how to govern themselves, and need our expansion, while here is a Chicago organ advocating municipalism and nationalism in one column, and innocently remarking in another: "While General Wheeler was on the witness stand [war investigation] the promise was made good, the bribe paid—his son was jumped from a second lieutenantcy to the rank of major, over the heads of 1,716 other officers." Possibly there may come a time when the altruism of Cyrano de Bergerac will fill mankind, and such weaknesses be buried in a desire for the success of others, but common sense is not likely to be sidetracked by such visions.

NOTES.

SEVERAL daily papers now float the union label.

THE printers' label is registered in twenty-eight States.

THE New York *Times* is progressing since reducing to 1 cent.

NO. 6 HAS secured substantial gains on Brooklyn newspapers.

CANADA'S recent Trade and Labor Congress adopted the single tax.

THE eight-hour law is frequently violated at the seat of government.

THE Klondike has now a printers' union, chartered by the International.

FRANK PICKETT, labor reporter, Boston *Herald*, is president of the Central Labor Union.

W. A. HUTCHINSON, ex-secretary of the International, is postmaster at Oak Park, Illinois.

PORTO RICO printers have already gone on strike. Score another for American civilization.

THE strike of the women packers of the Continental Match Factory, Passaic, New Jersey, controlled by the Gould interest, terminated through hunger, and the women returned to work

at the reduced scale, under which they claim they cannot make more than 45 or 50 cents a day.

ARTHUR CAPPER, of the *Mail and Breeze*, is a candidate for the State printership of Kansas.

SECRETARY BRAMWOOD has issued a neat brochure giving a history of the Home, with illustrations.

THERE are two union printers on the Industrial Commission, John M. Farquhar and John L. Kennedy.

THE National Association of Newsdealers would ally with the International Typographical Union.

A MEMBER of Washington Union has perfected a logotype case that saves thirty per cent of labor.

BOSTON Union will produce a handsome souvenir of 150 pages on its fiftieth anniversary, December 14.

THE printing trade in Texas has been free from industrial disputes during the past year. It is well organized.

THE International Typographical Union committee on copy-right reports that the present law is a failure so far as printers are concerned.

KEELY is dead and his perpetual motion is said to be buried with him. Nirdlinger now appears on the scene of atomic disturbance with his airship.

THE Havana *Reporter* announced on October 19 that it was the first American paper published at Cuba's capital. The Havana *Advertiser* has also appeared.

FOREKNOWLEDGE of disinheritance did not deter Bolton Hall, son of Dr. John Hall, pastor of New York's swelldom, from casting his lot with labor and reform.

OWING to liability laws, employers are now insuring employees. The cost, of course, will be added to the product, and the workers will pay for it. Another instance of freak legislation.

THE labor department of the daily newspaper is a potent sign of the times. Such are those of John F. O'Sullivan, of the Boston *Globe*, John Bogert, of the New York *Journal*, and Paul J. Maas, of the Chicago *Times-Herald*.

IT now turns out that the Industrial Commission is not approved by those dignitaries who pose for Labor. But what of their repeated indorsements of the Phillips bill in conventions and elsewhere? Chaff or politics—which is it?

THE New York Booksellers' League is devising means to counteract the competition of the department stores. A combination of publishers is suggested, which should place all booksellers under contract to maintain a fixed price upon all copyrighted books, and especially upon standard works.

A PARIS dispatch says: "The recent strike of typographers in Antwerp suggested to the *Petit Bleu* the possibility of publishing a newspaper without a single printed letter, and therefore without the aid of printers. At the end of the week it published a supplement, the pages of which were simply photographs of typewritten copy.

"LIBERTY the Cubans now have; what we must send them next, and in full measure, is food for the starving, clothing for the naked, medicine for the sick," says the New York *Sun*, while underneath its windows every night, wet or dry, can be found a bunch of Americans stretched out, trying to get heat from the pressrooms on Newspaper Row.

THE lack of progress in English workshops is said to be largely due to the greater advantages accorded patentees in America and the colonies, inventions being thus attracted abroad. A recent English commission also cites strikes, which make order deliveries uncertain, and the technical schools of Germany. Just why certain English laborites should deplore the lot of the inventor, as is the case, is not quite clear. Labor has no reason to further patents.

ANDREW CARNEGIE, after some newspaper notoriety, has been apparently lassoed as a juror in New York City. This is

the same special jury list that Millionaire Clafflin tried to evade until it was explained to him. To it shall be referred all cases desired by the district attorney, such as an injunction, or like the recent case of the Oshkosh woodworkers. Jurors must also agree to convict under a law which they may think unjust. Somewhat different from the jury secured by the barons from King John.

"WHERESOEVER the Roman conquers, he inhabits," said Seneca, but the New York Central Labor Union—and labor generally, it seems—will not agree with the renowned philosopher's observation when applied to America and the Philippines. At a recent meeting the subject was brought up by a delegate from the engineers, who moved a protest against disposing of the islands to a syndicate, and this brought out an amendment, opposing annexation of any Spanish islands, from a delegate of the cigarmakers. This was followed by a motion from a delegate of the musicians to add the words "unless the islands be given a form of self-government." It was finally decided to refer the whole subject to the unions for an expression of opinion.

THE treasurer of the New York Central Labor Union having been arrested for doing picket duty, Chief of Police Devery replies to that organization's protest: "I will see that the members of the Central Labor Union and other kindred organizations are protected in their rights the same as any other class of citizens. As long as they keep within the law and do not resort to violence, bulldozing or intimidation I shall see that the police will not annoy, harass or arrest them. On the contrary, the police in such a case will aid them in any way that they can consistently do so." This contains the essence of both English and American law on the subject of picketing or patrolling, although judging by the many acts of violence on the part of the police in such cases it seems not to be generally known. The mere persuasion of workmen not to take employment, and not attended with disorder or physical or moral intimidation, is now held legal.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. \$2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. \$2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Bound in cloth; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. \$1.

THE PROPER THICKNESS OF ZINC.—R. McC., Baltimore, Maryland, asks: "What is the standard gauge for zinc used in photo-engraving?" *Answer.*—There is no standard. Zinc in sheets the thickness of No. 14, as indicated by Stubs' wire

gauge, is the kind most generally used in line engraving. No. 16 zinc can be used, and is used in many places, for half-tone engraving, while some operators who burn in enamel on zinc insist on having it No. 12, Stubs' gauge.

ENAMEL FOR ZINC.—C. U., St. Louis, sends a proof from a half-tone plate etched on zinc with enamel, and wants to know if anyone has done such a thing before. *Answer.*—Enamel is used on zinc as readily as on copper when the zinc is pure. Hard zinc requires such a strong acid bath to etch it that the heat generated loosens the enamel protection, though some etchers, by using great care, etch half-tones on hard zinc with enamel.

THE BEST HALF-TONE SCREEN TO BUY.—"Tyro," Toronto, Canada, wants to know "the most suitable half-tone screen to buy when only one is to be purchased." *Answer.*—What "Tyro" refers to is what number of lines to the inch would be most serviceable to him in a screen for commercial purposes. This will depend on the kind of business you are seeking. The coarsest screens in use are 60 lines to the inch; these are used on New York newspapers. The finest screens used on magazines are 200 lines per inch. Now, if you will get a screen between the coarsest and finest in use, you should hit a medium screen—midway between 60 and 200 we find 130, and that is about what you want. The screen which manufacturers have in stock is 130 lines to the inch, and this will suit most uses to which half-tone engravings are put.

ETCHING BRASS PLATES.—L. Baer, Chicago, asks: "Could you inform me how to prepare brass plates to be photographed and etched. I have tried a good deal, but without success." *Answer.*—You can sensitize brass plates with enamel as used on copper or with bichromatized albumen, as on zinc, to make the photographic print—and the brass can be treated afterward as if it were zinc or copper. Most trouble is found in etching the metal, so that no precise formula can be given for the mordant or etching solution. There are so many varieties of brass, a mordant that will suit one kind will be a failure for others. Brass is an alloy of copper and zinc, but it often contains lead, iron and tin. The mordant that will etch the zinc in it will hardly affect the copper, and no mordant will etch the lead. Each etcher has his own secret mordant, which etches the particular brass he handles, and these mordants are chloride of iron, nitric acid, chromic acid and mixtures of them. A broad rule in the matter is this: The redder the brass the more copper it contains, and the yellower or whiter the more zinc in it. Chloride of iron is a good mordant for copper, and nitric acid the best mordant for zinc, so the etcher can judge by the color of the brass the best mordant to use.

MAKING EMBOSSED DIES.—A. W. M., Chicago, writes: "I have purchased Jenkins' book on 'Photo-Engraving' for the purpose of getting information regarding zinc etching. What I wanted to do in that line was to etch embossed dies, using a bronzed proof of the job for my negative. I have followed directions carefully in regard to sensitizing solution by bichromate of ammonium and egg albumen, etc., and have varied the solution in different ways, but I cannot seem to have even the very coarsest lines rub out clean and sharp after rolling up with transfer ink. Have also tried different lengths of time in exposing, but with varying results. Have tried two different makes of transfer ink. Is there any other process of securing the plate in relief that is simple? Can do the etching quite satisfactorily." *Answer.*—Your trouble is undoubtedly due to the paper on which you make your bronzed proof not being transparent enough. If you will take the thinnest onion-skin paper to pull your bronzed proofs on and proceed as Jenkins advises, you will find an improvement. To make the paper more transparent, lay it on a hot plate and rub the back with a lump of paraffin. Try printing from three to five minutes in the sun, or ten to fifteen minutes by electric light. The counter you will get from a positive will be an intaglio. To make a die, pull a proof from this intaglio on onion-skin

paper, bronze it as before, and use this print as a negative, when you will get a relief plate or a die.

FORMULAS FOR THREE-COLOR WORK.—W. M., Milwaukee, wants advice as to the best book to buy from which to learn three-color work. *Answer.*—"Zander's Tri-Chromatic Printing," together with Jenkins' and Austin's books, will give you some idea of the theory of three-color work, but a whole library on the subject will never teach you how to make practical three-color plates. This is written in answer to many inquiries on this subject. Process men see the marvellously beautiful exhibits of three-color engraving and printing, and they think at once that is the kind of work they must do. They might as well pick up a beautiful watch and say, "I must make one like it." To give you a slight understanding of the difficulties involved in prosecuting this work, let us consider the bird shown as an exhibit of three-color work in Jenkins' book. Remember that the engravers of these three-color plates had a force of competent men, each one trained by the expenditure of much money in experimental work before he learned to perform his special part of the work. Further, the presses to print it were the best made, and the pressmen the most skilled that could be employed. Now, in order to produce the first three-color print, three negatives were made of the bird; then three positives; three half-tone negatives from the positives and three positive prints on copper followed, after which three etchings and then three printings in three colored inks. You should also understand that in the eighteen operations required to make a single three-color print each one must be performed exactly right; the exposure each time must be precisely the correct one, and the developments must be judged perfectly; and finally, just the proper proportions of the three inks must be laid on the paper or the result is not right. These are but a few of the obstacles to be surmounted in three-color work, and they are overcome only by the expenditure of much capital and a combination of skilled workmen.

HALF-TONE HUMBUGS.—Several inquiries have been received for an opinion regarding the "Fantastical" Half-Tone Supply Company of Baltimore, Maryland. This concern offers for \$25 a complete half-tone outfit, including material and instructions so that a boy of fifteen can make half-tones, at a cost much less than others can buy the copper on which to engrave them. Here is just one of the propositions of this concern: In the elaborate circulars with which they have flooded the newspapers, they show some single-column half-tone proofs. The cost of materials for engraving these single-column half-tones, they claim, is but 3 cents; they offer them to those receiving their circulars at 50 cents, "one-fifth the regular price" charged for such work. In brief, this concern offers to sell for 50 cents half-tones which cost them, for material, only 3 cents and for which other photo-engravers charge \$2.50. Just think of the possibilities of money-making here. All this Baltimore company need do is establish one of their \$25 outfits in each of the principal cities and they could soon control the half-tone engraving of the country, up to 4 by 5 inches in size. Greater wealth than that of the Klondike would be theirs in time. But with a philanthropy as commendable as it is rare this company offers anyone an opportunity to make a fortune. From one of their letters at hand they agree to send their complete outfit, materials and instructions, on receipt of \$5, and for \$2 they will supply enough materials to keep your photo-engraving establishment running two weeks. According to their circulars a boy of fifteen can make six $3\frac{1}{2}$ by $4\frac{1}{2}$ half-tones in three hours, or eighteen per day. In two weeks he would make 252 half-tones containing $15\frac{3}{4}$ square inches each, which, according to their circular, he can get 18 cents per square inch for, or \$714.42 in two weeks, on an investment of \$7. This scheme leaves no field for the "gold brick" or "green goods" people. It also injures the business of the concerns who advertise a complete printing outfit, "Every man his own printer," for \$1.50, or the easy-running dynamo for \$1. It should be

hardly necessary to warn people against these concerns, but they are likely to do business while that saying of the experienced P. T. Barnum holds true: that "There is a fool born every minute."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

CHINESE NAMES.—H. H. M., New York, asks: "Can you throw any light on the compounding and capitalization of Chinese names? Shall we print Hong Kong, Hong-Kong, Hongkong, or Hongkong? Wei-Hai-Wei or Wei-hai-wei? Li Hung Chang, Li Hung-Chang, Li Hung-chang, or any other of a



IN A COUNTRY PRINT SHOP—"A TOUGH PIECE OF COPY."

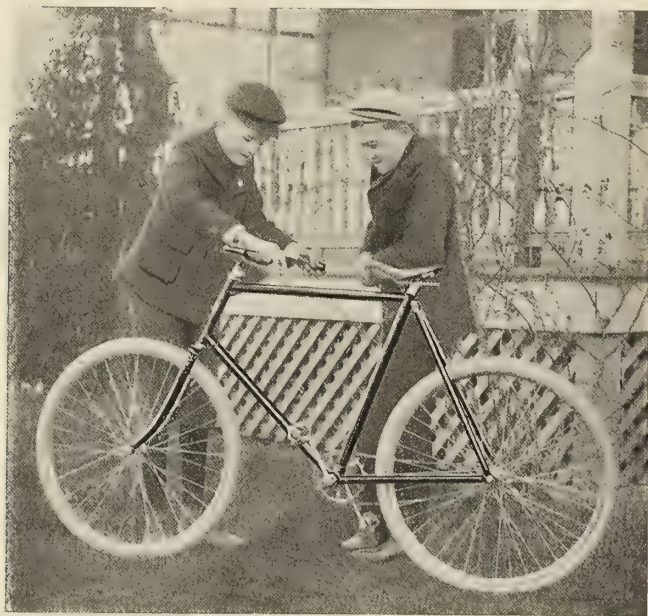
dozen ways?" *Answer.*—An answer was sent by mail, but it was so lame as to reach conclusion that it is not worth printing. Does any one know anything like an approach to consistency? Every form possible seems easy to find in books.

NOT POSSESSIVE.—A Printer, Waycross, Georgia, writes: "There is a block here owned by Mr. Owens, and known by his name. Should it be called 'Owens block' or 'Owens' block'? I think it should be without the apostrophe in calling it the Owens block, but it needs one when the article is omitted." *Answer.*—The apostrophe is superfluous when the article is used, the proper name being then an adjective, as "Waycross" is in a "Waycross printer." Otherwise the proper form is "Owens's block," though many who know far more than I do omit the extra s. As many, however, use it, and they have all the reason on their side. Without the s no difference is represented in sound between ownership by Owen and that by Owens.

"INDORSE."—W. F. D., Valley City, North Dakota, writes: "When citizens and business men sign a paper commending the candidacy of a certain man do they 'indorse' him? If I agree with them do I 'indorse' him? Is the word 'indorse' properly used in this sense? The synonyms would lead one to infer that it is not. Literally, the word means to write upon the back of a check, draft, or bill of exchange. Figuratively, it is much used in newspapers in this part of the country in the sense first above given. Is it good English?" *Answer.*—The dictionaries do not define the word for the use here challenged, but it is very common, and no worse than the figurative sense which is given in the dictionaries, as, in the Standard, "To give sanction to; confirm; approve." It is but a slight and natural step from sanctioning a man's candidacy or nomination to sanctioning the man himself. As no other single word seems available, it is likely that people will continue to use "indorse." A candidate might be said to be "recommended," but that

would not express exactly the sense intended by those who use the other word.

CUISINE FRENCH AND FANCY MENUS.—J. S., Old Orchard, Maine, writes: "During the summer season I have daily dinner bills for several hotels to print, and some of them make more or less pretense of putting up a 'French bill,' although if the French cuisine is no better than the French language used in the copy by the so-called French chefs, the guests have my sympathy. Can you inform me of any work or treatise that will familiarize me with the terms and nomenclature of French cuisine other than an exhaustive study of the language? Is



THE NEW WHEEL.

there any paper published in the interest of chefs and hotel cooks that would help me, and especially in the matter of using the accented letters in the French? Also, can you give me the address of some first-class house dealing in or manufacturing fancy menus? I find that our New England paper-dealers have a small line which is very appropriate, inasmuch as they are very 'crummy,' but they 'won't go' when Western houses send samples to the hotels direct that are far superior in every respect. These questions are ones that I doubt not have occurred to many other printers." *Answer*.—For the present we will leave these questions with our readers, and trust that some one will answer them soon.

MISUSE OF A WORD AND OF A HYPHEN.—T. F. S., New York, writes: "(1) In Johnston's 'American Politics' I find the following sentence referring to incidents of the year 1760: 'The attempt at once awakened the principle of popular sovereignty, and the continuing contest increased the extent of its acceptance until it became strong enough to overcome the forces which had hitherto held it in check.' Is this not a misuse of the word 'hitherto'? Should it not read 'theretofore' or 'up to that time'? To me this appears to be in line with the incorrect use of 'future' for 'subsequent.' 'Hitherto,' like its synonym 'heretofore,' refers to past time extending to the present—never (except in the historical present) to time preceding and ending with a point in the past. (2) Under the word 'flying,' in the Standard Dictionary, the term 'flying-fish' is given. This seems right enough. But the two-word form is used for all the other similar terms; as, 'flying frog,' 'flying squirrel,' etc. What reason exists for compounding 'flying-fish' that does not apply with equal force to the other terms?" *Answer*.—To the first question we need express nothing more than agreement with the opinion expressed. The second may be answered by saying that the dictionary editor who defined

"flying-fish" wished the hyphen used because the term is specific—that is, names one particular kind of fish. In the other cases the words mean only what the two words say. There is also a definition of "flying-fish" for which it should not have a hyphen, its sense being of the same general nature as that of the other phrases.

A QUESTION OF TENSES.—We have received a letter from a proofreader who, in a way that precludes statement of the question just as it is asked, finds himself bothered by disagreement between himself and an editor in choice of present or past tense in indirect quotation. It is a matter in which the editor is right and the reader wrong, yet the latter assumes that there can be no doubt of his correctness. He complains of being compelled to use the past tense where nothing but the present will answer—"that is," he writes, "in quoting in general terms the words of a speaker. That is, an unchanging and unchangeable condition of affairs should be in the present tense, and nothing is gained by using a past tense." A clipping inclosed shows the changes proposed by the reader and rejected by the editor, and each suggested change of a verb in the past tense to the present tense is followed by another past tense unchallenged. For instance, where the reading states that some one said that a certain industry "was" in poor condition, the reader would have changed the verb to "is," and instead of "there 'were' opportunities" he would have had "there 'are' opportunities," although he would have left in two other sentences "could be" and "would have." If the present tense should be used in one instance it should in the other; but the past, as a matter of fact, is right in both. One would never say, "He told me he has something"; but always, "He told me he had something." This always indicates present possession, yet the past tense is used in expressing it; for possession at a former time the saying is "he had had." Our question is about sentences of exactly this nature. Thus it is seen that "an unchanging and unchangeable condition of affairs" should not always have its verb in the present tense, because the proper verbal form is that which agrees with the general form of the assertion, which is sometimes of something that is past.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates; cloth bound. \$1.50.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations; cloth bound. \$1.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper; cloth bound. \$2.25.

WHAT harvest there is for the book binder is reaped at this time of year, and members of the craft are now found turning up their noses at jobs for which they struggled rapaciously in the spring.

THEO. D. FOSTER, of Cambridge, Massachusetts, has patented (No. 614,426) a reversible book cover, having leaves which are flexible near the back, so that either cover may be bent around the back of the book flat up against the other cover.

WHERE the cover designer's sketch requires leaf stamping on top of ink, there is trouble in store for the bookbinder. Only the best binders' ink should be used, and as many days

as possible allowed for drying before the leaf work is begun. Some of the cheaper inks seem never to reach a state of perfect dryness.

THE PRICE OF BUFFINGS.—The price of buffings has recently been so variable that binders avoid as much as possible giving estimates requiring this leather. Skivers in different grains and finish are substituted, plenty of brass-boarded and water-grained being offered at \$7 per dozen.

KERATOL can be sized for stamping with brown shellac dissolved in alcohol, but this must be allowed plenty of time to dry, sometimes two or three days. It is a peculiarity of keratol that either metal or aluminum work much better than gold for stamping. The main objection to this material is the difficulty of stamping it nicely.

LARGEST BOOK IN THE WORLD.—What is said to be the largest book in the world was bound by order of George IV. in 1823. It measures 5 feet 10 inches in height, by 3 feet 2 inches in width. The edges are gilded, and the sides, that required eight skins of morocco to cover, are closed by two great bronze clasps. The smallest is Schloss' English Almanac of 1839. This book of a hundred pages measures $\frac{3}{4}$ by $\frac{1}{2}$ inch. These two volumes are to be found in a neglected corner of the British Museum.

ARRANGEMENT OF INDEXES ON BOOKS.—I. K. A., Boston, Massachusetts, writes: "Is there any book published giving the proper arrangement of indexes, the number of divisions to each letter and space to each division for the various sizes of indexes? If not published in book form can you advise me where I can get the information." *Answer.*—The proper number of sheets to be left between each letter, on a book of thirty leaves, up to a book of 480 leaves, can be obtained from a small pamphlet published by H. Griffin & Sons, 75 Duane street, New York City. The mailing of a stamp to them will secure it.

A COVER of the Bowen-Merrill Company, of art linen, has no less than ten inkings. The title of the book is "Johnie," and on the cover near the top, Johnie, bare-legged, is stretched on the grass whittling a stick, while his dog, in glossy black, with lolling tongue, watches beside him. This is an extreme example of the present tendency toward manifold inkings that has been previously noted in these columns. The white cloud and blue sky effects are carefully treated, and, with the background coloring, produce a result that is extremely artistic, reflecting credit on the bindery capable of executing the work as well as on the artist who designed the cover.

LIQUID PADDING GUM.—F. W. Williamson, Barrie, Ontario: "Kindly explain proper treatment of liquid padding gum. We have a gum which is very thick and sticky, and no amount of heat or cold will harden it when applied to the pad. I have tried reducing its consistency by boiling within a tin vessel placed in hot water, but this had not the desired effect. Neither did placing it within the range of the dry hot air of a furnace. Although it became hardened for a time under the latter treatment, in milder atmosphere it became quite soft again." *Answer.*—Your padding compound is undoubtedly no good. Use one of 7 parts binders' glue, $2\frac{1}{2}$ parts sugar and $\frac{1}{2}$ glycerin. If this does not harden in your climate, reduce the quantity of glycerin.

THAT mediæval bookbinders made a practice of hiding valuable manuscripts in their bindings is a recent discovery, made by Professor Gregory, of Leipsic, now lecturing at the Chicago University. Professor Gregory, while overhauling some old volumes of the great Berlin collection purchased by the University, discovered a parchment protruding from the binding of a book, worn at the corners. On examination the parchment proved to be a very old manuscript of Roman law, dating from the eleventh century. Further investigation

revealed many more valuable parchments hidden in the same manner between the outside covering and the board. And now a careful search of the entire collection is to be made with every promise of a rich reward.

DEATH OF MISS EVELYN HUNTER NORDHOOF.—Miss Evelyn Hunter Nordhoof, bookbinder, of San Francisco and New York, died suddenly in the early part of November. Miss Nordhoof, after a tutelage under the celebrated Sanders, of London, opened a studio in New York where she zealously pursued her studies, only recently attempting to bind for the public. She advocated art bookbinding as an avocation for women and gathered about her a school of enthusiastic young ladies who studied under her direction. Recent exhibitions have contained many examples of her bindings that have been praised for their originality of design and painstaking execution. Miss Nordhoof was a free lance, unincumbered by our traditions and working along paths that our craftsmen dared not tread.

EMBOSSING HAT TIPS.—H. A. G., Detroit, Michigan, writes: "As I read your monthly, THE INLAND PRINTER, I found, in the April issue, how to use gold, silver and aluminum leaf embossing. I followed your directions, but they do not answer my purpose. What would you advise me to use for a proper sizing in the embossing on hat tips like the sample which I send you, and how to use and handle it?" *Answer.*—You have probably stamped this sample before the sizing was dry. Use fish glue and water, applied with a very soft sponge. If this is done carefully only the froth will attach to the fabric. Have the size a little stronger than what you used on the sample. The material you are using is very poor for the purpose, as it is too loosely woven to hold the leaf firmly. Use some firmer material that will not pull out of shape when you clean it.

THE BOOKBINDERS' ASSOCIATION OF NEW YORK.—At its November meeting the Bookbinders' Association of New York granted the union's request for a nine-and-a-half-hour work-day, beginning November 1, with an understanding that it shall be reduced to nine hours in a year. Mr. C. F. Weimar, president of the bookbinders' union, appeared at the meeting and



"NO LOCK ON DAT CHICKEN-HOUSE DO'."

made an earnest appeal for the adoption of the shorter day. At this meeting the bookbinders also agreed to put into effect the recommendation of a committee appointed to settle the prices to be charged for the storage of sheets. This has been embodied in an address to the trade, and there is every promise that these charges will be made uniform throughout the country. An appeal is made to the bookbinders in every State to act in concert on this question, as the demand is a just one.

INQUIRIES ON EMBOSSING.—G. T. K., Los Angeles, California, inquires: "1. Is there any work published on hot

embossing and stamping? If so, where can I obtain it; if not, can you help me a little by answering the following queries: Can such work be done on a platen press (half medium)? Does hot embossing improve ordinary work, such as fruit labels; does it prevent the breaking of the paper in the deep spots, and does it make the emboss more lasting? I do a great many labels on a Universal cutting and creasing press (size 22½ by 30) running a sheet 21 by 28, with ten can labels, from ordinary electros, mounted on wood, and although I use hard force dies (composed of litharge and glycerin) and make them full depth, the emboss is not permanent. 2. I have greatly admired the beautiful show cards, advertising cigars, which are printed in colors and different bronzes. Some lines are sunk in very deep, while others are embossed. Can you enlighten me on this work?" *Answer.*—There is no practical way of heating a platen press for hot embossing. The Colt's Armory and Universal embossing presses have a steam block that can be set into the head of the press, but their makers object that heat injures the running of their machine. Ordinary label work is barely improved by heat, while there is danger of lifting the ink. Heat does prevent cracking somewhat, but the main requisite for embossing is good stock and a heavy pressure. Most all of the fine embossing is done without heat. Your trouble is that you are trying to emboss a sheet that is entirely too large for your press. A cutting and creasing press is not built for embossing, but if used for that purpose, fairly small sheets should be run; 11 by 14 would emboss beautifully on your press. If you are successful with a half sheet 14 by 21 you will be doing very well. Mount your electros on an iron block with fish glue, instead of on wood; this will insure you a clean, sharp impression. Your counter is all right, but one built up of strawboard would answer the purpose. The show cards you mention are probably flinted paper letters cut out on a waterproof panel card stock. The dies are made in such shape that they cut out the lettering, emboss, and stick it to the background board all in one impression with heat, different colors of paper and dutch metal leaf being used, each requiring a separate impression. Considerable experience and a knowledge of the necessary stock is needed to make a clean job.

TO REMEDY ABUSES IN THE BOOKBINDING TRADE.—The Association of Employing Bookbinders of New York have issued the following circular:

ASSOCIATION OF EMPLOYING BOOKBINDERS.

NEW YORK, November 1, 1898.

To our Patrons and the Book Publishing Trade in General:

GENTLEMEN,—The Association of Employing Bookbinders of New York and vicinity have had under review, during the past year, various so-called abuses which exist in the business, one of the most serious being the care, storing and keeping records of surplus sheet and other stock, which has from a small beginning grown to such a burden that self-preservation impels us to seek a remedy.

Some of the larger binderies are paying as high as \$2,500 annual rental, and some of them even more, for no other purpose than for room for carrying sheet stock for their customers, a large proportion of which might be termed "dead" stock. All binders of edition work are paying in the same proportion according to the amount of their business.

To publishers who in whole or in part do their own binding, it is needless to go into details, but to those who do no manufacturing, a few facts will not be out of place.

By actual measurement it is demonstrated that 1,000 sheets of an average 12mo of twenty signatures make a pile of sheets six feet high, and take, with the necessary passageways, twelve square feet of floor space. The average rent of binderies in New York approximates 50 cents per square foot per annum. One thousand 12mo books in sheets calls for an outlay of \$6 per year for rent which the binder pays for storage.

Under the most favorable conditions, the bindery requires extensive floor space, in a well-appointed building, and in a fairly central location; consequently values are high, and rentals in proportion.

By careful investigation the association has ascertained as a rule that at least one-quarter, and in many cases one-third, of bindery area is occupied by dead-sheet stock, or stock for which orders to bind come at long intervals only, if at all.

It has been illustrated by careful figuring that many binders are at the present time paying rent annually for space occupied by unbound sheet stock in excess of the earnings on the binding done for owners of such stock.

As the years roll on this burden of storing sheets, instead of diminishing, grows more burdensome, until it has come to a point where it is necessary to

adopt some rule that will be just and equitable to the parties in interest, and will at least compensate the binders in a measure for the actual cash outlay they are under for storage room.

Under such conditions (in view of the very small margin of profit at the present time on edition binding), it is no surprise that with a regular yearly output, we find ourselves no better off at the end than at the beginning of the year.

We believe that few, if any, of our patrons and friends have given this vital question serious thought. We, therefore, in the most kindly spirit and with the utmost respect, present herewith an extract from the records of the action taken at a regular meeting of the association held October 10, 1898, believing that each and all of the gentlemen engaged in the publishing of books and other printed matter will meet us in the same friendly spirit in which we approach them, and coincide with our view.

The Association of Employing Bookbinders of the City of New York is made up of the majority of the most representative and practical men in the business, and they have been consulted in person and by correspondence by many interested parties in the larger cities of the United States on this question.

On behalf of the association, we are, gentlemen, with highest regard and respect. Yours most cordially,

ROBERT RUTTER, Chairman,
EDWIN S. IVES, THOMAS RUSSELL,
J. F. TAPLEY, GEORGE WILLIAMS,
D. S. BRASSIL, R. W. SMITH, JR.,

Committee.

EXTRACT FROM MINUTES.

"Resolved, That on and after January 1, 1899, a monthly charge be made to owners of stock, at the rate of 50 cents per square foot (including aisle space) per year, on all sheet and other stock that has been delivered to us previous to January 1, 1898.

"Resolved, That no charge be made against new stock received on and after January 1, 1899, until the expiration of one year from date of receiving such sheet stock."

C. M. SMITH,

Secretary.

LIST OF MEMBERS.

- | | |
|---|-----------------------------------|
| 1 American Book Co., New York. | 16 Lewis, E. C., New York. |
| 2 Altamus, Henry, Philadelphia. | 17 McCain Stamping Co., New York. |
| 3 Austin & Magill, New York. | 18 McDonald, J., New York. |
| 4 Braunsworth, Munn & Barber, New York. | 19 McKibbin, G. H., New York. |
| 5 Brassil, D. S., New York. | 20 McKibbin, George, New York. |
| 6 De Vinne, Theo. L., & Co., N. Y. | 21 Neumann Bros., New York. |
| 7 Day & Lurch, New York. | 22 Rutter, R., & Son, New York. |
| 8 Eaton & Mains, New York. | 23 Russell, T., & Son, New York. |
| 9 Harper & Bros., New York. | 24 Sterling Bindery, New York. |
| 10 Herzog & Erbe, Brooklyn. | 25 Smith & Hessler, New York. |
| 11 Ives & Sons, Edwin, New York. | 26 Tapley, J. F., Co., New York. |
| 12 Knoepke, William, Co., New York. | 27 Trow P. & B. Co., New York. |
| 13 Koch, William, Newark, N. J. | 28 Valentine, J. C., New York. |
| 14 Little, J. J., & Co., New York. | 29 Walcutt Bros., New York. |
| 15 Launder, William, New York. | 30 Williams & Co., New York. |
| | 31 Wolff, H., New York. |



Photo by F. E. Foster, Iowa Falls, Iowa.

"'Oo Is It, MAMMA?"

APPRECIATION.

THE INLAND PRINTER is O. K. I shall continue to be a subscriber always.—D. E. McDonald, an old-time job printer, New Orleans, Louisiana.

WHEN THE FORM IS ON THE STONE.

When the quoins are in their places,
And the furniture is roun',
And the men about the chases
Are about to plane 'er down,
Some one squints along the edges
And swears in undertone,
But nothing really matters
When the form is on the stone.

I have OK'd all the galleys,
Read the pages through and through,
And then revised the form proof,
As all authors ought to do,
But I see on page one hundred,
That "o" is left out of "own";
But nothing really matters
When the form is on the stone.

You may talk of joys of revel,
Of wine, of women fair;
Not one of these or all of them
In any way compare
With the quiet satisfaction
That comes when all is done,
The presses waiting ready
And the forms upon the stone.

You hear the first cars going up,
The wagons coming round;
The hobos in the park awake
(Their breakfast must be found) —
You know there's rest till three o'clock,
And make a line for home;
Your troubles never trouble
When the form is on the stone.

D. T. P.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

THE Northville (Mich.) *Record* is now all home print.

F. L. CHRISMAN has purchased the Montclair (N. J.) *Herald*.

THE Pittsburg *Times* has installed one of Hoe's mammoth presses, capable of an output of over 1,000 per minute.

G. B. PRATT, who established over fifty papers in New England, died at Attleboro, Massachusetts, recently.

J. W. WRIGHT, Minneapolis, Minnesota.—A neat ad., but not particularly distinctive.

THE Deposit (N. Y.) *Journal* uses the series of "printers" cuts to advantage in headings for figuring pads.

THE Columbia (Mo.) *Herald* offers a year's subscription to the person sending the best letter containing suggestions for the improvement of the paper.

B. WALTER RADCLIFFE, Macon, Georgia.—The rules in your ad. were a trifle too black, and detracted somewhat from the display of "Bank of Hudson."

R. H. PARMELEE, Rochester, New York.—If you had transposed the four lines at the top with the names of the officers it would have been much better.

W. W. WHETSTONE, Cherry Vale, Kansas.—The *Republican's* ad. is the only one of merit. The two outside border rules could have been omitted to advantage.

THE Beardstown (Ill.) *News* had a novel ad. in its issue of November 5. A blank space was left in the printing, in which was pasted a coffee label, printed in red and yellow.

Farmer's Friend, Morganton, North Carolina.—Your ads. look well, and make-up and presswork are good. Head letter is too small for the size of body type. More local news is needed.

S. N. KEMP, *California Cultivator*, Los Angeles.—Your reasoning is very good, and so is your ad. There is really

nothing about the latter to condemn, yet it was not as attractive as some others.

GEORGE N. TRUAX, Wyalusing (Pa.) *Hustler*.—Too many faces of type were used in your ad. and "Bank of Hudson" was hardly prominent enough. The copy of the *Hustler* did not reach me.

LITCHFIELD (Minn.) *Review*.—Your readers receive a good return for their money and the ads. are well handled, particularly the larger ones. A little more ink and impression would be improvements.

HARRY F. DODGE, Dardanelle (Ark.) *Post-Dispatch*.—The border chosen for your ad. is very neat. There is a trifle too much border used in the body of the ad. and too much sameness at the bottom.

JOSEPH DE CASTRO, Springfield, Illinois.—Your ad. is well balanced and properly displayed. It would have been better if you had used a condensed gothic in the panel and thus avoided two of the divisions.

HAS any of my readers any forms of subscription-due bills, suitable for use in a country office where subscriptions are not paid in advance? A subscriber will be benefited if such are sent to my address.

THE Milwaukee *News* is to be congratulated on its successful management of the Daily News Newsboys' Association. The initial "Happy Hour" meeting of the fall season was a most enjoyable occasion.

NEWPORT NEWS (Va.) *Telegram*.—Head letter is too large and too condensed to give the paper a neat appearance. A more careful grading of headed articles would improve it. The ad. of Myers Brothers was well done.

C. N. GAUMER, who has been connected with the Zanesville (Ohio) *Signal* for twenty-five years, first as city editor and later as manager, has retired from the paper, it having passed into the hands of Henry E. and James R. Alexander.

GEORGE FRENCH, an able authority on matters relating to newspaper publishing, and for a time editor of *Newspaper-dom*, has become associated with the management of the South Framingham (Mass.) *Evening News*.

THE Paterson (N. J.) *News* has installed a new Scott press, capable of an output of 28,000 24-page papers per hour. The new machine has been named the G. A. Hobart, in compliment to the vice-president, who is a stockholder in the paper.

FRANK VAN DYCKE, Amsterdam (N. Y.) *Democrat*.—I would suggest that you send a sample of your Y. M. C. A. folders to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio, for comment in his department in THE INLAND PRINTER.

E. H. BEACH, editor of the *Book-Keeper*, Detroit, Michigan, read a paper at the convention of the National Editorial Association, with the misnomer, "What I do not know about newspaper accounting," which has been widely quoted. It appears in full in the *Book-Keeper*.

THE Flushing (N. Y.) *Journal's* "Art Supplement," issued in October, was a delight to the eye. The presswork on the many half-tones was exceptionally well done, and served to embellish an issue of which the publishers may justly be proud. The cover was unique and tasty.

BARRIE (Ont.) *Examiner*.—There is an uneven color and impression. Reset standing reading notices occasionally, run a lead between the items of correspondence and omit the dates. These would greatly improve the appearance of your paper. Ads. are fairly well constructed.

ELDORADO SPRINGS (Mo.) *Sun*.—Your paper is nicely printed and good taste is shown in the ad. display. You use too many exclamation points after display lines (there are fifteen in three ads.), but when they are used they should be preceded by a thin space. I must repeat the advice so often given—run paid items separately under an appropriate head. Although many papers follow your custom, yet it is a fact that

those which do the most business of this kind are the ones which adhere to the course here suggested.

THE publishers of the Beaumont (Texas) *Enterprise* are elated over the fact that the postal authorities delivered to them two letters addressed thus: "For the newspaper having the largest circulation in the city of Beaumont, Texas," and "To the best newspaper, Beaumont, Texas."

ALTON (Iowa) *Democrat*.—A very nicely made up paper throughout; presswork is also commendable. I should omit the brass dashes between local items and substitute two leads, as in correspondence. Your advertising columns demonstrate that ads. can be made attractive without borders.

J. W. BLACKFORD, Cheboygan, Michigan.—Your treatment of the ads. inclosed is excellent. The cuts used are appropriate, no doubt please the advertisers, and are of practical benefit to them. In the ad. of P. L. Lapres the signature should have been lighter to harmonize with the balance of the ad.

EDWARD W. STUTES, Grand Forks (N. D.) *Herald*.—The Great Eastern ad. is very good and was set in exceptionally quick time. The others are all attractive, but the rule borders and panels are used too frequently. These ads. should be alternated with others carrying 6 or 12 point borders.

BURLINGTON JUNCTION (Mo.) *Post*.—Your paper has some excellent ads. and is well made up. I do not approve of double-leading the entire first page—reserve this treatment for events of the utmost importance. Work up your correspondence feature and do not rely so much on exchanges.

BOONEVILLE (Miss.) *Banner*.—Volume I, Number 1, is a creditable issue. It has a fair supply of ads., which are tastefully set, and if the paper was worked dry its new type would give it a bright, clear-cut appearance that would be second to none. Larger heads could be used on the first page to advantage.

NORTHVILLE (Mich.) *Record*.—Your blotters are all well worded and harmonizing colors are chosen. The great variety of styles of composition is a big feature in their attractiveness. The little folder used by your subscription department is an excellent thing. Nearly all your presswork has one fault—too much impression.

ALPENA (Mich.) *Echo*.—The flag border was used to excellent advantage on November 1. Ad. display is commendable, the borders selected being very appropriate. I do not think the 12-point De Vinne locals add to the appearance of the paper; you should get a good price for these. Plate matter and local news are too much mixed.

CLARA FOLTZ has started a neat weekly in Denver, Colorado. Apparently its principal mission is the upholding of the equality of the sexes, which it performs admirably. A more able criticism of Dwight L. Moody's denunciation of women's clubs, which is headed "A Moody View of Women's Clubs," could not well be imagined.

THE Albion (Ind.) *Democrat* issued a special campaign edition in October, giving portraits and biographical sketches of the Democratic nominees for the fall election. It was a creditable number, containing excellent ads., enhanced by good presswork. A lead between items of correspondence would give them more individuality.

THE *Conservative*, Nebraska City, Nebraska; Frank Landis, foreman.—This is a new weekly, devoted to the discussion of political, economic and sociological questions. It needs little criticism. Put a lead more on either side of the dashes separating articles, and change the page numbers frequently, and it will be practically without blemish.

PINE ISLAND (Minn.) *Record*.—You have a large amount of advertising and some of it is very creditably set, while portions are overornamented. The three and four column ads. look well. There is not enough care taken with the make-up, particularly the plate matter. Columns should not be sunk

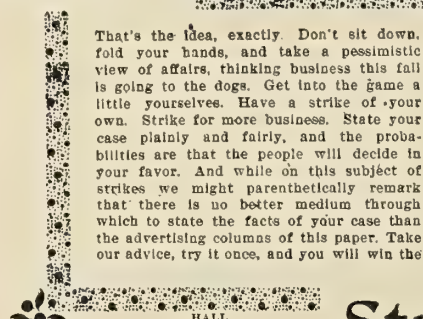
more than a nonpareil from the head rules, and should all be even at top and bottom. Presswork needs more even color and impression.

PARAGOULD (Ark.) *Soliphone-Events*.—You have certainly beat them all—"Lokalitems" is surely a new word. Two or three display heads and less double-leaded matter is advisable on the first page. Grade correspondence and editorial. The page ad. of Bertig Brothers looks well; in some of the others there is an attempt to display too much.

A. C. MCKINSEY, Oakland, Illinois.—The ad. of S. P. Curtis & Company is well handled. That of the H. P. Martin Company needs a few cap lines to afford proper contrasting display. If the display lines on either side of the flag had been in caps and a little larger, it would have improved it greatly. The first line should also have been in caps.

WALTON HALL, Brockton, Massachusetts.—A self-advertising ad. that brings business, particularly one that secures a half-page ad., is a good one, no matter what any critic might think or say about it. I reproduce your effort (No. 1), as the

Strike!



Strike!

WE TAKE THIS ADVICE.
READ OUR AD. ON PAGE 3.

JAMES EDGAR & CO.

No. 1.

results it obtained makes it of interest to all. You certainly turned the strike in your city to good account, and the *Enterprise*, and, no doubt, James Edgar & Co. also, reaped the benefit of your idea.

ART E. PELTON, Logan (Iowa) *Observer*.—Your ads. are attractive and show good taste and judgment. Your "Bank of Hudson" ad. was the weakest of the several inclosed. If you would use 6-point more frequently for the body of the single-column ads. it would make the display more distinctive, and often allow the use of more prominent lines.

WILLIAM F. KNECHT, Tower City, Pennsylvania.—Locking forms unevenly or too tight will frequently cause column rules to work up. If they fail to act properly after giving this attention, cut some strips of heavy manila paper the length of the rules and three-quarters of an inch wide, and insert one of these beside each rule after the form is made up.

F. J. STEVENS, foreman *Florists' Review*, Chicago.—The Thanksgiving number of your publication shows some excellent ad. composition, and there is nothing about them to indicate the rush you speak of. The forty-eight pages of the magazine look creditable from beginning to end. I should prefer an 8 or 10 point letter for the running title.

Western Garden and Poultry Journal, Des Moines, Iowa.—I am much pleased with the appearance of your magazine. The changing of the cover design each month adds greatly to its attractiveness, as would a change in the style of heading also, as was done for the October issue. The presswork and make-up are each very commendable, and not excelled by

other magazines of like character. When a few inches of advertising appears on a page, I should omit the short pieces of column rule, and substitute a parallel rule for the heavy single rule as a division between these ads. and the reading matter. The ads. are set in good taste throughout.

ANTHONY (Kan.) *Republican*, J. A. Markwell, foreman.—The only improvement in the make-up that I have to suggest is a more careful grading of local items. There is but one ad. in the paper with a fault—that of E. G. Merrell & Co. This is crowded too much at the bottom; the panel should have been shorter and most of the ornamentation in the lower part omitted.

FARMINGTON (Mich.) *Enterprise*.—Your tenth anniversary number was well constructed. Its sixteen pages were interesting throughout, and the ads. were neat. The heavy rule under the date line was too black—a parallel rule, like the one above it, would have been much better. On such occasions you should obviate using plate matter the duplicate of that in the ready print.

MIDLAND (Md.) *Press*.—If you would grade your correspondence and put a lead between the paragraphs the make-up would be all that could be desired. A more distinct rule should be used between editorials. There are many good ads., and the presswork is good. "Friends Near Our Home," as a head for correspondence, and "They Told It Thus," for local news, are unique.

GIBSON (Ill.) *Courier*.—Good presswork and neat ad. display combine to make your paper exceptionally neat. You have a fine advertising patronage. Grading local items in the reverse order from the usual custom is not an improvement. The *Courier* has rounded out twenty-five years of existence, and is in a healthy and prosperous condition. Its growth has been steady and continual.

FRANK DIMOND, of Winthrop, Minnesota, sends two Manila papers, received from a friend in the 13th Minnesota Regiment. The *American Soldier*, Volume I, Number 3, "would never be hung for its beauty," but contains a fund of interesting news concerning the soldier boys. *La Republica Filipina* was printed in Spanish, with the title creditably done in colors in honor of Aguinaldo's birthday.

Bermuda Advertiser, Hamilton, Bermuda.—The article headings are too large, and there is too much space between the items. You cover foreign affairs pretty thoroughly, but where is the news of Hamilton? The ad. display could be improved by using fewer faces of type in each ad., and by bringing out more prominently one or two of the principal lines. Presswork is very good.

CHRISTIAN ENDEAVOR *World*, Boston; B. Keeping, foreman.—You ask how your publication can be improved mechanically. I have looked over the pages carefully and notice but a solitary defect—too much impression. As the type is somewhat worn, it may be that satisfactory results cannot be obtained with less. The register is almost perfect, and the other parts of the work leave nothing to be desired.

E. H. BLISS, Buchanan, Michigan.—Your folder is nicely printed. There is too much introductory matter. Start right in at the heart of the subject: "Is it your ambition to do the very largest and best business in the town? To be known as a wide-awake, up-to-date business man? Did you ever note," etc. Make a feature of your flat rate, and leave out the job-printing reference—you should advertise this separately.

HARLEYSVILLE (Pa.) *News*.—John Atkinson, foreman of the *News*, in sending a copy of his paper for criticism, writes: "Have considerable trouble in working plates; can you suggest a remedy?" The plate matter in the paper you send works nicely, and as you do not specify your trouble I do not know what to advise. Plate matter cannot be made to perfectly counterfeit type, and if yours always works as well as it does here, you have no cause to complain. Ad. display is

neat and attractive. In the make-up, local news should be placed first on the third page, putting the correspondence in the fourth and fifth columns, grading the items.

NICETOWN (Philadelphia, Pa.) *Sun*.—Your ads. are set too much on old lines. Those on the fourth page are the best, as there an occasional line stands out and attracts attention. You have the material, adopt some of the modern ideas in ad. display and your advertising columns will be made very attractive. The "Speaker" series is quite appropriate in the secret society items. A few larger heads would improve the first page.

BEATRICE (Neb.) *News*.—A very creditable new weekly. You have a nice assortment of ad. type and it is used to good advantage. There should be a few more cap lines. The second part of the head, "All Around Town," is too large. Omit brass dashes and paid items from this department, and its appearance will be greatly improved. How did you manage to get the ready-print people to place a running title on the inside pages?

BOONE (Iowa) *Democrat*.—If you will use more ink the good points of your paper will be brought out to advantage. Aside from this and the rather poor appearance of the plate matter there is little room for improvement. The changing of two of the plate heads to double column is a good idea. Ads. are set in good taste. That of the F. M. Stowell's Furniture House deserves particular mention. The news feature is fully and ably covered.

VINTON (Iowa) *Review*.—A few prominent heads on the first page are desirable. Single heads on the longer local items, with the paid readers culled out, would be other improvements. Grade items of correspondence. All the ad. composition is excellent. In the ad. of Urbach Brothers & Lewis, if the panels "Fall" and "Winter" had been dropped to the second line, it would have relieved the crowded appearance of the first line.

GEORGE H. LANNING, Central City (Colo.) *Register-Call*.—Your ads. show marked and commendable originality. "The Acme of Perfection," in one of the Golden Rule ads., should have been larger, with the matter following in 10-point roman. There is altogether too much black rule around "The Boulevard Box" cut. The tipped panel in this ad. and the easel effect in another of the same house are not advisable in a newspaper—they savor too much of amateur work.

RIPLEY (N. Y.) *Review*.—Other papers using the same press obtain better results than you. A little more impression would be an improvement. The ink has the appearance of being filled with varnish. In any event, I would run a little less ink and see that it is thoroughly distributed. Grade items of correspondence. The ads. show good taste. That of R. G. Hildred is exceptionally good, the only way in which it could be improved would be by about six points of space inside the border.

PARIS (Texas) *Daily Advocate*.—There are some very good ads. in your paper, that of the Cook-Record Company, October 2, being particularly well handled. In the same issue, the ad. of Graham, Burton & Company loses much of its effectiveness through lack of proper indention from the rules and border. Patent medicine ads. hold all the choice positions, and these, with sandwiched readers, make the life of the subscriber anything but pleasant. You should at least grade the personals and editorials.

PATTERSON BROTHERS, publishers of the *Oakland County Advertiser*, Holly, Michigan, write: "Would be interested in reading in some future number of THE INLAND PRINTER the opinions of yourself and others (1) regarding a local paper publishing out-of-town advertisements; also (2) whether it is a desirable plan to try and 'educate' nonadvertisers to believe in advertising or, after respectful solicitation, continue an independent course and let them hide their light under a bushel if

they wish to?" *Answer.*—1. There are papers philanthropic enough to exclude from their columns any ad. that competes with home industry and capital. On the other hand, there are papers that could not exist if it were not for the patronage of merchants in near-by cities. I am of the opinion that such cities are the legitimate field of the ad. solicitor. 2. You should lose no opportunity to educate nonadvertisers, and never cease solicitation until the ad. is landed. In accordance with Patterson Brothers' request, I should be pleased to hear the opinions of others on these points.

"BANK OF HUDSON" AFTERMATH.—Owing to the pressure on this department last month I regret that I was obliged to leave over a few criticisms which appear in this number. The routes of the three sets of ads., which were started December 1, cover the following territory in the order named: Route 1—



WILL C. HAYES.

New Jersey, Pennsylvania, New York, Rhode Island, Connecticut, Massachusetts, Maine, Ontario, Manitoba. Route 2—Ohio, Indiana, Illinois, Iowa, Minnesota, Wisconsin, Michigan. Route 3—California, Colorado, North Dakota, Nebraska, Kansas, Texas, Arkansas, Missouri, Kentucky, North Carolina, Alabama, Georgia, Florida, Bermuda. The photograph of Will C. Hayes, with Gerberich Brothers & Dickinson, Victor, Iowa, who was accorded third place, I was unable to secure in time for the December issue; it appears herewith. Arrangements are not yet complete for the next contest, but I hope to be able to propose an even more satisfactory plan next month.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPBIE'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, postpaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green, and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

PAPER BUYING.—This subject has often been written up by many who have this part of the work to consider. It is a well-known fact that the purchase of this very important factor of the job is one that is not only important as to price, but as to the quality, or what has entered into the stock or the manufacture of same. During this century the papermaking industry has undergone many important changes. As an industry it has grown immensely, and to meet the enormous demand there have been introduced many new fibrous raw materials, and

they have taken their places in the making of paper, so that they now seem to be indispensable; all of which, however, does not improve the lasting quality of the paper, but may when we give the sheet a better printing quality. All the new substances differ in chemical composition from the cotton, flax and hemp which were the exclusive staple raw materials for papermaking up to this century, and although they are good substitutes, it must be admitted that time has not been able to pronounce judgment upon the permanence of the paper made from them. There is, however, a suspicion that the new methods are inferior in this very important respect. These changes have been brought about, as we have said before, by the increased demand and the clamor for lower prices by the "shopper" buyer, and of course we think the durability of color is one of the important points we fail to get in our paper of today. At the same time, in nine-tenths of the work done this point is not an important feature, as all the good qualities of the paper will remain intact for the whole life of the job. Now, then, in buying paper all these matters must be considered; and those in charge and who use the stock must have that judgment that experience only gives, in the selection of paper for any given job. If it is a law blank, it would not do to use a paper that would turn brown on the edges in six months. If in a book that is to be bound in cloth and will be preserved by the purchasers to use, an all wood or clay book paper would be unwise, though we do not doubt that many of the subscription books sold today are made of this very grade of paper, but they are of a character of publication that are read when bought and then laid aside, perhaps never to be taken up again. Now as to buying and prices paid. We have the manufacturer that is working with a limited capital and who cannot "carry" the printer or jobber; he desires to turn his goods over quickly and will sell close for cash, ten days. Again, he may not be able to buy his raw materials as low as the wealthier manufacturer, but running a smaller concern, he is usually a hustler, and the one that will be anxious to sell. Now, the buyer or consumer is situated about the same. Those who have the capital to discount their bills have the advantage. The writer has in mind a printing concern, eighty per cent of the stock of which is owned by one of our national banks, and thus controls the business. The manager is shrewd and a "shopper" buyer. The bank furnishes all the necessary money to buy for cash thirty days, two per cent off ten days, and in large quantities. It can be seen that all such concerns have the advantage and can make a less price, as, for instance, on 100 reams of 60-pound S. & S. C. paper the ordinary printer will pay 4½ cents, and with his fifteen per cent profit it would amount to \$285; but on the other hand, the "banker" printers will pay 4 cents and take off their discount, making the cost to them with the same profit added, \$270.

Joseph J. Rafter, Esq., "Inland Printer," Chicago, Ill.:

DEAR SIR,—We have had a price questioned that we charged for printing 1,500 catalogues and 1,500 price lists, samples of which we inclose you. Unfortunately, the bed of our cylinder job press was not large enough to take more than two pages at a time.

When our bill was rendered our customer goes to work and secures price from some other printing office for the work, and his bid is \$20 less than our price. The fellow who has printed the job is the one who knows how much it cost him. However, we do not think it would be fair to tell you the price that we charged, or the price that our competitor would do it for. We want to be fair about this thing, and our price for the job will be governed by what you say the job is worth. If possible, make answer in your next issue, and the courtesy will be appreciated.

Yours very truly,

THE STATE JOURNAL COMPANY,
Per S. B. BAKER, Manager.

Answer.—Your price is the nearest right; it is too low if anything, especially when the work is printed two pages at a time. "The other fellow that knows what it costs to produce printing," must have done this work for nothing. He evidently had "an idea" that if he gave them the two jobs below cost, he might be favored with an order for other printed matter. This is a practice that is entered into by too many printers, often resulting in the loss of the customers when they are

refused the same price the second time for the same work. The writer would have made the price as follows:

1,500 price lists, 5½ by 7¾, or 11 open; 4 pages—3 pages composition; set in brier, tabular matter without rules; black ink; and paper 17 by 22, 24 lb. E. S., 5 cents cost. Delivered flat. 1,500

Paper: 4 out folio	\$1.25
Composition: 3 pages	4.50
Presswork: 4 pages, 1 form	2.50
	\$8.25

1,500 16-page catalogues with cover; cover printed on outside only; 14 pages composition inside, 2 pages blank; inside paper, 26 by 40, 50-pound machine paper; cover, 20 by 25, 18-pound Laid Plated Antique; printed in black throughout; folded, gathered, wired, and covers glued on; trimmed to size. 1,500

Paper: inside, 1 sheet	\$8.00
“ cover, 2 out	5.50
Composition	21.00
Lock-up: 9 forms	4.50
Presswork: inside, 2 pages	16.00
“ cover	2.50
Binding	4.00
Catalogues	\$61.50
Price lists	8.25

Total..... \$69.75

COMPETITION.—On the subject of unfair competition, the *Colonist and Exporter* quotes Mr. Charles Egerton, of Melbourne, Australia, who, in a recently issued pamphlet, says:

The present cut-throat system of competition has grown up nurtured by the innate greed of an inconsiderate people, and pandered to by a thoughtless and no less greedy craft. . . . Many of the tenders advertised for in our newspapers are taken actually below their cost, not because the customer *wants* the goods for nothing, but because there is an insane desire to *do* the work for nothing.” This exactly expresses the case in the majority of instances, and incidentally accounts for so few of our job printers being millionaires. The dread of not securing the order, the chance of being able to pull it up on some other job (which chance seldom turns up and is invariably forgotten when it does), the desire to attach, it may be, a new customer, any or all of these too often induce the misled printer to quote below what his remnant of a conscience warns him is already low enough. Where and when will come the turning in this exceedingly long and dangerous lane? The Bankruptcy Court, with all its shame and exposure for the honest though unfortunate tradesman, has not the same gloomy aspect for his dishonest rival, who simply files his arrangement, contrives to make his creditors accept 5s. in lieu of £1, and starts on his questionable career once more. In no other trade is such an amount of intelligence, carefulness and industry required where there is such an inadequate monetary return. Competition ceases to be competition, when it is so extended as to undermine the foundations of all sound business principles. To my mind there is but one remedy, easily borne in mind, and applicable to every job that comes to hand, and that is: Determine to make a stand for the right, and obtain a *fair price for a fair article*.

We fully agree with our worthy contemporary in regard to a part of the article, but there are cases where the term “cut-throat-price printer” is used and the competitor is not entitled to it. This is certainly a day of advance, and there are young people entering the field every day who understand our business thoroughly; they are full of ambition, energy and *will* to get there. The day has gone by when proprietors can sit down and let their business make “millions” for them. It is very true that “printer millionaires” are few and far between; that is caused by so few having any capital when they begin. When you do find one that has the “millions,” invariably it was left to him, or one who has been in the business for some years and began with a capital.

The writer has in mind a job that has been figured upon by five printers, and the prices of four were about \$275. The job was 6,000 40-page catalogues, printed in two colors, red and black. The first four printers estimated to run in two 16s and one 8, regular size, and in doing it that way their prices were about right. The writer made up the form in two 20s, making four forms to print instead of six forms, and secured the order at \$20 less. Of course, the size of paper was changed to accommodate the forms. The others used regular size, 25 by 38; the winner used 25 by 46½—there being over 1,000 pounds of paper it could be made specially. It is certain the losers will say, “He secured the order, but at a cut-throat price.” This is only one case; there are many others that

might be here cited. It only shows that there is more than one way to get there, and often there are harsh words put upon one who does not in the least deserve them. See estimate of this job:

ESTIMATE.

6,000 catalogues, 40 pages with cover, 6 by 9, or 12 open; printed in black and red; cover in green patent bronze; wire-stitched through cover. Paper, inside, 25 by 38, 80-pound coated; cover, 20 by 25, 60-pound Persian bottle-green.*	
Composition: inside, 39 pages, composition and lock	\$ 50.00
“ cover, 2 pages	2.50
Stock: inside, 25 by 38, 80-pound coated (1¼ sheet), 6½ cents, cost, 16 reams	100.00
“ cover, 20 by 25, 60-pound bottle-green, 4 out, 13 cents	28.00
Presswork: inside, two 16s, one 8, black	40.00
“ “ “ “ red	30.00
“ cover, green bronze (two on)	7.50
Price	21.75
Folding: two 16-page forms	\$1.00
“ one 8 “ “ .....	.40
“ one 4 “ “ .....	.25
Gathering: four pieces, 12 cents per M .....	.48
Stitching, per M	1.00
Trimming, per M .....	.50
	\$3.63
Electrotyping: cover, one type and one plate	1.75
	\$281.50

* We will change the paper to 25 by 46½, 96-pound, and run in two 20s, sheetwise—thus saving the printing and make-ready of the 8-page in two colors—and cut the price below our competitor. It is all straight and no “cut-throat.” We have given the work the necessary thought.



Photo by E. C. Pratt, Aurora, Ill.

“I WISH I WAS IN DE LAND OB COTTON.”

A TEXT-BOOK ON THE GRAPHIC ARTS.

One of the best books on the graphic arts of the present time is, in my mind, *THE INLAND PRINTER*. Everyone who feels the need of improvement, whether in lithography, process work, typography or electrotyping, should study its pages closely.—A. W. Young, *American Decalcomania Company, Holyoke, Massachusetts.*



HERRING NECK ST. JOHN'S, NEWFOUNDLAND.

Half-tone by
ELECTRIC CITY ENGRAVING COMPANY,
Buffalo, New York.

NEW METHOD OF WORKING CHALK PLATES.

What appears to be the most important improvement relating to chalk plates, made since the first invention of the process, has been devised by the Hoke Engraving Plate Company, St. Louis, Missouri. From samples received, one of which is printed herewith, it would appear that, for varied and artistic effects the chalk-plate process is now up with any other manual method of illustrating; while at the same time, the rapidity always incident to this process has been greatly increased,



owing to the fact of improved means of producing the drawing on the plate and the further elimination of routing—it now simply being necessary to saw the stereotype to proper size.

The chalk plates are of the usual form and quality made by the Hoke Company. The artist, however, scrapes them down until little more than a film remains upon the base plate. The transfer is made by rubbing the back of sketch with dry red pigment, and tracing in the usual manner. That portion of the drawing requiring to be rendered in lines is made upon the plate in the usual manner, excepting that a large number of tools can be used which would not be practical if the composition were left thick.

Chief among these are the multiple liners and stippling tools. The former have their points made of needles, and make any number of lines at a stroke—heavy or fine, according as they are graded. When the line shading has been completed, the stippling tools are used. These consist of needles held elastically together in bunches of varied sizes and grades. These tools, when pounced or pressed into the composition of

the chalk plate, make a series of holes in same down to the base plate. The stereo metal runs into these, forming fine projections on the cast, printing a half-tone, or lithographic effect.

Simply a light tint may be run over the whole drawing on the plate, or any desired depth of shade may be obtained by repeated stippling in any part of the picture. When a pure white is desired, it can be cut out of the stereotype metal, but the stipple tint can be made so light that this is seldom necessary. The tint supports the paper while being printed, and renders all routing unnecessary, it being simply necessary, as before stated, to saw the cut to size.

The accompanying cut is just as it came off the chalk plate, no tooling whatever being done upon the cast.

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to \$10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8½ by 11¾ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

R. H. CHAPMAN, Cocoa, Florida.—Your card specimen is excellent.

THE *Leader*, Cantril, Iowa.—Your specimens are neat and well displayed.

C. N. MARLAND, Ballard Vale, Massachusetts.—Your specimens are very neat and attractive.

NELS ANDERSON, St. Paul, Minnesota.—Your stationery specimens are good Gothic examples.

LOYD C. KOONTZ, Mount Pleasant, Pennsylvania.—Your specimens are well displayed and attractive.

THE *Gazette*, Hackettstown, New Jersey.—Your blotters are good as to display and quite attractive.

BERT P. MILL, Correctionville, Iowa.—Your specimens are good, both as to composition and presswork.

WILLIAM H. GOODING, New York.—The composition on the blotter is good. It is an attractive blotter.

CHARLES DIEHL, Cincinnati, Ohio.—The advertisement is well displayed and a creditable piece of composition.

J. E. HUTCHISON, Frankfort, Indiana.—Aside from the date line being a trifle too small, your note-head is a good one.

CLARKE & KEACH, New London, Connecticut.—Your booklet is an artistic one, and it should bring in good returns.

L. M. WOOD, Fairfield, Illinois.—Your specimens are models of neatness. The balance and whiting out are excellent.

STANDARD PRINTING COMPANY, Brockton, Massachusetts.—Your stationery headings are good. We think there was too

much time employed in the construction of the Convention Concert card. The blotters are excellent.

W. H. SODEN, Mattoon, Illinois.—Your blotter is very good. We think the two corner ornaments should have been omitted.

GEORGE M. AMBROSE, Oak Park, Illinois.—We think your envelope slip a good one. It should prove beneficial to your business.

KEYSTONE PRESS, Portsmouth, Ohio.—Your blotter is an excellent one. The booklet is artistic and should prove a trade-getter.

B. WALTER RADCLIFFE, Macon, Georgia.—The Wigwam folder is quite neat all the way through. The other specimens are also good.

MELVIN Z. REMSBURGH, Oceanside, California.—We reproduce the copy for the Fallbrook Hotel heading, No. 1, together with the job as you set it, No. 2. That there is a decided improvement is very evident. The No. 2 example could be

the name of the town. See, for example, the Vanek card. The card for the *Kickapoo Chief* is excellent. Mr. Hazelwood's presswork is all right.

E. A. SEAGERS, New York City.—Your specimens are artistic and well displayed. The Townsend & Townsend specimens are especially good.

JOHN A. DENNISON, Ada, Ohio.—Your cover specimens are very neat and quite artistic. The Rowles heading is not on a par with the specimens above referred to.

THE FOOTE & DAVIES COMPANY, Atlanta, Georgia.—There is not a poor specimen in your large parcel of commercial work. They are all of an excellent class.

CHARLES E. COX, Park River, North Dakota.—As to plan, your blotter is excellent, but we think it would have improved the job to have set the questions in plain type.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—Your blotter is a good one. It is a bad plan to use Bradley capitals for display lines. The Davidson card is not at all good. Some

FALLBROOK is delightfully situated in San Diego County, on the mesa lands 700 feet high, and 16 miles from the ocean, on the Southern California railroad. The rolling mesa lands are absolutely frostless. Is protected by the Palomar, Smith and San Jacinto mountains from the hot desert winds. Excellent duck, rabbit and quail shooting; deer in the mountains. Near famous San Luis Rey and Pala Missions. Magnificent Oak Groves for picnic parties. Beautiful mountain and valley drives.

THE FALLBROOK HOTEL has pleasant, shady verandas, fine bar, billiard and reading rooms. Good livery, with saddle horses, buggies and hunting rigs. Hotel 'bus meets every train. Write for rates.

No. 1.

The Fallbrook Hotel,

A. H. PENTREATH, Proprietor.

FALL BROOK, CALIF. 189

FALLBROOK is delightfully situated in San Diego County, on the mesa lands 700 feet high, and 16 miles from the ocean, on the Southern California Railway. The rolling mesa lands are absolutely frostless. Is protected by the Palomar, Smith and San Jacinto mountains from the hot desert winds. Excellent duck, rabbit and quail shooting; deer in the mountains. Near the famous San Luis Rey and Pala Missions. Magnificent oak groves for picnic parties. Beautiful mountain and valley drives.

The Fallbrook Hotel...

Has Pleasant, Shady Verandas
Fine Bar, Billiard
and Reading Rooms...



Good Livery....

With Saddle Horses, Buggies
and Hunting Rigs...
Hotel 'Bus Meets Every Train

Write for Terms

No. 2.

FALLBROOK, CAL. 189

improved by leading the reading matter at the left with 12-to-pica leads. If you do not have one-point leads, take light-weight tag board, cut into strips the height of a lead, and then cut them to the desired measure on the lead cutter. Your rule does not line up properly with the face of the type in the date line. The *Blade* heading is a nice script example. We like to have our patrons send in reset jobs, together with the copy, as it not only is a help to the persons who send them, but to many others as well.

NEWCOMB & GAUSS, Salem, Massachusetts.—Your circular and booklet are neat and attractive. They should increase your patronage.

J. W. HARDY, Poplar Grove, Illinois.—We see no serious defects in the card which you submit for criticism, and think it a creditable job.

JOHN W. DOLAN, Albany, New York.—Your specimens are all excellent. They are neat, well displayed, properly whited out and balanced.

OSCAR B. COOPER, Wauzeka, Wisconsin.—The composition on the cards is in the main all right and very neat. However, in some instances, you employ a trifle too large type for

of the display lines are much too large and the whiting out is very bad. Your other specimens, especially the stationery headings, are excellent.

L. G. GOODNOUGH, Cornwall-on-Hudson, New York.—We think your specimens very good indeed. The Mead & Taft heading is a model of simplicity and neatness.

WILL O. UPTON, Placerville, California.—Your folder page is a great improvement over the one previously submitted. It is all right now. The Spencer & Rayson bill-head is excellent.

BUTLER PRINTING HOUSE, Noblesville, Indiana.—The change you made in your blotter is right. It is neat and attractive and has a good color scheme. The other specimens are very creditable.

JOHN J. F. YORK, Scranton, Pennsylvania.—Your blotters are splendid specimens of presswork and composition. The booklet is a good one and the testimonials in it should "cut ice" in getting new customers.

Advocate, Newcastle, New Brunswick.—Your script specimens of stationery work are excellent, but we think the blended dodgers and posters poor. The color schemes are

oad, and the work does not have the appearance of having been done by the firm whose stationery headings are so creditable as the ones in your parcel.

H. W. JONES, Ipava, Illinois.—We reproduce the Imber heading as reset by you, together with the copy (Nos. 3 and 4). Your example is an improvement. We have repeatedly spoken

J. A. IMBER

MANUFACTURER OF
AND DEALER IN...

+ Boots + and + Shoes +

...REPAIRING A SPECIALTY...

Ipava, Ill., 189
No. 3.

of the practice of using word ornaments, which is evidenced in specimen No. 3. Also the use of the pointers. Had the compositor who set the No. 3 example set it all in gothic and omitted the ornamentation, it would have been a good job.

J. A. IMBER,

MANUFACTURER OF AND
DEALER IN

Boots and Shoes.

Ipava, Ill., 189
No. 4.

Your other specimens are good. Be careful of the joining of rules. See that they come up square and close together.

R. E. STILWELL, Dryden, New York.—Your premium list page is neat as to display. Your card specimen would have been in better form had you employed no heavy type in its construction. Omit the pointer.

C. B. HARRIS, Garrettsville, Ohio.—In the main your specimens are neat and well displayed. It is wrong to use a character & except in firm names. A single rule would have been neater than the border around the panel on your bill-head.

LYTTON ALLEY, Nashville, Tennessee.—On a birth card there should be no ornamentation whatever. Absolute plainness, coupled with simplicity, should always be the rule. Your other specimens are well displayed, and correctly and harmoniously treated.

J. W. SHUMATE, Lebanon, Indiana.—Your blotters are exceptionally good. We do not like the combination of the Sylvan Text "L" with the De Vinne in the word "Laundry" on the Elite Laundry envelope. The other specimens are neat and well displayed.

GEORGE T. REED, New York City.—You can console yourself with the fact that none but the ignorant would use such abominable printed matter as the specimen which you sent. Such printing will always be more or less in evidence. It is not cheap at any price.

H. G. MICK, Barrie, Ontario.—The type employed for the name on the Milne receipt is too condensed. We do not approve the "right and left hand" flush display line plan adopted by you on the Financial Report page. It makes a job have a very ragged appearance.

GEORGE W. HOAG, Tecumseh, Michigan.—If your firm bought the stock, which you say is S. & S. C., under the impression or claim that it was such, then the paper company who sold it misrepresented it. It is a good grade of S. & C. and that is all. Your presswork is good, but the display, for

which you are not responsible, could be improved. The type employed for this purpose is too uniform as to size.

GEORGE FULTON, Pretoria, South Africa.—The booklet which you sent must have been lost in the mails, as it did not reach us. We think the *Advertiser* presents as good an appearance and is as effective for advertising purposes as it was before the change of color scheme.

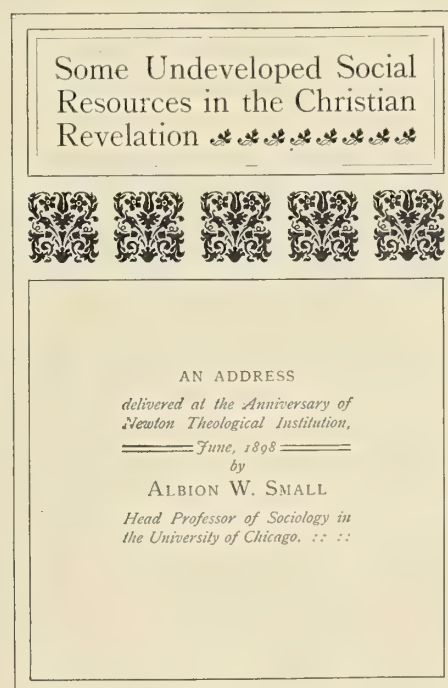
A. J. ALLARD, Montpelier, Vermont.—The *School Record* cover is excellent, being very harmonious and artistic as well. We think the rulework around the badge on the Relief Corps cover should have been omitted. Otherwise it is excellent. The other specimens are very creditable.

W. A. MASSIE, Penacook, New Hampshire.—We know of no such book as you speak of. Experience is the only method we know of which will do you any good. Your specimens are very neat and reflect credit, both as to composition and presswork. We think that column rules would help the appearance of the *Observer*.

A. S. WERREMEYER, St. Louis, Missouri.—Taken as a whole, the Y. M. C. A. Prospectus is quite good. We do not think the pointers on the cover added anything to its appearance. The reading matter should have been single-leaded and more space allowed between the headings. Your work is improving rapidly and we are glad to see it.

WILLIAM D. SOWELL, Brewton, Alabama.—The general appearance and composition on the catalogue are good. The ads. are effectively displayed and harmonious pieces of ad. composition. Your stationery headings are not very good. You accord too much prominence to such things as "Bought of." Break up your display more and do not adhere so tenaciously to the old "long-line short-line" plan.

AUGUST KOESTER, Chicago, Illinois.—Your cover page, example No. 5, which we reproduce, is an artistic one. The



No. 5.

imprint used was entirely too large. It is a bad plan to piece the rules on a job like this, unless the joints are absolutely perfect.

BILLUE & BRANNON, Talladega, Alabama.—The two college journals are fine specimens of this class of work. We think the ads. in them are rather the best that we have seen in a long time. The cover pages are artistic. The cover for the *University Monthly* would have been more artistic had you

omitted the owl cut and filled the entire bottom panel with the ornaments.

J. W. ROCKWELL, Niles, Michigan.—The improvement which you made in the card of the Michigan Piano Stool Company is quite evident. This is especially noticeable on the reverse side. The improvement in presswork is gratifying. Your other specimens evidence considerable ability.

H. S. STEEGE, Harrisburg, Illinois.—In stationery work the most prominent thing should be the firm name and the business should be a close second, but not quite as prominent. We see you have reversed this order of things on the Golden stationery. The other specimens are properly treated.

H. B. BROONER, Dale, Indiana.—Neither of your specimens are good. The Walter heading is not harmonious as to the type employed. The combination of capitals of Celtic in conjunction with Gothic being especially objectionable. The plan is all right. Your name is too large on your heading, and the pointers and rulework should have been omitted.

R. EARLE WILLIAMSON, Jamestown, New York.—The new heading is somewhat neater than the old one. The *Country World* is a neat, well printed paper. The composition is good, and so is the presswork. The changes you suggest will make an improvement. We also think it would be a good plan to begin the editorials with a small, plain initial letter.

WILL F. MEYERS, Lake Mills, Wisconsin.—The two ornaments should have been omitted on the Hunzicker & Woelffer heading. This is the only change necessary to make this a most excellent heading. Bent-rule work is practically out of date. The Kassilka heading is excellent with this exception. Taken as a whole, your work possesses considerable merit. The balance and whiting out is very good.

CARROLL C. ALLEN, Northfield, Minnesota.—The Richel card is neat as to plan, but had you set the words "Cigar Manufacturers" in a smaller size of the same type which you employed for the name, it would have helped the job. While we do not think borders should be used on cards, yet there are those who hold opposite opinions. We think that the white space is too valuable on cards to be taken up by borders. Had you omitted the border, your display could have been made more effective. Now, we do not mean by this to take up all the space by display lines, but to make them of the proper size and let plenty of "daylight" into it. Your specimens as a whole are quite creditable.

EDMUND G. GRESS, Easton, Pennsylvania.—That you made a very noticeable improvement over the reprint blank forms is certain. We would reproduce them, if not too large. Your pica measure is a good thing. Mr. Gress makes them in this manner and says: "I use them to measure a job, to ascertain the size of leads to be used, when a rule is pieced to learn the remaining length necessary, etc. I also glue them on rule cases, in the center, and find them useful when putting away rule to determine the exact length of the different pieces. I make them by setting up sixty pieces of two-point rule, placing a row of 10-point quads between each strip. I print the rules and then set up lines of figures from 1 to 60, placing the odd numbers on one side and even on the other, printing them over the rule lines."

T. J. WHITE, Emmetsburg, Iowa.—In the make-up of the pages of the Friday Club booklet, you should have so arranged it that the topics for the meetings would commence the top of a page and end one at the bottom. It is a bad plan to put a heading and one line of type at the bottom of a page. This could be overcome by leading or the manner in which the pages are spaced out. Otherwise it is a neat job. Your blotters are both good. The Armstrong heading is excellent and somewhat original. We do not like to see lines set alternately to the right and left sides of the measure—that is, display lines. It makes a job have a ragged appearance. We refer to the

Mugan & Fay card. It would have been improved had you placed one of the individual names at the left side and the other at the right, centering the display lines.

A GREAT many specimens of printing of the worst class have been submitted to this department recently by persons who did not do the work, and who felt rather hurt to think that they had

E. M. Stevenson,
HOME

 **PHOTOGRAPHIC STUDIO.**
121. RICHMOND AVE. RICHMOND IND.

For the best and cheapest Photographs we make all Kind, sizes and prices. Just tell us what you want we Will do the rest Children a Specialty!

No. 6.

to compete with such firms as the ones who were responsible for the specimens. We gave one specimen to an apprentice who had been six months at the business with instructions to set the job as he thought best. No. 6 is the copy, No. 7 is his

THE BEST AND
CHEAPEST
PHOTOGRAPHS
£
ALL KINDS
SIZES
AND PRICES.
£
Children
A
Specialty.
£
Just tell us
what you want
and we will
do the rest.

E. M. STEVENSON,

**HOME
PHOTOGRAPHIC
STUDIO,**

121 Richmond Ave. RICHMOND, IND.

No. 7.

first proof, and No. 8 shows the job changed by the apprentice according to instructions. There is too much sameness to the display in the No. 7 example, not enough space between the rule and the matter at the right, the ornaments were changed

THE BEST AND
CHEAPEST
PHOTOGRAPHS
£2
ALL KINDS
SIZES
AND PRICES.
£2
Children a
Specialty.
£2
Just tell us
what you want
and we will
do the rest.

E. M. STEVENSON,

**HOME
PHOTOGRAPHIC
STUDIO,**

121 Richmond Ave. RICHMOND, IND.

No. 8.

to have a finished appearance, Schoeffler was employed for the central display instead of Jenson, and the job properly whited out. These three examples should afford much instruction.

ARTHUR HEATH, Plainfield, New Jersey.—The inside pages of your folder are beautiful, but we cannot say as much for the outside first page. The color scheme is bad. It will pay you to set this page over on the following plan: Take one of the ornaments used at the commencement of one of the inside pages, set it flush to the left of the measure, set the word "An" in the same line, set the word "Election" in the next line, and the word "Tale" in the third line. Work the ornament in red. Work the panel in the upper right-hand corner

of the stock. Omit the ornamentation at the lower right-hand corner, and work the reading matter belonging to this corner in black only and occupying the same position which it now does.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XII.—JULIUS HERRIET, SR.

IF one may judge from the average age attained by persons engaged in designing and engraving type, the occupation must be considered a healthful one. The number now living at a very advanced age, and in possession of all their faculties, is remarkable. One of these is the subject of this sketch, Julius Herriet, Sr., of New York. Mr. Herriet was



JULIUS HERRIET, SR.

born in Brunswick, Germany, February 9, 1818, and at the age of fifteen he was apprenticed as a type-caster in the large type foundry of Friederich Vieweg & Son, in his native city. That was in the days of hand casting, long before the invention of Bruce's casting machine, and the fumes and heat from the furnace over which the casters worked soon told on young Herriet's health, and he was forced to abandon it. He then apprenticed himself to the printing business,

the proprietor being a Mr. Reichard, who, though a hard master, saw that his apprentices were well instructed in the art. Even at that early date Mr. Reichard cast large octavo pages in a lead matrix, making very good stereotype plates. His process of casting was a secret carefully guarded. Besides learning letterpress printing, Mr. Herriet had an opportunity to learn copperplate engraving, his employer being an expert in that branch.

After completing his apprenticeship, Mr. Herriet engaged with a partner in the printing business on his own account, and also published a newspaper, called *Blätter der Zeit*. The sentiment of this paper was strongly republican, and the period an exciting one (1848); so if its editor had not fled to America he would probably have shared the fate of his journal, which was confiscated by order of the government. Toward the end of 1849 he reached this country, a stranger and penniless. As he could draw and paint, he soon found employment in a window shade factory. Feeling that a change would be advantageous, after a time he went to Philadelphia, and, through the good offices of a friend, was given an opportunity to enter the employ of the Johnson Type Foundry. This was in 1854, when the type founders were beginning to multiply matrices rapidly by the electrotype process. Mr. Herriet was occupied in facing up the letters for the battery, a task for which his experience as an engraver and printer fitted him.

At intervals specimen sheets from European type founders were sent to Mr. Herriet, and he suggested to Richard Smith, one of the partners in the Johnson foundry, the advisability of issuing something at regular intervals to show the new productions of the foundry. This was the inception of the *Typographic Advertiser*, which for nearly forty years served the purpose admirably, and won for the foundry much of the notoriety it held. The first number was issued April, 1855, and at the same time Mr. Herriet was devoting a portion of his time to the issue of the quarto specimen book, besides facing types for the battery in the process of electrotyping matrices for the foundry. The exactions proving too heavy, he left Philadelphia for New York, and after reaching the latter city he completed the pica size of Gothic Tuscan for the Johnson foundry.

Mr. Herriet at once began the designing and engraving of type in New York, and his first work was an alphabet of Shaded Roman, which was accepted by Bruce, but on examination it

was found that the mold for that particular size would not cast an extended face, so he took it to Conner's foundry, where it was immediately accepted and an order given for two more sizes. This led to steady employment from the Conner foundry for several years. His next engagement was at Bruce's foundry, but after a time he again returned to Conner's, where he continued until advancing years induced him to give up work.

The list of Mr. Herriet's productions is a lengthy one, and dates from his engagement with the Johnson foundry, for which he cut five sizes of National (both plain and for two colors), Gothic Tuscan in five sizes, many ornamented faces, Modern Text and Modern Text Open in eight-line and ten-line pica, besides several of the earlier borders. For the Bruce foundry he either designed or cut, or both, the following faces: Nos. 308, 853, 882, 1048, 1025, 1047, 1056, 1058, 1060, 1515, 1517, 1521, 1522, 1523, 1525, 1526, 1527, 1528, 1532, 1533, 1539, 1542, 1543, 1545, 1549, 1554, Extended Black (No. 513), Italian Black (No. 525), Extra Condensed Black (No. 526), Ray Shaded Black (No. 529, cut on steel by West after designs by Herriet), Slope Black (No. 538), and German Text (No. 580). For the Conner foundry he cut the following: Latin Ornate, Latin Ornate Shaded, Nero, Franklin Text (plain, open and shaded), Oblique Shaded, Inverted Shaded, Text, Text Italic, Title Extended (great primer size only), Expanded (largest size only), Italian Extra Condensed, Octagon (plain and shaded), Roman Shaded, Ornamented Text (plain and shaded), Old Style Title, Cosmopolitan, Mayflower, Pilgrim, Curved Antique, Word Logotypes, Utility Ornaments, Rustic Ornaments, Ribbon Ornaments, and Section Ornaments.

Mr. Herriet is a many-sided man, of broad and liberal culture, and observant of the changes around him. He has seen wonderful improvements in printing and type founding since reaching the years of discretion, has known many of his contemporaries in his special work, and has been an appreciative and just critic. He bears cheerful testimony to the skill and genius shown by each in his specialty, and has only kind words for all. Though now past eighty, he is able to recall much of his past life and work, and with a little prompting from Mr. Munsen and Mr. Liegel, now managers of the Bruce foundry, has furnished the essential facts for this sketch.

RETAINS ITS VALUE AS AN ADDRESS BOOK.

On June 27 last, Messrs. Loring Coes & Co., manufacturers of machine knives, Worcester, Massachusetts, wrote THE INLAND PRINTER as follows: "We are compelled to own that we do not understand how a monthly medium like THE INLAND PRINTER retains its value as an address book until the next issue appears. We have today, 27th, four replies on our desk to our ad. in June number, each mentioning the paper, and each from a well-rated house. *And this is not a new thing.* We fancy you are as pleased as we are with this, and our hope is that you as well as ourselves will feel the benefit accruing from the work we are putting out in response to these replies. You may make use of this or us as you desire." This house is one that has always been ready to accord THE INLAND PRINTER credit for assisting it in the matter of giving publicity to the goods it manufactures. They have stated in former communications that their business has been very materially increased through advertising in THE INLAND PRINTER, and the above is simply another acknowledgment of the gratification they feel at having arranged for space in its pages.

A STORY is told of a very enterprising Jew who would give himself away and go to any length of self-abnegation in order to effect a sale. He was showing off a cloth on his arm. "Just feel de closch, butiful, soft as shilk, make you a lovely schuit of closch." Customer: "Yes, but (sniffing) it smells so!" Jew: "Thash not the closch. Thash *me!*"



W. H. Halladay. W. J. Dunn. R. White. E. T. Gillett. A. J. Hodge. E. S. Rooks. J. Weil.
W. C. Gillett. A. T. Hodge. J. N. Clarke. J. A. Lamb. James White. G. D. Forrest.

EMPLOYEES OF CLARKE, FRIEND, FOX & CO., PAPER DEALERS, CHICAGO, IN NOVEMBER. 1881.



W. H. Halladay. W. J. Dunn. R. White. E. T. Gillett. A. J. Hodge. E. S. Rooks.
W. C. Gillett. A. T. Hodge. J. N. Clarke. James White. G. D. Forrest.

THE SAME GENTLEMEN AFTER SEVENTEEN YEARS, NOVEMBER, 1898.

(J. A. LAMB, DECEASED. J. WEIL, UNABLE TO BE PRESENT.)

See opposite page.

AFTER SEVENTEEN YEARS.

On the opposite page we have pleasure in presenting two pictures, which, although not exactly historical, may perhaps prove interesting to many people in the printing and paper trades outside of those whose faces are shown. The upper picture was taken in November, 1881, and represents the gentlemen who were associated together as employes of the firm of Clarke, Friend, Fox & Co., paper dealers, 150 Clark street, Chicago, at that time. The lower picture was made in November, 1898. The photograph in both cases was taken by L. M. Melander, and the same chairs, the same scenery and the same camera used in making both pictures. The following gentlemen appear in the last picture, and the positions now held by each is given as showing that the majority have remained in the same line of trade: W. H. Halladay, city salesman, Dwight Brothers Paper Company; W. J. Dunn, bookkeeper, McCormick Reaper Works; Robert White, vice-president and treasurer, James White & Co., paper dealers; E. T. Gillett, agent for Moser-Burgess Paper Company, resident at Kalamazoo, covering Michigan and Indiana; A. J. Hodge, city salesman, J. W. Butler Paper Company; E. S. Rooks, city salesman, W. D. Messinger & Co.; W. C. Gillett, president, Chicago Paper Company; A. T. Hodge, vice-president and treasurer, Chicago Paper Company; J. N. Clarke, bookkeeper, Robert Law & Co., coal dealers; James White, president, James White & Co.; G. D. Forrest, secretary, Chicago Paper Company. Mr. J. A. Lamb, who sat in one of the chairs in the first picture, and who has since died, was one of the most genial and best-known paper men in the trade. Printers throughout the West, Northwest and Southwest have received calls from him on numerous occasions, and many will remember him. Mr. Weil is still living, but was unable to be present at the time the last group picture was taken. In the two groups are to be found three sets of brothers, the Whites, the Hodges and the Gilletts. A number of the gentlemen claim that in the last picture they look younger than they did seventeen years ago, but we leave this matter to our readers. The manner in which a few now part their hair might indicate something to the contrary. Father Time is not dealing so gently with some of them as he might. We trust the pictures will be examined with pleasure by friends of the gentlemen, not only in Chicago but throughout the country.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

THE Hawaiian (Honolulu) *Star* has recently placed one additional linotype in its plant.

MR. J. T. R. PROCTOR, proprietor of the Bayonne (N. J.) *Budget*, has purchased a Thorne machine.

THE following blunder which appeared in a daily cannot be charged against the linotype. The article began "Admirable Sansom."

THE Johnson Typesetter Company, of New Bedford, Massachusetts, reports great progress in the manufacture of its machines.

MR. HARRY FRANKS, linotype sales agent for Australia and New Zealand, has been visiting New York City lately. He reports steadily increasing linotype business in his territory,

and to justify this statement the *Advertiser* and the *Register*, of Adelaide, Australia, have placed orders for six additional machines each.

MOLD-GEAR SHAFT.—S. W., Pittsburg: The collar which helps to support the mold-gear shaft must at all times be loose and perfectly free.

FINE progress is reported by the Empire Company in preparing its automatic justifier for the market. It is expected to be ready for January delivery.

DO NOT allow dross to accumulate in the metal pots. Save it, and it can be added to the molten slugs before they are cast into ingots and reduced to metal.

THE Linotype Company is now cutting Swedish accents to accommodate the various Swedish newspapers which have ordered or contemplate ordering its machines.

THE *New York Printer* devotes a column or more, weekly, to a very interesting letter signed "Engineer," in which much matter of social interest to the linotype machinists appears.

MR. WALTER HAZELL, M.P., of England, in company with his son, is investigating the various typesetting machines in this country. Mr. Hazell owns one of the largest printing plants in London.

THE Dow Typesetting Machine Company proposes to push its machines to the front without further delay. The Dow sets foundry type—each machine being capable of handling all the various sizes.

TOURISTS of the present day invariably begin their "hard luck" story with mentioning "the machines." This saves them considerable forethought, but it is not conducive to the versatility shown by the old-timers.

WE learn that A. S. O'Neil, of Los Angeles, California, by his promptness in furnishing and repairing various parts of the linotype machine, has been successful in building up an extensive and increasing business.

THE Austin (Tex.) Typographical Union has reduced the hours of composition on morning papers from seven to six, and at the same time reduced the machine piece scale from 14 cents per thousand for minion to 12½ cents.

AFTER two months' experience in the office of the *Sunday Globe*, Hartford, Connecticut, one operator on a Simplex typesetter is averaging over 3,500 ems per hour, doing all the work of distributing, operating and justifying.

THE Goodson machine shows many detailed, common sense improvements which have been made during the past year. It is claimed that this machine will be in active operation in several composing rooms within a very short time.

THE Unitype Company's factory at Manchester, Connecticut, presents a busy scene at present. Every energy is being bent to complete the construction of the company's varied classes of typesetting machines at an early day.

THE economy and advantages of the electric motor are being recognized by the different typesetting machine companies who are now adopting this power. The pressroom has taught us how desirable this method is over the old way.

THE Portland (Me.) Publishing Company, after a thorough investigation into the merits of the different existing typesetting machines, has placed a "rush" order for the Simplex—one of the several classes made by the Unitype Company.

ACCORDING to a recent ruling by the New York Typographical Union, hereafter if a man works but an hour overtime at night in a book office on machine matter he must receive pay for the entire day at the machine scale.

THE numerous friends of Lieutenant Dow, inventor of the meritorious Dow typesetting machine, were overjoyed at his reappearance in New York City after several months' absence in Porto Rico with the 1st Regiment United States Volunteer Engineers. Although he lost considerable in weight, and is

sunburned to the complexion of an Indian, there are no other noticeable changes from the pleasant, interesting gentleman before his war experiences.

THE *Observer*, of Dayville, Connecticut, recently installed a Thorne machine. Late reports from the *Observer* announce their high gratification over the selection and their hearty indorsement of this particular make of typesetting machine.

ONE of the fundamental conditions to the satisfactory running of the casting mechanism of the linotype is that the gates of the slug must chill while the pot is on the mold, and the gates must pull out of the pot and adhere to the newly cast slug.

THE Newton Copper-Faced Type Company reports increasing business. This is due not only to the fact that many machine offices are copper-facing, but also that a large number of job offices have adopted the policy of copper-facing all their new job fonts.

YOUR MOLD SHIFTS.—W. E., Harrisburg: Your conclusions are wrong, the actual closing of the matrices, facewise, is done by action of the pot and not by the mold. If the mold shifts up so as to confine the matrices, they cannot justify, and consequently your slugs are made worthless.

MR. OTTO MERGENTHALER pays the following high tribute to the Benton punch cutter, which is now the property of the American Type Founders Company: "Without the help of this machine it may be well said that good matrices, as we now have them, would be an impossibility."

THE LONG FINGER BENDING.—"Operator," Richmond, Virginia, asks the cause of the bending of the long finger of the line-delivery carriage. *Answer*.—This is frequently caused by the connecting link breaking away from the lever of the line-delivery carriage. Keep the finger as straight as possible.

THE *New York Printer*, a new publication issued by Mr. Warren C. Browne, is being set up on the linotype machine by the Manhattan Typesetting Machine Company. It is the advocate of the affiliated unions of the International Typographical Union of North America, and will doubtless well merit a substantial success.

FROM the numerous inquiries received weekly concerning the Unitype Company's machines, it is plainly evident that there is a vast field for typesetting machinery in a virgin state in this country. This should appease the solicitous comments of the pessimists regarding the future welfare of the different new typesetting enterprises.

THE VISE JAWS.—A. E., Westchester: The right-hand jaw of the vise should not move the entire distance, as it would strike the matrices. The left-hand jaw should always be free and work easily. It is regulated by turning the screw which runs through the vise, and is shoved forward by the spring which runs from the left.

TO ILLUSTRATE the number of compositors thrown out of work by the machines throughout the country it is only necessary to state the fact that in Texas alone nearly four hundred printers joined the army. While some of these may have had situations, it is very possible that the large majority were seeking work at the time of enlistment.

WITH the Unitype, Dow, Empire, McMillan, Johnson, Lanston, Goodson, and a few other typesetting machines which are now on the eve of being placed upon the market, there promises to be a merry time in this new industry. Competition being the life of business, the Mergenthaler Company may experience an unusual state of affairs before many months elapse.

WISHES TO LEARN THE LINOTYPE.—S. H., of Worcester County, Massachusetts, would like to know if there are any schools of instruction on the linotype, and, if so, where? Also, if the manufacturers of the linotype would teach a would-be operator—a union printer. *Answer*.—There is no such place

that we are aware of in the United States. The linotype company has a room at its Brooklyn factory, for the benefit of purchasers of its machines, where the mechanism of the linotype is taught, but outsiders are not admitted.

TO TEST METAL TEMPERATURE.—C. S., of Cleveland: To ascertain the temperatures of the metal as thoroughly as you state, you must make the tests in both the front and back as well as in the center of the metal well. The temperature in each respective part should be, approximately, 550° Fahr. in the front, 530° in the back, and 500° in the well. A temperature anywhere between 535° and 560° in the front of the well has been shown to give good results.

CAPTAIN ORCHARD, of Company D, 201st New York Regiment, well known to machine users as the owner of the Orchard Linotype Burners, while on a few days' furlough called at the Eastern office of THE INLAND PRINTER. He reports that his military life somewhat interferes with his business, as orders for these burners are constantly increasing as their merits are becoming better known. The captain is in splendid health and is a magnificent type of the American soldier. We wish him all the military honors possible, and a safe return to commercial life.

A COPY of the Hagerstown (Md.) *Globe* was recently received at this office, with an accompanying request that we give our opinion of the page which was set by the Lanston Monotype machine. It is our opinion that the particular copy sent us is not a fair specimen of the Lanston's capabilities by any means, and an opinion based on this specimen would be not only unfair but ridiculous. If the gentleman who made this request will call at our office, 34 Park Row, New York City, he will be shown specimens of the Lanston's work which may be a revelation to him.

MR. C. W. BROWN, of the Boston *Transcript*, has just received a patent upon a device which will be appreciated by operators and machinists where electric lights are used. The number of the patent is 613,647, and is for insulators for incandescent lamps. The insulator consists of a sleeve of hard rubber which covers the metallic surroundings of the lamp and thus prevents its contact with the iron of the machine and the consequent shock. It has the indorsement of the National Board of Fire Underwriters. Mr. Brown has assigned a one-half interest in his patent to Mr. L. S. Starrett, of the Athol Tool Works, Athol, Massachusetts.

MR. HERBERT A. BAKER, formerly manager of the Buffalo branch of the American Type Founders Company, was made general manager of the Unitype Company and commenced active operations on October 1. The selection is a wise one, as Mr. Baker is a great hustler after business, and is popular among the fraternity everywhere. All printers can rest assured that the merits of the different typesetting machines which this company has in process of construction will be thoroughly and quickly made known to them through his active and energetic management. The New York office of this company is 34 Park Row, and the Chicago office is 118 Monroe street.

THE *New York Printer* says: "As the matter of the relation of the Typesetting Machine Engineers to the typographical unions of this country now stands, it is the duty of every union man to try to induce machinists in charge of typesetting machines to join the Typographical Union, provided there is no union of the engineers in the city where the machinist is employed. This is a healthy condition of affairs, and is in the best interest of the very best kind of unionism. The linotype machinists will make a powerful ally for the printers in time of trouble, and they should be looked after in times of peace. Diplomacy and unionism both demand that we take care of the nonunion machinist."

ELEVATOR ACTS AS STRIPPER.—C. G., Toledo: In answer to your late inquiry—To enable the elevator to act as a stripper in the movement of the mold withdrawing from the matrices,

the front fork of the elevator is provided with a projection which forms a cover over the matrix and prevents the bottom end being pulled out toward the mold. This spring fork is supported on one side by running the spring under the solid part of the elevator fork, while on the free end the fork finds support on a projection secured against the face plate. If these parts are not in proper shape the matrices will pull out of elevator in the act of stripping, and hence cannot be properly discharged into the small elevator.

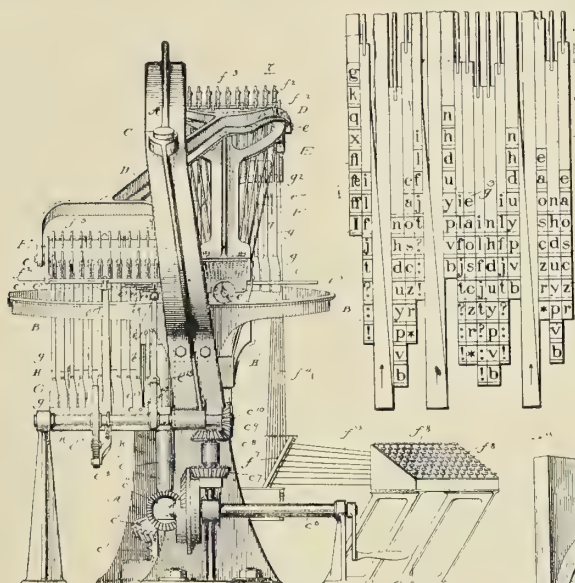
THE Unitype Company, makers of the "Simplex" type-setter, announce that they have one of the machines on exhibition in their Chicago salesrooms, 188 Monroe street. Mr. R. D. Camp, the manager, would be pleased to show its workings to any callers, and those interested in typesetting machines are requested to see it when in Chicago. The machine has a number of advantages over the old Thorne machine, which it resembles somewhat at first glance, and is being put on the market at a very reasonable price.

WISHES TO LEARN OPERATING.—H. A., Marshall, Michigan, writes: "As I am very desirous of learning to operate a linotype machine, I beg leave to ask if you can give me the

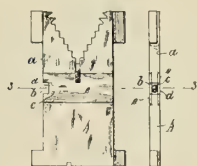
night work, respectively. Piecework is to rate at 12 cents per thousand ems for day work and 14 cents per thousand ems for night work, on brevier or smaller; for type larger than brevier, the prices are 15 and 17 cents, respectively. "Matter set less than nineteen and one-half ems wide of the type used shall be set on time." The latter provision has had the effect, in one office at least, to work a reduction in the scale. Considerable long primer is set in a measure thirteen picas wide, and this is paid for at 50 cents per hour, whereas the operators used to make 75 cents per hour on it, working at piecework. The new scale applies only in auxiliary and job offices, and does not affect the daily newspaper offices.

PATENTS.

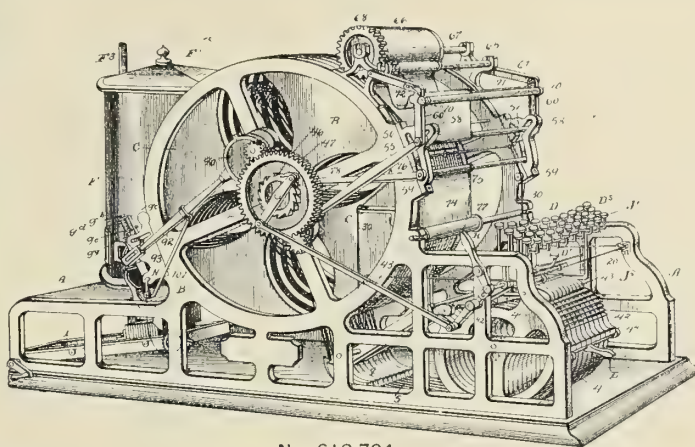
A most interesting justifying machine is described in patent No. 614,319, by J. D. Chalfant, of Wilmington, Delaware. The drawing does little more than show the outer case, and suggests that the machine is simpler than it really is. It has the merit of possessing positive mechanical motions throughout, placing very little dependence upon such means as belts and gravity, which possess elements of uncertainty. The types from the composing machine are fed in at the hole 23, and carried down



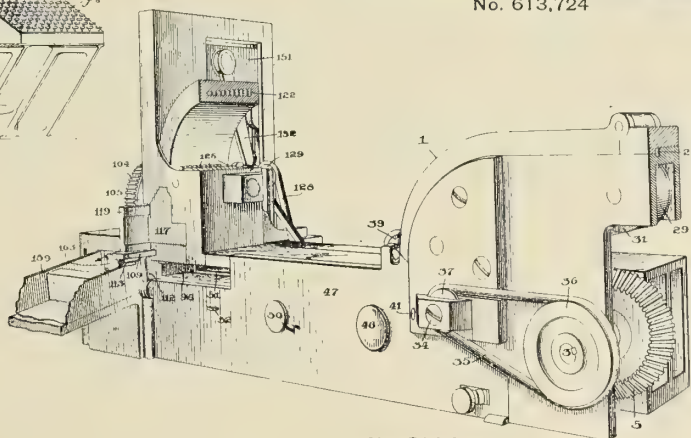
No. 614,229



No. 613,818



No. 613,724



No. 614,319

name of some firm where I may be given the privilege of learning. I am willing to pay for the opportunity. I am a member of the typographical union. Please give me any information which may be of benefit to me in regard to this matter." *Answer* (The above is but one out of a large number of inquiries we receive from parties who wish to learn to operate the linotype).—There is only one opportunity which we know of to learn the machine, namely, to be employed in an office adopting them. The New York Trade School did teach this, but for reasons unknown to us abandoned the enterprise.

CHICAGO TYPOGRAPHICAL UNION, No. 16, has agreed with the employing printers of that city upon a new scale of prices for linotype composition, which provides that all timework shall be at the rate of 50 and 55 cents per hour for day and

around the curve 1 to an interior point below 39. Here the line is composed on a carrier, and spaced by the insertion of the thin edge of wedge-spacers. When the line is sufficiently full the carrier is started along, and from that point the operator has nothing further to do with it, the work being automatic. A set of pushers is brought into play to spread the wedge-spacer until the line occupies the full width of the measure. The adjacent words of type are then clamped in place, while the wedge-spacers are withdrawn and permanent justifying spaces substituted. The largest size of justifying space that will go into the vacancies between the words of the line is introduced, and toward the end of the line, if there is a surplus of vacant space, the wedges move up, and a larger size of justifying space is used, but in no case are more than two sizes

of justifying spaces admitted to one line. The inventor evidently prefers to use a double wedge, but shows also forms of single wedges that may be used to spread the line, which is well, as the double wedge has been so thoroughly covered by previous patentees. Provision is made for the non-interference of the wedges in the case of short words, as "I," which tend to allow the thick ends of the wedges to collide, as earlier inventors have learned to their cost. When the justification is completed the line is pushed out on the galley at 159, and the carrier returns to the original point along a different level from that on which it made the forward journey.

The machine illustrated here as patent No. 613,724 manufactures a type-bar or linotype, and is styled a "proof-taking and type-bar casting machine" by its inventor, H. R. Rogers, of New York. The type characters or matrices are mounted on the central portion on segments and swung into lineal position by the manipulation of the keyboard. When the segment matrices are aligned, they are first carried under a printing roller and a proof taken, so that the operator can read the line and correct errors, if any there be, before casting. The segment matrices next swing around to the mold and casting pot in the rear, and a type-bar is made and dropped out on the galley I.

It is a sort of surprise to look at the machine patented as No. 614,229, and know that it is a form of linotype, patented by Ottmar Mergenthaler, and the property of the Mergenthaler Linotype Company. It looks more like the Rogers typograph than anything we have seen. The object of the construction is to provide a machine in which a small number of matrices may be used to produce a large number of characters, and the manner of aligning the matrices is shown on the right of the drawing. Eight characters are placed on each matrix, and there are twelve sets of matrices. A few duplicate sets of matrices are enough to equip the machine. Of course, it is apparent that such matrices would wear out sooner than those now in use, since when the *e*, for instance, of one matrix was broken down the whole matrix would have to be discarded; yet this is more than compensated for by the simplicity of the machine in its larger portions. In patent No. 614,230, Mr. Mergenthaler describes yet another machine for accomplishing the same result in a different way. It is a matter of interesting speculation as to what the Mergenthaler Linotype Company purposes doing with these machines, whether to market them, and give linotype buyers a choice, or whether to simply shelve the patents in order to keep others out of the field.

C. L. Ireland, of Manchester, England, in patent No. 613,818, shows a new linotype matrix, which has been acquired by the New York Company. The thin sides of the walls are made of steel, to secure greater wear, as it is here that the matrices first break down, owing to the fact that the side walls have to be made very thin and are subject to blows from the feet of other matrices. The New York Mergenthaler Linotype Company has taken another patent from F. J. Wich, also of Manchester, on an improved interchangeable ejector blade.

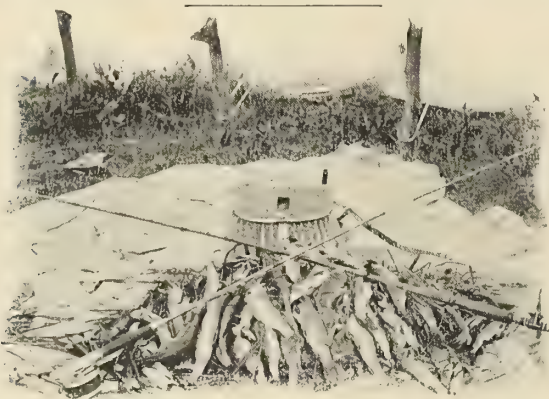


Photo by O'Keefe & Stockdorf, Leadville, Colo.

Engraved by Sanders.

A MORNING'S CATCH.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

A GOOD SUGGESTION REGARDING THE USE OF MIRRORS.—The following experience, communicated to us by The Pathfinder Publishing Company, of Washington, D. C., will be found useful: "We run a double-feed Babcock press, and, from the further side, it is impossible to watch the fly when running. A few days ago an ordinary bracket lamp, with a silvered reflector, was put up on the wall near the delivery table; and now the off-feeder finds that by watching the lamp reflector he can see exactly what is going on at the fly-table. This simple 'happen-so' arrangement now turns out to be a great aid; and it is possible that mirrors might be used to much advantage in other ways on the same principle. A lamp reflector, being concave, is the best thing for the purpose described, as it reduces the image and allows you to see a much wider range of things than a plain, flat mirror."

THE ECONOMICS OF THE PRINTING TRADE.—To intelligently examine the prevailing conditions of this trade, in so far as these apply to methods of waste, utility and economy in production, a general invitation has been extended to the readers of THE INLAND PRINTER for publication under the different departmental heads; and it is expected that this invitation will be accepted and responded to in a most interesting manner in the February number. The idea of devoting a special issue to the consideration of the great industry of printing, which will include its entire ramifications of accessories thereto, is the happy conception of the editor-in-chief of this journal. Whatever may be its practical results—far-reaching in benefits or otherwise—it certainly partakes of all the elements of novelty; and of what does the great field of the printing industry consist but of one continuous growth of novelties? The object sought by this investigation is to bring out practical thoughts and methods concerning cost of production of work; how these may be employed, and their individual advantage over methods considered ephemeral or those more staple and in general use.

TROUBLE BY REASON OF UNEVENLY BLOCKED ELECTROS.—H. E. T., of Pittsburg, Pennsylvania, complains that badly blocked electrotypes are sent to him, no two of which are alike in height, some being far too high. He wants to know if there is any way of remedying the trouble without returning the electros for reblocking. *Answer.*—Nothing tends to irritate a pressman more than to be obliged to make ready a form of electros made up of uneven heights, especially those blocked more than type-high. The usual and just remedy is to send such electros to the concern turning out such "botch" work, and compel it to reblock the work. After this course has been pursued a few times more perfect mounting will likely be obtained. Of course, it is often a loss of time to do this. To partially obviate this, we suggest that a type-high gauge be purchased (which costs about \$3, and can be obtained from printers' furnishers) and kept on hand to test the height of all blocked work sent for printing purposes. Another very handy tool, known as a type-high machine, is recommended for reducing cuts to type-height, and for planing them true and even, when warped, as well as for squaring work. The use of these two machines (the latter costing about \$12) will save many vexatious delays and soon repay the outlay.

WHAT ARE ROLLER SUPPORTERS?—F. A., of New Orleans, Louisiana, writes: "I am a reader of your invaluable journal; I have seen allusion made in the pressroom department to very many beneficial things and expedients for benefiting our trade, the most of which I am now familiar with, except what are called 'roller supporters.' I use the regular iron collars on the

ends of the rollers, and have supposed that these were what was referred to for use when printing very light forms, especially visiting cards and such work. Am I correct? I know that I have not been able to obtain a satisfactory result in printing such forms, hence my desire to be set right?" *Answer.*—The set of round iron trunnions furnished for use on the ends of inking rollers are not what is meant by "roller supporters." As a matter of fact the trunnions are intended as supports for the rollers and to cause them to turn around as they pass over the form. They fill their measure of usefulness, but not to the nicety that a set of steel roller supporters do. These may be properly called roller bearers; they are about a quarter of an inch thick and have an overlapping lip or flange of about seven-eighths of an inch, which protrudes or rests over both ends of the chase. A bearer is placed against each end inside of the chase and locked up with the furniture and form. The bearers have been devised to ease the pressure of the rollers on the form, as they are type-high; prevent over-inking by abrupt contact with the form, besides preventing the roller composition from being cut when running light forms containing sharp edges and brass rules. The roller supporters are made for the various sizes of job presses, and may be purchased from any dealer in printers' supplies or from type foundries.

PRINTING HALF-TONE CUTS ON A TWO-ROLLER PRESS.—A correspondent of St. John, New Brunswick, over the signature of George, writes the following: "Will you kindly express your opinion on the advisability of trying to print a half-tone cut 6 by 24 inches, surrounded by heavy type matter, on a large Cottrell drum cylinder, with two large form rollers? The press is new and the rollers are in good condition. The job to be worked on 80-pound coated stock, size of sheet 28 by 42 inches, a \$1.50 per pound blue-black ink to be used, the edition to be 20,000. I intend to slip-sheet the job. I also inclose a job on which I would like you to pass an opinion. The specimen sent is the tenth or twelfth impression after washing up. We had to wash up after every 100 at least. Notice the mirror where it is beginning to fill up. Became very 'pebbly' later, and we then washed with tarcolin. Ink is a 60-cent book, bought in 100 lots. Pressman says too much ink; I say ink not fit—full of unground matter." *Answer.*—Fairly good half-tone printing can be done on two-roller presses; but we do not advise accepting a job of first-class work to be done on such machines, because they lack the essentials requisite for superior distribution of adaptable ink, and because two rollers will not sufficiently ink a large form as compared with a press carrying four form rollers. Persons who assume to deny this and boldly attempt to demonstrate to the contrary are quite apt to hazard any reputation they may have had for doing good half-tone printing. As comparisons at times are somewhat odious, it would certainly be very unpleasant, as well as disadvantageous, to have a fine piece of printing executed on a two-roller press compared with that done on a four-roller machine. Of the specimen of half-tone printing sent for our opinion, we desire to say that the cut has not been rightly leveled up from under to give a true impression on the face. Both the places marked as beginning

to fill up are on the side of the cut which plainly is too high to paper. If you had dropped the plate back a little, so that it would be about a medium thick sheet *lower* than the type, and then brought out the solids and strong tones by judicious over-laying, the result would have been much better, and at the same time have regulated the contents of the form in such a way as to avoid filling up or picking off the coating. Rollers should be set quite light on this kind of forms, and when such work is done on platen presses roller supporters should be used to secure nice and even covering of color. The ink used is splendid.

IMPRESSION SCREWS ON JOB PRESSES.—W. S., of St. Paul, Minnesota, writes: "I have had an argument with a pressman here relative to the use of impression bolt screws, and I desire your opinion to decide the argument. My friend contends that the impression bolts should not be changed on any job after the press has been evenly trued up—that is, the



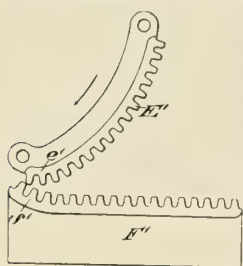
"PLAYING HOUSE."

platen trued with the bed. My contention is that these screws are placed on the press for changeable purposes, according to the size and character of the job to be worked off. We have both read the answer to H. E. W., of St. Johns, Michigan, in the December number, and indorse the recommendations there made as completely covering his case in every possible point. Indeed the answer is the most complete that I have yet seen in print, and shows that the editor has been through the mill of experience." *Answer.*—Both of you are right to a degree, because there are several makes of job presses, such as the Gordon, Universal and Colt's Armory, on which the impression screws are supposed to remain stationary when the impression has been "set" to uniformity of touch between platen and form. On the latter two presses the impression—light to heavy—is regulated by an adjuster-slide, notched slide and a latch—the slides being attached to the back of the platen, and the latch to the impression throw-off handle. On the Gordon, the difference between light and strong impression is regulated by a decrease or increase in the number and thickness of the tympan sheets employed on such presses; it is not usual nor is it intended that the impression screws should be disturbed to suit different forms. Contrary to the intentions of

the builders of the presses mentioned, may be cited the fact that the inventors and users of such machines as the Liberty, Peerless, Golding, etc., meant to and do use the impression screws to regulate the different degrees of impression called for on varying kinds of forms. Indeed, the provision of changeable impression, by means of the impression screws, has been considered one of the advantageous features of the Liberty and the Peerless, as opposed to the theory of those of the Gordon build, by whatever name known.

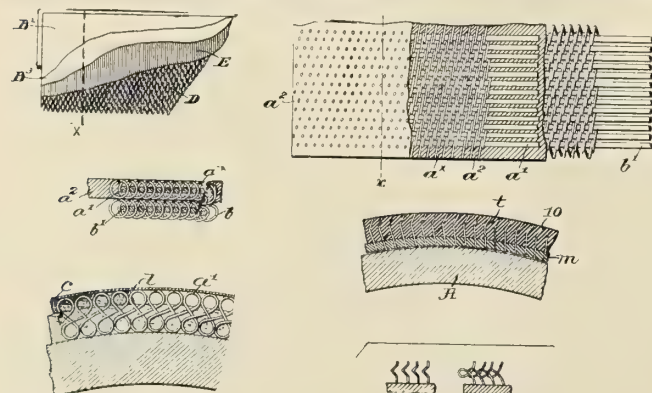
WASHES FOR ROLLERS AND HALF-TONE PLATES.—A Constant Reader, of Baltimore, Maryland, has requested us to "publish a good wash for rollers in winter; a good wash for half-tone plates that have been standing for some time; also a good reducer for printing inks that have become dried up from long standing." *Answer.*—Among the best washes for composition rollers in wintry weather may be mentioned tarcolin, turpentine, astral oil and weak lye—the rollers to be slightly sponged off with clean water after washing up. To remove dry ink, verdigris, etc., from half-tone plates use the following: For dry ink, use a fine bristle brush and turpentine, or alcohol, if the ink does not become loose and disappear; if the plate has become corroded with verdigris, etc., use a similar brush and a few drops of oil of creosote, allowing the creosote to soak through the corroded spots before brushing off. A fine linen rag—free from lint—should be used in finally cleaning off the half-tone plate. Do not rub the rag across the face of the plate, but dab it frequently with the rag, so as to absorb the dirt and washing liquid. Half-tone plates, whether of zinc or copper, should be coated with melted beeswax, paraffin or mutton tallow, and then put away in a dry place. Do not wrap them in paper, as the chemicals found in most papers are apt to cause metallic corrosion. Under no circumstance put away plates with printing ink on the face of the half-tone engraving. There is no reducer that we know of that will properly correct the nonworkable qualities of dry ink. Printers' pure linseed varnish (soft) will be found to be a desirable reducer of heavy ink; as will also Chesapeake Economy Compound, Inkoleum, and some other articles advertised for this purpose.

PATENTS.—C. P. Cottrell has patented (No. 614,243) the



improved register rack E' and cylinder segment E'' here shown. It is designed for a cylinder press in which the bed is reciprocated with a slow-up motion and enables the rack and segment to be brought into contact before the bed and cylinder have assumed a uniform motion. In other words, the register rack may be brought into operation at a point perhaps two inches nearer the end of the stroke than heretofore.

A. S. Allen, of Boston, has taken out five patents on wire arrangements as tympan or printing surfaces calculated



to do away with the necessity for making ready. They are numbered 613,217 to 613,221, and the illustrations serve to show about what they are—evidently an attempt to cover

all possible forms of spring wire combinations for impression surfaces. Mr. Allen must be firmly convinced that yielding impression surfaces are the thing for fine printing, as is Mr. Severy. Nevertheless, manufacturers of printing presses refuse to believe that the days of hard packing are drawing to a close.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By J. W. Urquhart. \$2.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. \$1.50.

ELECTION OF OFFICERS.—At the annual meeting of the Chicago Electrotypers' Association in November, the old officers were unanimously reelected. Mr. George H. Benedict has been the presiding officer of the Association since its organization and would willingly have shuffled off the cares of office, but yielded to the pressure which was brought to bear upon him and consented to serve another term. At the December meeting the members of the association presented Mr. Benedict with a handsome token of their appreciation in the shape of a beautiful Masonic watch charm.

YELLOW JOURNALISM DENOUNCED.—At the December meeting of the Chicago Electrotypers' Association the following resolution was unanimously passed:

WHEREAS, There is published in the city of Chicago a journal which depends for its support on the advertisers of electrotypers' supplies; and,

WHEREAS, The said journal does not represent the electrotypers of Chicago, but on the contrary continually and persistently misrepresents them; it is therefore

Resolved, That the continued patronage of the said journal by the said advertisers will be construed as evidence of an unfriendly disposition.

COMPARATIVE THICKNESS OF SHELLS.—According to Mr. George E. Dunton, the Boston electrotypers, with one exception, are hardly up to date in the matter of quick depositing. In speaking of a shell which was produced by the Dickinson Foundry in fifteen minutes and which was over .002 of an inch in thickness, he says: "This fifteen-minute shell will compare favorably with many of those of one hour and one hour and a half produced in some of the other shops." In other words, it requires from two to three hours to deposit .005 shells. In Chicago there are at least a half-dozen electrotypers who turn out .005 shells in one hour or less, and it would be difficult to locate an electrotypewriter who finds it necessary to leave his molds in the bath two hours. If Western electrotypers could be induced to believe that .0025 is thick enough for "commercial" shells, many of them could turn out their work in thirty minutes with their old-style dynamos.

NEW STEREOTYPING PROCESS.—A circular from the Skandinavisk Exprestyp Company, Copenhagen, Denmark, announces the production of a perfected process for making cuts from all descriptions of type or plates. The work, it is said, can be done in a few minutes by the printer without recourse to the stereotyper or electrotypewriter. A plastic mass is prepared, the basis of which it would appear is celluloid, and from this, it is said, the first cut can be made in about fifteen minutes, and each succeeding cut in five minutes. The material of which the cuts are made being a chemical substance, no planing or drilling is necessary, the edges only being required to be cut; and they can be then fixed directly on the block by an adhesive substance which is a part of the process. In fact, everything that would seem to be desirable in a cut is effected by this process, so it is said. The machine for the proceeding occupies only a small space and demands no auxiliary apparatus of any kind. Specimens of the work from half-tone

plates look very well, and testimonials are offered from prominent printing firms in Denmark. Further particulars are promised THE INLAND PRINTER.

A SUCCESSFUL ELECTROTYPYER.—The *Printer and Book-maker* has the following to say of Mr. Hugh F. McCafferty, the well-known electrotypy: "He now has thirty-two men on his pay roll, and his establishment is looked upon as one of the leading in his line in the city of New York. He has always made a specialty of doing fast work, and was the first in this country to use the Boissier dynamo, designed especially for electrotypers' use, to which machine is due in great part the much-reduced time within which in late years electrotypes have been put through the battery. He has his tanks arranged in multiple series, and always keeps one tank for rush work, and often gets satisfactory plates in half an hour. He thinks nothing of delivering electros in two hours from the time of commencing on a job, and says he can turn one out in an hour on a pinch. A great deal of fine half-tone work is also electrotyped in the place, and some of the best work in the city has been intrusted to the concern. Mr. McCafferty is a member of the Electrotypers' and Stereotypers' Association, and also a member of the New York Typothetae."

RAPID ELECTROTYPING.—A New York City correspondent writes to this department as follows:

In a recent number of a journal which devotes a department to the interests of electrotyping, the following statement is made by the manufacturer of an agitator:

Shells .0025 inch thick deposited in 15 minutes.					
"	.0055	"	"	"	30
"	.008	"	"	"	45
"	.01	"	"	"	60

In my opinion this statement claims results which it is impossible to obtain, and the samples which the advertiser is willing to show cannot be considered if the measurements are taken with the micrometer, as the irregularities on the back of the shell will not admit of accurate measurement by this method. My reasons for questioning this assertion are the following:

The weight of a shell .01 inch thick is 22.468 grains per square inch, and since copper is deposited at the rate of 18 grains per ampere hour, the current density required to secure a shell of this thickness in one hour will be 1.24822 amperes per square inch, or 179.75 amperes per foot.

The statements of Von Hubl, Sprague, and others, that the current density should not exceed 30 or 40 amperes per square foot, are of course conservative, as all speculative assertions should be. With the agitator, current densities of 100 amperes per square foot have been utilized, but never to practical account. The reason for this is that solutions capable of carrying this current at a low enough potential to deposit sufficiently reguline metal for the purposes of electrotyping will need to have such a large content of metal and acid that crystallization will interfere with their working at ordinary temperatures.

If the shell will not tin brightly in the backing pan it may be inferred that the correct current density was exceeded at some time during deposition. In the solutions I have observed, when these are reasonably free from insoluble precipitates and other matter in suspension, the strength of this current was about 80 amperes per square foot, with the solution well agitated.

Granting that 100 amperes may be utilized in the deposition upon one square foot (.694 ampere per square inch), the time of deposition will be, approximately, as follows for the thicknesses of shell in question:

Thickness of shell	.0025 inch,	time of deposit	27 minutes.
"	.0055	"	59
"	.008	"	1 hour 26
"	.01	"	1 " 48

And the thicknesses of shell which may be obtained in the time stated will be:

Time of deposit	15 minutes,	shell obtained	.00143 inch.
"	30	"	.00275
"	45	"	.00412
"	60	"	.0055

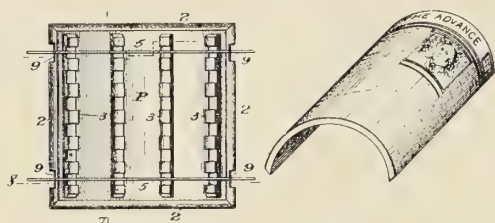
As the whole question of rapidity depends upon the current density which may be employed, agitators and other contrivances being simply aids to the securing of this object, it would be well to settle this point by obtaining the data of experiments made in this line. It surprises me that the manufacturer of this agitator has succeeded in employing current strengths nearly twice as large as heretofore possible. I would like to have your opinion on this matter.

Answer.—Your figures are correct and your deductions are reasonable. Nevertheless, it is a fact that electrotype shells heavy enough to back up—that is to say, exceeding .002 of an inch in thickness—can be deposited in fifteen minutes. In Chicago the proprietors of the Independent Electrotype

Foundry, which is equipped with a large dynamo, with a voltmeter and ammeter in the circuit, inform me that they frequently deposit rush jobs in fifteen minutes, and at one time exhibited a shell which had been deposited with a current density of 187 amperes per square foot. They had no facilities for measuring its thickness or weight, but the copper was apparently of good quality and was reasonably smooth. I am also informed by Mr. Charles W. Dean, of the Western Methodist Book Concern in Cincinnati, that he employs a current density of 150 amperes per square foot on the last pages of his paper. A shell made by Mr. Dean in thirty-five minutes measures about .0045 in thickness, which would be equivalent to .00225 of an inch in fifteen minutes. At the request of the proprietors of the Independent Electrotype Foundry, the writer availed himself of the facilities offered by their equipment and made a personal test, with the result that with no special preparation a shell nearly .0025 thick was produced in fifteen minutes with a current strength of 125 amperes per square foot and an E. M. F. of 5½ volts in multiple. While, as stated, the shell measured nearly .0025, the weight was less than four grains per square inch, which would indicate that the deposit was lacking in density or that it was thinner in the center than at the edges where the micrometer test was made. However, the copper was of good quality, smooth and tough, and no trouble was experienced in tinning and backing it up. At the time this shell was produced there were four cases in the bath, aggregating a trifle over four square feet, and the ammeter reading was a little more than 500. Regarding crystallization, it is the writer's opinion, based, it is true, on a somewhat limited observation of the effect of excessive currents on solutions, that it is not likely to occur if the content of blue vitriol in the solution does not exceed 18° Baumé. There is certainly no trouble of this kind at the Independent Foundry, where the density of the blue vitriol solution is fully 18° Baumé. The writer has yet to learn of any difficulty in tinning quick deposits of copper. You are probably correct in stating that "the whole question of rapidity depends upon the current density which may be employed, agitators and other contrivances being simply aids to the securing of this object." That copper is deposited at the rate of 18 grains per ampere hour, is an established law of electrolysis. In fact, the weight of metal deposited is the measure of current strength. Agitation does not change this law, but it promotes homogeneity—prevents the formation of oxygen bubbles on the cathode and hydrogen bubbles on the anode, and facilitates the diffusion of metal in the solution, so that the layers of solution next the cathode which in rapid electrotyping are instantly exhausted of metal will be quickly replaced with fresh layers. By reason of these aids a very strong current may be employed; strong enough to produce shells of practical strength in fifteen minutes. The fact that fifteen-minute shells have been produced in one case in a solution agitated by air pressure and in another by a circulating pump, would indicate that the particular method by which the solution is kept in motion is immaterial. The essential point is to obtain sufficient current density, and herein lies the main obstacle to rapid electrotyping, for nearly all the dynamos in present use were designed and constructed for *slow* electrotyping and their E. M. F. is too low for extremely rapid work. As indicated by the tests to which reference has been made, it requires an E. M. F. of about 6 volts in multiple or 12 volts in series to produce fifteen-minute shells, and, so far as the writer is informed, there are only two or three types of dynamos in the market which will supply this requisite, and they are of modern design. While there seems to be ample evidence to show that fifteen-minute shells are possible, it does not by any means follow that it would be practicable, and it certainly would not be economical to deposit general work at any such speed, or even in thirty minutes, for to deposit any considerable area at one time would require a dynamo of enormous proportions compared with the machines in present use, which would involve a large outlay both for the dynamo and for the motive power to

operate it, which latter cost is excessive as compared with the cost for a moderate rate of deposition. Mr. Dunton states in a personal letter, received since the above was written, that the fifteen-minute shells made in the Dickinson Foundry were deposited with an E. M. F. of $2\frac{1}{4}$ volts. If it requires 125 or more amperes per square foot to deposit fifteen-minute shells, the Dickinson people are getting about 60 amperes per volt, which is certainly a remarkable record.

PATENT.—George W. Turner and A. F. W. Leslie, of New York, in patent No. 613,736, show a composite printing plate, which is a stereotype in which an engraving has been fixed. On the right is the completed curved composite plate; on the left



(enlarged) is the back of the engraving, showing the rectangular anchor-blocks and wires for maintaining it in position. The method of fastening permits the engraving to be underlaid before fixing on the stereotype.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

FUNK & WAGNALLS have issued two very prettily made books by Arthur T. Pierson, "In Christ Jesus, or the Sphere of the Believer's Life," and "Catharine of Siena," 60 and 50 cents, respectively.

THE frontispiece of the January *Scribner's* is a drawing from life of Theodore Roosevelt by Charles Dana Gibson (whose services hereafter belong exclusively to *Life*), and it is in Mr. Gibson's most effective manner of portraiture. It is as good a likeness as his famous Du Maurier and Phil May portraits.

PLENTY of action and incident, pungently told, distinguish the books of fiction that the Doubleday & McClure Company is sending out this season. Kipling's "Day's Work," Ollivant's "Bob, Son of Battle," and the anonymous author of "A Gunner Aboard the Yankee," have matter to stir the most blasé reader.

R. H. RUSSELL announces for publication on December 15 a book of verse by Ingram Crockett, entitled "Beneath Blue Skies and Gray." Mr. Crockett's poems show excellent imaginative work and strong, true voice. The volume will be printed on deckle-edge linen paper and bound in decorated board cover. Price, \$1.

NO LIST of handsome publications for the holiday seasons would be complete without the artistic publications of Mr. R. H. Russell, 3 West Twenty-ninth street, New York City. The Maude Adams edition of "The Little Minister" (J. M. Barrie) is without doubt one of the most attractive gift books of the year. It contains thirty-two full-page pictures of Miss Adams and her company, illustrating the principal scenes in the story. It is beautifully bound in white vellum, stamped in gold, 400 pages, $6\frac{1}{2}$ by $9\frac{1}{2}$, each copy being sealed and inclosed in a box. Price, \$2.50.

A SMALL collection of hand-colored prints by Pamela Colmar Smith, a new artist, is announced by R. H. Russell. This is a very unique departure from the usual Christmas and Easter

style of gift, and the work is said to be both unusual in treatment and decorative in effect. "Recess" is a charming scene of children at play, suggested by the books of Kenneth Grahame and J. M. Barrie. They are printed on Japan paper, 8 by 12, colored by hand in water color, and retouched by the artist. Price, \$2. Scenes from "Macbeth" are similarly treated, but are larger, 12 by 14. Price, \$3. "Twelfth Night," "Christmas Carol" and "The Land of Heart's Desire" are others of the series, priced at \$3, \$4 and \$5, respectively.

THE *Universe*, of New York, has a very strong cover design by Mr. H. Van Buren Magonigle, whose work is well known through the attractive book covers he has made for the Messrs. Scribners, Macmillan, and Houghton, Mifflin & Co. The *Universe* is a weekly paper in magazine form, of thirty-two pages or more each issue, and contains as its chief feature a résumé of the week's news under the heading "Present Day History," written by G. H. Rosenfeld, whose style is well known. It also contains timely articles on subjects of interest; a department of "Easy Science," edited by T. Commerford Martin; articles on "Travel," and other attractive features.

THE November issue of *Forms and Fantasies*, Chicago, gives assurance of the success and appreciation received by this handsome monthly. The principles and examples of decorative art as enunciated and exhibited by it are understandingly and beautifully presented, and the great influence such a magazine must have on the improvement of the public taste cannot be gainsaid. For the mechanical production of the magazine there can be only favorable criticism, and it is difficult to conceive how so excellent a magazine can be procurable at the low price of subscription. The work is published by the Forms and Fantasies Publishing Company, Steinway Hall, Chicago. Price, \$2 per year.

"ARMAGEDDON," one of the latest works of Stanley Waterloo, has been issued in very attractive form by the Rand McNally Company, Chicago. The book deals with the events following the Spanish-American War and the successful expansion of American trade, the Anglo-American alliance, etc., which culminates in a general war of the nations, in which America, England and Japan are pitted against the nations of the world. David Appleton is the hero of the book. He is an inventive genius who devises a sort of aluminum air ship which he floats over the fighting squadrons and drops explosives on the decks of the enemies of America and her allies. The usual love story runs through the interesting ventilation of national and international issues, and taken altogether the work is a very interesting one at any time, and vastly so at the present period of international speculation on the outcome of our policy of expansion.

THE INLAND PRINTER ABROAD.

It is gratifying to the conductors of THE INLAND PRINTER to know that the circulation it has abroad is assisting its American advertisers in making known their wares in foreign countries. In a recent letter to THE INLAND PRINTER, Mr. R. J. Frackelton, secretary and treasurer of the Chandler & Price Company, manufacturers of printing presses and printing machinery, Cleveland, Ohio, says: "The writer has just returned from a very satisfactory business trip, which included the cities of London, Copenhagen, Christiania, Stockholm, Berlin and Paris. The fact that he was able to do business with the leading firms in printers' supplies in each of these cities was due, in some part, no doubt, to the preliminary work done for us by THE INLAND PRINTER, for, on the desk of almost every firm we visited we found one or more copies of THE INLAND PRINTER." Mr. Frackelton's letter was unsolicited, and is, therefore, all the more welcome, and is given publicity simply to show that the good work the magazine is doing for its advertisers is appreciated.

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¹⁰⁰ Dollars

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SHERRY

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Pompano a la Marguerite
Cucumbers Curled Potatoes
CHAMPAGNE

Supreme of Chicken
French Peas

Southern Hotel Punch
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Coffee Cigars COGNAC

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Fine Millinery
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May 2, 1899

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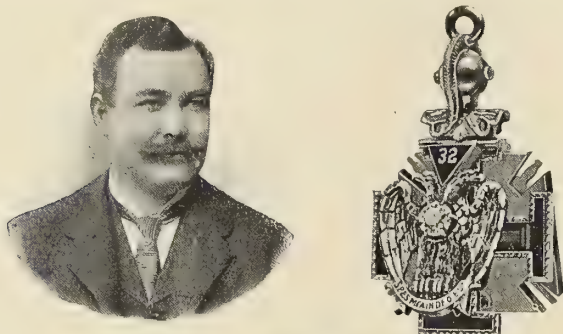
¹² 612 Elm
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A COMPLIMENT TO GEORGE H. BENEDICT.

IN appreciation of the satisfactory manner in which George H. Benedict has performed his official duties as president of their association, the members of the Chicago Electrotypers' Association, at their meeting on December 14, presented him with a handsome testimonial in the shape of a beautiful diamond-set Masonic watch charm, suitably inscribed. Twenty-five representatives of the Chicago foundries, with their invited guests, sat down to the "spread" which pre-



MR. BENEDICT AND HIS TESTIMONIAL.

ceded the presentation. There were present by invitation: H. R. Wills, of the Hoyt Metal Company, St. Louis; E. C. Williams, of George E. Lloyd & Co., Chicago, and C. F. Whitmarsh, of THE INLAND PRINTER. C. C. Cargill, of the *National Journal of Engravers and Electrotypers*, was expected but was unable to attend.

The presentation was preceded by a little farce, intended to convey to Mr. Benedict the idea that he was on trial for dishonorable conduct. At the close of the banquet, Mr. Behrens announced that serious charges had been made against one of their members, and deemed these charges of sufficient moment to have attention then and there. He called upon Mr. Wills to present his charges, and that gentleman rose and said:

MR. CHAIRMAN AND GENTLEMEN,—I beg to thank you one and all for this expression of your friendship in asking me here tonight, and I cannot misunderstand that it is prompted by the kindest feelings of good fellowship, as well as esteem.

But, while impressed with a sense of the deepest gratitude to you for making me one of this genial party, I am sick at heart with the conviction that my remarks to come will seem in bad taste, intruding, as they do, upon this festive occasion, and I have hesitated long in taking the step; but for your own good, as business men of integrity, and also through a sense of righteous indignation, I feel that this is the most fitting time to do that which is, without question, the hardest task ever given me to perform. I have been proud of my associate membership here beyond all that I have expressed to you in words. Proud to be identified with a body of men of such sterling worth, as I believed you all to be, especially your presiding officer, whose reputation for uprightness and fair dealing has gone abroad throughout the land; a name that he should have guarded as he would his dearest ties on earth; a man whose impulse is always to help the needy and downtrodden; whose open-handed generosity is nearly as famous as is his reputation for business probity.

I wish that I might stop right here and not feel compelled to mar this picture, but the censure is fully due where I aim it tonight, bleeding though my heart is to be the one first to uncover and show this man in his true light. I will not tire you with details. Suffice it to say that I have placed written charges in Mr. Behrens' hands today, with proof beyond question that he should be deposed at once—this man, who, until a week ago, I looked upon as my best friend, and also the best friend of the Electrotypers' Association.

It was mainly through my implicit confidence in him that I was suddenly confronted, on Monday, December 5, with the climax proof of Mr. Benedict's real standing among you, and his attitude toward this Association, and, since then, I have spared neither time nor expense in ferreting out as much of his private character, bearing upon his position here, as I could, and I assure you all it pains me beyond expression to say that, if it is necessary to retain men of this kind here simply for the sordid end of life, I feel obliged to tender my resignation as an honorary member, to take effect at once.

At the close of Mr. Wills' remarks, Mr. Partridge, the secretary of the association, came nobly to the president's defense in the following words:

MR. PRESIDENT,—For a specimen of pure nerve I think I have never heard anything quite equal to this speech of Mr. Wills'. Here is a man who professes to be a friend of Mr. Benedict's who comes to this social gathering,

an invited guest, and who abuses the hospitality of his host by making public insinuations against his character. I am sure I voice the sentiment of every member of this association when I express my indignation at such a flagrant breach of common courtesy.

Whatever may be the nature of the charges to which Mr. Wills refers, I want to say in advance that his evidence must be very strong indeed to convince the gentlemen in this room that Mr. Benedict has in any respect failed to be fair and just in his dealings with his fellow-men. The members of this association have been intimately acquainted with him for several years, and I have never heard from any one of them so much as a whisper in question of his integrity.

When we finally succeeded, in 1895, after months of discouraging work, in organizing this association, we fully realized that its future success would depend very largely upon the character of the man who should be placed at its head. The situation demanded a man whose business honesty would be unquestioned, whose executive ability and tact would be equal to the task of assimilating and uniting discordant elements, whose sense of fairness and justice would be a protection to the minority, whose liberality and unselfishness would prompt him to personal sacrifices if necessary for the good of the association. We required a man broad and capable, who would give balance to our deliberations, who would be conservative in his management of our affairs, who would represent us abroad in a manner to command the respect of the trade in other cities as well as our own. In a word, a man of great ability, and strict integrity in whom we would all have confidence. We believed that Mr. Benedict possessed all these requirements. That we made no mistake in choosing him for our president, and that we have been satisfied with our choice, needs no better evidence than may be found in the fact that we have three times unanimously reelected him to the same high office.

I believe it is due largely, if not solely, to Mr. Benedict that the association is in existence today. We have passed through many critical periods; more than once we have been on the verge of collapse; but thanks to the fertile brain and indomitable will of our president, we have weathered every storm and today are stronger than at any time in our history.

I am confident that I express the sentiment of this entire association when I say that we appreciate in the highest degree the disinterested, unselfish and intelligent manner in which Mr. Benedict has performed the duties of his office. I take particular pleasure in expressing this sentiment at this time because of the recent uncalculated attack upon him by a paper whose contents are as yellow as its covers, and whose editor seeks always to tear down and destroy that which we have so long and patiently striven to upbuild.

But in the face of all the facts I have enumerated, and in spite of Mr. Benedict's unblemished record, this man Wills, the professed friend of the association, an invited guest at this gathering, has the monumental nerve to get up here and in a mean, underhand way insinuate that our confidence in our president has been misplaced. I demand, Mr. President, that Mr. Wills immediately produce his charges, and unless they are sustained by incontestable proofs that he be ignominiously expelled from this association.

Scarcely able to control himself during Mr. Partridge's speech, Mr. Juergens was promptly on the floor at its close, and added fuel to the flame in this way:

GENTLEMEN,—These are very grave charges which have been preferred against our presiding officer, and I am very sorry that they have been introduced here in the presence of invited guests who are friends of the association. But since the charges have been made, I feel it my duty to say that I have seen the evidence and it fully proves the truth of every word Mr. Wills has said. The evidence is in Mr. Behrens' hands and I call on him to produce the same.

Mr. Behrens then arose and in a mild, calm and judicial manner proceeded to pour oil on the troubled waters in the following language:

MR. CHAIRMAN AND GENTLEMEN,—Our monthly gatherings have heretofore been a source of great pleasure and satisfaction to me, and I am, therefore, very much disappointed to be compelled to witness these proceedings here.

I have known Mr. Benedict for many years, we have worked side by side in this association, and I am frank to say that he stands very high in my estimation. For this reason I am astonished to see Mr. Wills, an outsider, perpetrate the outrage to get up here at this table and assail the character of our president.

You all know that Mr. Wills is an honorary member of our body, and I for one have always considered him a man of conservative and sound judgment, but the showing which he has just made convinces me that he is very easily misled.

Mr. Wills says that I have in my possession the evidence proving Mr. Benedict's guilt. Well, yes, I have some evidence here, but after a careful examination of its true inwardness, I find that it proves the very opposite of what Mr. Wills claims.

Now, gentlemen, as you have called for my opinion in this matter, I will say that the evidence herein contained proves beyond a doubt the following, namely:

That Mr. George H. Benedict has watched the interests of our association with the eye of an eagle, and has extended its influence in every direction.

It also shows that the honors of his high office have been interwoven with trouble and disappointment—you know the crown is generally accompanied

by the cross; but I also find, as a redeeming feature, that he is surrounded by a large circle of true friends, and above all, that his record is as clear as a crystal.

To substantiate this opinion of mine, gentlemen, I will now ask Mr. Benedict to undo this parcel and to acquaint himself with the true inwardness of the evidence it contains.

While Mr. Benedict was investigating the true inwardness of the charges, the following toast was perpetrated by Mr. Juergens:

Here is a toast to the last little roast
Given the big man in the chair;
But we find he's a hummer,
And not a darned bummer,
As was claimed by the man without hair.

Mr. Benedict responded in a few well chosen words, thanking the members for this evidence of their esteem. At the close of the meeting he invited the entire company to go with him to the Chicago Athletic Club, where his reputation as an entertainer gained new and well-earned glory.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

THE problem of the mechanical feeding of sheets to the printing press is engrossing the attention of some of the brightest minds in the trade. This month we have to report on the patent No. 613,793, by T. A. Briggs and F. L. Cross. Their plan involves the working of the sheets S from an upper level G around a cylinder to the lower level of the

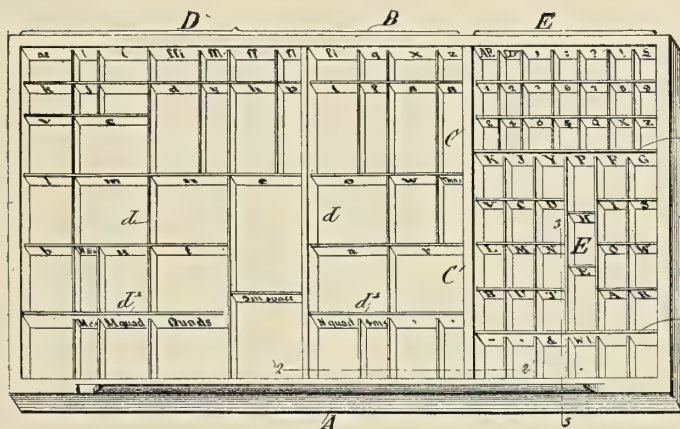
feedboard F. The patent deals with the perfection of minor details, the main features having been the subject of a previous patent.

C. H. Heywood, of Milwaukee, has patented the press shown as No. 613,271, designed to print, stamp or emboss and apply postage or other stamps to envelopes or cards. D is the platen, T the bed, and 52 the ink fountain. The rollers 36 and 23 travel entirely around the bed. The machine is certainly novel.

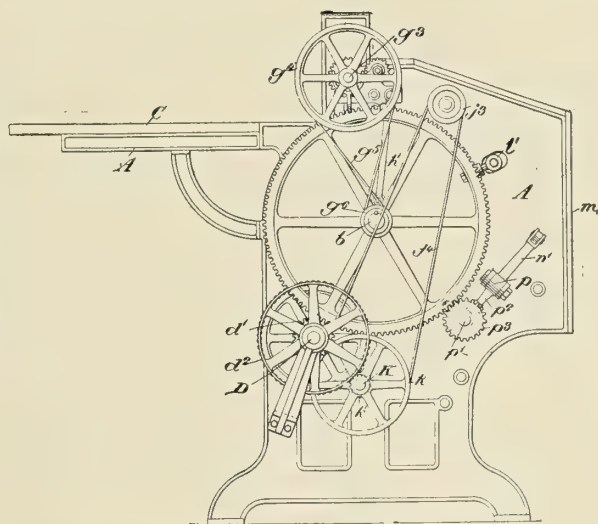
In patent No. 614,090, George R. Cornwall, of the Aluminum Plate & Press Company, of New York, shows what he calls a printing press, but what anybody else would call a typewriter. It is designed for doing clearer and sharper printing than the ordinary typewriter, rendering it more fit to be employed in writing matter either directly on an aluminum plate or on transfer paper. A peculiarity of the mechanism is that the printing characters are mounted in a surrounding ink-rejecting surface.

The type case of J. R. Rankin, patent No. 613,308, is certainly an oddity. Surplus type is shaken back into the rear of the boxes, while the type employed in composition is supposed to lie in the curved hollows at the front of the boxes. Why such a cumbersome arrangement should be supposed to have any advantages passes the comprehension of the writer.

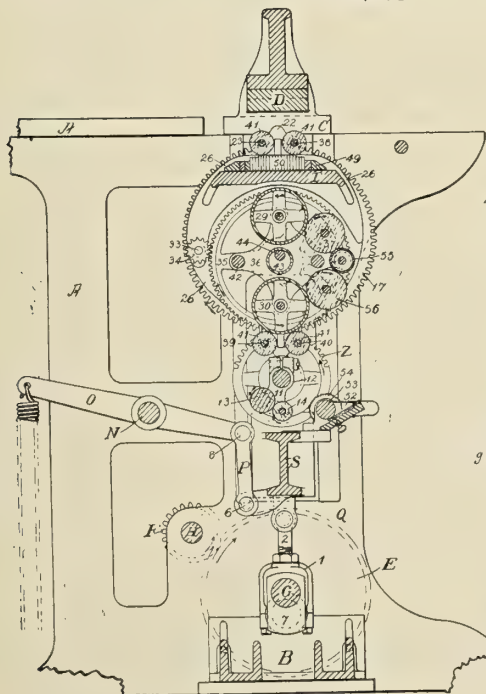
Patent No. 613,919 shows another type case, by William N. Clapp, of Jersey City. The arrangement of the boxes is certainly very much better than that now in use, and the surface



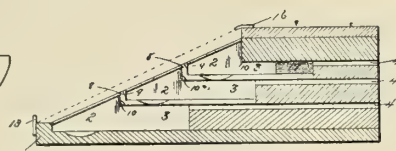
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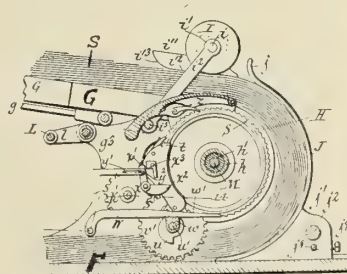
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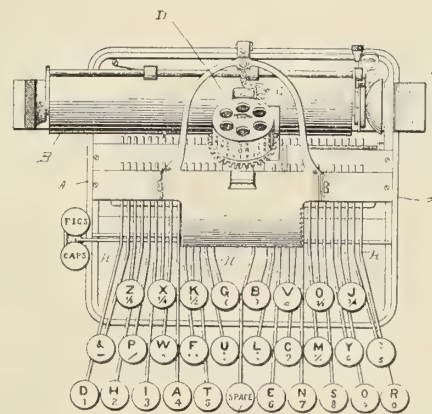
No. 613,271



No. 613,308



No. 613,793



No. 614,090

area of the case is much reduced, but whether printers will ever accept such radical changes remains a problem.

R. F. Emmerich and F. Vonderlehr, of New York, have taken out two new patents on bronzing machines. No. 613,412 describes minor improvements in the structure of the machine, insuring effective and complete bronzing, and at the same time preventing a waste of bronze. No. 613,857 describes mechanism for accurately determining the amount of bronze to be distributed on the sheet under treatment, and new and simple mechanism for reciprocating the bronzing pad carriage and one of the superfluous-bronze-removing rolls while the pads are being rotated.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

COST OF ZINC.—This metal has been an article of commerce at the beginning of lithography. It is now largely used for key plates in colorwork for preserving large transfers (allowing the continuous use of large stones), and for producing photographic originals for the purpose of transferring therefrom; also for drawing original pen and crayon work. The finest zinc, ready prepared for lithographic purposes, comes to about $\frac{1}{2}$ cent per square inch.

COST OF ALUMINUM PLATE.—At one time this metal was a rarity, only to be seen in special laboratories and museums; now there are only three metals cheaper than aluminum, namely, iron, lead and zinc. In the form which interests lithographers, aluminum can be bought for 38 cents per pound. Section for section, considering that it is the lightest metal, it is ten per cent less in cost than sheet brass. Of course, in the expense of preparing the surface of the metal for lithographic printing, an additional cost of fifteen per cent should be added.

READY-MADE, LIGHT-SENSITIVE ASPHALTUM AND DEVELOPING SOLUTION.—C. T., Ybor City, Florida, writes: "I have tried to obtain some sensitive asphaltum for making process plates, but my appeals to the largest process supply houses in the country have failed to secure any result (but I have been referred to the recipe given in THE INLAND PRINTER). Could you advise me where I could buy it?" *Answer.*—The light-sensitive asphaltum, the necessary developer, and proper instructions for handling the same are for sale by H. C. Bodicker, 941 East One Hundred and Seventy-fifth street, New York City.

REASON AND RESPONSIBILITY FOR THE CRACKING OF LITHOGRAPHIC STONE.—P. C., New York, writes: "I have had the misfortune to break a large lithographic stone while transferring my very first job. Now, I am perfectly willing to pay a part of the loss if I had not discovered that the stone broke on account of a strong rust vein. The firm has agreed to submit the question to several experts, and to at least be partly led in their decision, etc." *Answer.*—I am sorry that on my part I can see no way of shifting the blame from your shoulders, if you had to assume responsibility in this case. The fact that an iron or rust vein existed should have been apparent to you before you put down your transfer. Every lithographer knows that such veins are dangerous, and you should have mentioned the fact at least. You have then repeated the error which was made in the first place by the man who bought the stone. If he is still in the employ of the firm, you and he ought to settle the matter.

POSITIVES AND NEGATIVES ON DECORATED TIN WORK.—C. K., Brooklyn, New York: "I have had a dispute with an engraver about the right way to print the two colors on a decorated tin box, which we are doing. The ground color is a

dark green, on which should appear a light yellow letter, ornamentation and other things which make up the finished design, and this work the engraver has treated as he would a black plate, by engraving everything which should show in yellow, and now expects me to print this work in light yellow on the dark-green ground. I claim that the work should have all been stopped out white on a solid background, so that it could be printed in *dark green* on a yellow underground and show the work in yellow in that way." *Answer.*—You are right in your proposition; it is difficult to print a light color solid upon a dark background, at the same time the engraver is right in engraving his work in "positive," provided he handled the finer points with strength and decision. The transferrer will take this engraving and make a "negative" or *reverse original* of it, and you will then have just what you want for a clean job.

ENLARGING KEY PLATES IN REGISTER WITH KNIFE DIE FOR PHOTO-ENGRAVING.—O. F. L., Cleveland, Ohio, writes: "I have a pen drawing to make for a label, which is to be cut out by a die, of shield shape, and a white margin is to be left all around inside of the cut edge. I have to draw the work large, so as to be able to obtain fine work by reduction. Now what puzzles me is, how I am to fit the knife to it after it is reduced, and get the differently colored lines to run parallel with the label?" *Answer.*—I would suggest laying the die, with cutting edge, upon a thick piece of folio gelatin (possibly a piece of firm rubber blanket underneath); then by sufficient pressure upon the die, penetrating the gelatin enough to make a mark, but not cutting all through, a line will be obtained which can be further scratched in, and engraved on the reverse side with key for all the colors and lines which will stand for guides. This engraving on reverse surface of the gelatin can be rubbed over with transfer ink and its lines reproduced upon the rubber film of an enlarging machine, and then after stretching the rubber film in exact proportion transferred to a zinc plate or stone, and dry impressions made in a light blue ink upon heavy cardboard into which the several color plates can be drawn, and photographed down to the original size. Photography can be used for the whole transaction if the bleaching and washing of the prints, reversing, etc., will not alter the paper too much by unequal shrinkage and consequent misregister. Perhaps some practical reader of this department can suggest a more direct way.

TRANSFERRING A COMPOSITE PRINT.—J. L., Coshocton, Ohio, writes: "I have, on stone, a complicated ornamental design (penwork), made for four different color printings; how could I get a complete picture in black, but containing all the color plates combined in one so that I can print all of the work in one color with one printing?" *Answer.*—The problem is very simple, being, as I understand, line work, and as you say you have the work on the different stones, therefore take an impression from each stone on white, thin transparent paper; lay one impression over the other; but should a pattern, which you may wish to show, be covered up by a solid of a light color, be careful to cut such solid away on the said impression. Then coat a previously prepared stone or metal plate in the darkroom, with one of the many light-sensitive mediums (or sensitive asphalt) and lay the four sheets, containing a composite black print of your four-color plates, over the stone, and over that a thick piece of plate glass, fastening all down in the usual way, and exposing the proper time; then, after developing and counter-etching, the print is obtained. The advantage of this method would be, that the print can be had right or wrong way on plates, or, by exposing on an unprepared stone and subsequent etching, the work would appear in positive instead of negative shape. Should the work, however, contain fine crayon tints or delicate ruling, the proper way would be to take the four impressions with transfer ink on transfer paper separately and reproduce the same successively, one over the other, needling them down with registering marks (making a quadruple transfer). Finally, another way would be to take

the four impressions successively, one over the other (let ink dry before the next impression is made), on one sheet of stout, white, glazed paper, and, upon the principle of anastatic transfer, obtain the desired result. By the transparent paper method the work could also be photo-lithographed.

SYSTEMS OF ALUMINUM PRINTING.—M. C. Co., Los Angeles, California, write: "Will you kindly inform us of the addresses of the different aluminum supply houses, presses and other details in this line, as we wish to experiment on aluminum plates by the three-color process." *Answer.*—We know of three different systems, and I will select one firm for each at which the system in question can be seen in best working order. 1st. The Strecker-Scholz process of preparing plates, used at the Sackett & Wilhelms Lithographing Company with great success on old and new presses; Fuchs & Lang Manufacturing Company, 29 Warren street, New York, sole agents for America. 2d. The Aluminum Plate & Press Company, 87 Nassau street, New York, in use at the Brett Lithographic Company, working to the satisfaction of all concerned, on the finest art work. 3d. The New Huber Rotary Lithographic Printing Press Company, in use at the Providence Lithographic Company, 102 Westfield street, Providence, Rhode Island. The latter was the oldest and best press for zinc printing, and has now been rebuilt for printing aluminum plates of any kind; this firm has an international reputation. Both of these rotary aluminum presses produce, at the lowest estimate, double the number of impressions of the flat-bed press, and take larger sheets. The manufacturer of the sheet aluminum is The Pittsburg Reduction Company, New Kensington, Westmoreland County, Pennsylvania, and if you wish to experiment on preparing your own plates, the various articles and recipes which have appeared in THE INLAND PRINTER during the past few years will be of use to you. See "Notes and Queries on Lithography."

TEXT-BOOKS ON LITHOGRAPHY.—J. W. J., Waynesburg, Pennsylvania, writes: "Are there any good text-books on lithography in the English language, and could instruction in lithography, by one of its experts, be furnished to a student at home, through the mails?" *Answer.*—Richmond's "Grammar of Lithography" is rather an old book, containing very useful matters to the student of lithography, but is not on the American market at present. A more modern book (translated from the German) is George Fritz's "Photo-Lithography." The latter can be considered the exponent of the new lithography. Provided your age is no obstruction, and that a preliminary examination of your hand in its adaptability to drafting is satisfactory, I would say the instruction by letter could be furnished you at home upon metal plates, and that the sending of these plates and making proofs therefrom could be easily accomplished by mail. If you are advanced far enough in drawing and water-color painting, you can start work on grained plates and color lithography. A full course to the uninitiated in art would be about like this: 1, Practice in lines; 2, lettering; 3, ornaments; 4, drawing and shading; 5, water-color painting (theory of harmonious coloring); 6, drawing in crayon and pen on stone or its substitute (plates); 7, photography, and the making and printing of negatives for and upon sensitive surfaces; 8, printing and transferring; 9, chemistry, so far as a knowledge of the peculiarities of all substances are concerned which are used in lithography, color and process photography; 10, printing machinery, its principles of construction; 11, paper and other materials upon which printing is performed, and their treatment before going to press; 12, cosmogravure, or the various graphic processes, as ceramics, transparencies, decalcomania, photogravure, gelatin, anastatic prints, etc.; 13, estimating, and the management of a combined lithographic and typographic establishment.

PRINTING LITHOGRAPHIC SCRIPT ON THE TYPE PRESS.—C. J., Milwaukee, Wisconsin, writes: "I have engraved some script headings, which were to be transferred to copper and

then etched up in relief for type press printing. In one instance I engraved the lines extremely fine, but the result was broken hair-lines; the next time, I engraved them heavier and the result was thick lines. I also inclose a sample of work printed on the letter press which has the effect of lithographed work, and must have been done the same way. Could you tell me why my work is either too heavy or broken?" *Answer.*—It is next to impossible to produce delicate hair lines standing alone as in open script, by the process you describe; whereas a number of fine lines together could be done well. The reason lies in the fact that not enough "shoulder" is obtained by etching away the metal on each side of the line to the necessary depth, therefore, on very fine isolated lines, undermining by the acid results in broken lines. A number of extremely fine lines together, however, do not need deep etching and will stand. The script you sent me has most likely been done by a process called "Cerotype." By it the fine lines receive a solid shoulder, and the lines will show fine and firm, as can be seen by the few specimens of "heavy body," "bond body" and "Spencerian" script herewith. The most complex sweeps, as well as the

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greatest regularity of correct form, are obtained, and the blocks stand the fullest amount of wear in the press and make first-class electros. The process is as follows: The standard styles of letters are kept on hand, cut, upon a large scale, on thin metal, called "pattern"; the point of a pantagraph is passed along the grooves of these lines and causes a fine steel point to engrave the forms through a coating of wax, upon the highly polished surface of a steel plate, at the reducing end of the machine. The depths are built up later by more wax, and the metal shell is finally procured for the printing block in the usual way, by electro-deposit. Of course, handwork could be employed in cutting through the wax film, but it would not give you such a steady line as the pantagraph point will. Ruling of fine lines on the ordinary ruling machine, as is customary in commercial lithography, is easily done in this way. The price ranges from five to ten cents per letter, blocked ready for the press. The work comes a little higher in first cost, but is cheaper in printing than lithography.

A CORRECTION.—In last month's notes on lithography appears a statement "that a suit between the Huber Company and the Aluminum Plate & Press Company will be settled, I believe, to the satisfaction of all concerned, perhaps before this paragraph appears in print." Messrs. Harris & Jones advise us that this is incorrect; that no such settlement is contemplated, and that they propose to push the suit now pending to its final issue before the courts. The Huber presses were

designed to print from metallic plates, and at the time zinc were the only ones used. The quoted statement would tend to convey the idea that the press which prints from zinc plates cannot print as well from aluminum plates. This is erroneous. The statement was also made that the Sackett & Wilhelms Lithographing Company had investigated the new rotary press built by the Aluminum Plate & Press Company, and that five of these presses had been built for their use. Messrs. Harris & Jones say this is not correct; that the Sackett & Wilhelms Lithographing Company have in their establishment five Huber rotary presses, one Aluminum Plate & Press Company press and one Hoe rotary press, and that they have not ordered additional presses from anyone. THE INLAND PRINTER regrets that any misstatements have been made, but relying on the care and integrity of its correspondent it has fallen into error.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

LETTER-HEAD and programme from the Orwell (Ohio) *News-Letter*. Neatly displayed and well printed.

A SERIES of calendar blotters from Charles Collier, Shreve, Ohio, are good specimens of artistic letterpress printing in colors, and ought to prove good trade-bringers.

ERNEST C. ROACH, with the Home Journal Company, Lafayette, Indiana.—The work submitted by you is very neat in composition, and presswork is above criticism.

JOHN A. POLLOCK, Aurora, Illinois.—The envelope card is neatly set, but if "No. 17" is the telephone number, it is in the wrong line; it should follow the word "Telephone."

A BLOTTER, printed in red and green, sent out by the Denny Printing & Advertising Company, Pittsburg, Pennsylvania, is effective in composition and presswork is of good quality.

THE Crescent Printing Company, Columbus, Ohio, is issuing some advertising matter that should prove effective. Design, composition and presswork are all of a high class of merit.

MAX MATHERS, Post Printing House, Morgantown, West Virginia.—The blotter would be improved by setting the top line in caps and making a full line of it. Otherwise it looks all right.

PROGRAMME, booklet and card from the Hamilton (N. Y.) *Republican*, composition on which is very good. Both composition and presswork are by G. A. Ormsby, a young man who gives promise of being a good printer.

THE December blotter of the Jackson Quick Print, Waterbury, Connecticut, is appropriately designed for the holiday season, and printed in red, green and black. The composition is very well done and presswork good.

W. EARLE, Goshen, Indiana.—The front page of cover is not so good as it might be in composition, but presswork is fair. Do not use type of a script character for this class of work. Bradley or Satanick would be more suitable.

"PRINTING UP TO DATE" is a 32-page booklet issued by F. H. Gerlock & Co., Scranton, Pennsylvania. It is well printed in black and red, with half-tones in photo-brown. Both composition and presswork are excellently well done.

F. J. FENSTERMACHER designs, sets and prints blotters for the Keystone Printing House, Allentown, Pennsylvania. Those submitted are excellent examples of neat color printing, the composition and presswork being very good.

ED JONES, St. Ignace, Michigan.—The samples which you forwarded are all of good quality and could not well be improved upon, either in composition or presswork. The Silas J. Smith card is an exceptionally neat piece of composition.

THE Carson-Harper Company, Denver, Colorado, designed and printed a very catchy and unique programme and invitation card for the annual ball of the Denver Job Printing Pressmen's Union. The work is artistic and beautifully printed.

"We can't do everything, but we *can* print," is the way in which J. L. Bonython & Co., Adelaide, Australia, announce their business. The cards submitted prove that they *can* print in the best of style, composition and presswork being first-class.

A PACKAGE of colored and embossed printing from Oppenheimer & Co., Cincinnati, Ohio, gives evidence that they are adepts in the matter of embossing. All the samples submitted are very clear and sharp in impression,

even in the most elaborate and intricate designs. The presswork on colors is good, and the whole package of samples is artistic in every particular.

FREDERICK STRECKER, with J. A. Bluntach, Rochester, New York.—The cards, programmes, circulars, etc., are all good specimens of composition and presswork, and show that you are keeping in touch with up-to-date methods of doing this class of work.

A. H. WORSWICK & Co., Oak Park, Illinois, do some excellent work in the line of letterpress printing. The folder, blotter and cards submitted show neatness in design and care in execution, and the presswork is of good quality. The blotter is very attractive.

S. S. LESSLIE, Camp street, New Orleans, Louisiana.—The business cards are all good. Your bill-head is not attractive, being overdone. The blotter is unique, though the design is "devil"-ish—the letters of the word "printing" being formed of imps of Satan in appropriate attitudes.

A. G. PARKER, Winchendon, Massachusetts, has been sending out advertisement blotters to increase his business. There is nothing striking or catchy about the composition. The September and October blotters are the best, the others being very weak in display. Presswork is good.

THE Times Job Printing Office, Canandaigua, New York, recently issued a circular which was intended to be "a radical departure from 'old foggy' ideas," which intention was faithfully carried out. The circular is strictly up to date in composition and presswork, and Carl D. Smith may well feel proud of it.

GEORGE T. KOCH, Los Angeles, California.—The embossing on the labels, etc., submitted by you is not so good as it might be, the dies not being accurately cut to fit the lettering or ornamentation, and in some cases being much out of register. By referring to department of "Notes on Practical Bookbinding" in this issue, you will find an answer to your query about hot process embossing. The card is a good one, both in composition and presswork.

R. J. HOLLY, Oxford, Ohio, sends a copy of "Undergraduate Life at the Western College for Women." The explanation of the difficulties attending the production of the work stops many comments that could be made, and particularly as throughout the pamphlet the excuses of Mr. Holly are sustained. It is a good piece of work, considering all things. The cover is not pleasing either in design or shade of color used, but we opine this is no fault of the printers.

THE Christmas number of the Auckland (N. Z.) *Weekly News* is a handsome journal of thirty-six folio pages very finely printed. Messrs. Wilson & Horton, the proprietors and publishers, state that the "whole of the text and advertisements were printed from stereotypes and the illustrations from zinc half-tones, on a Hoe stop-cylinder press." The result is equal to what is usually expected from type and copper half-tones, showing that unusual care has been taken in the presswork. The cover is lithographed in two colors, and a supplement in colors of "Tasman Sighting the Three Kings, January 4, 1643," is worthy of preservation as a very artistic production.

BERNARD MCGINTY, Doylestown, Pennsylvania, has forwarded several samples of commercial printing, which are certainly above the average for that class of work. One peculiar feature about them is that they were all run on one tympan with the feed-gauge which Mr. McGinty has patented and put on the market. He says that they were printed on a tympan on which over sixty jobs had been run, thus demonstrating the practicability of the gauge in general use. Mr. McGinty is a practical printer, as is demonstrated by his work, and knows whereof he speaks. The feed-gauge has been fully described and illustrated in the advertising pages of this journal.

THE Mausard-Collier Company, Los Angeles, California, has gotten up a sixteen-page and cover pamphlet, entitled "Art in Engraving," being a series of samples of engravings in half-tone, photo-chrome (or three-color process work) and zinc etching. The engraving is of excellent quality, and the printing of a high class, the latter being done by the Atwood-Krueberg Company, of Los Angeles, which has been enabled to produce such good results by the excellence of the plates. On the title-page is the quotation, "A thing of beauty is a joy forever," and this work is certainly a thing of beauty. The stock is very heavy enameled, of good quality, and the cover design is printed in silver on dark-green rough handmade paper, and tied with a green silk cord.

BREITKOPF & HAERTEL, Leipsic, Germany, have favored THE INLAND PRINTER with a copy of their second supplement of modern book ornaments. It is published in the form of a short treatise on zoölogy for printers, called "Zoölogie für Buchdrucker." The work is a pamphlet of forty-eight pages, about 6 by 9 inches in size, and is taken up with a display of typographic ornaments, using zoölogical subjects as the suggestion for the design. Thus we have monkeys, bats, bears, lions, dogs, rabbits, birds, snakes, toads, snails, butterflies, grasshoppers, lobsters, and all manner of animal life, worked into designs that can be used for borders or page decorations. The designs are well drawn and the whole scheme carried out effectively. We should not think there would be a very large sale for the designs, but certainly they will meet with favor to a limited extent. The ornaments are certainly interesting to printers in America, and show that the German type founders are quite enterprising in placing novelties on the market.

A VERY fine piece of letterpress printing is the booklet issued by the Letter Press Branch of the American Lithographic Company, New York City. It consists of sixteen pages, printed on deckle-edged stock in old-style type, illustrated with marginal sketches appropriate to the matter. It is entitled "At ye Sign of ye Tounse Cryer," the title-page being set in blackletter, in

imitation of old English work. The cover design represents the town crier ringing a bell and calling out the information he has to give the public, and is embossed in bold relief in black and brown on light-brown tinted board. It is an exceedingly artistic production and will be greatly prized by its recipients. A circular accompanying the booklet is a handsomely designed piece of work, decorated with an illuminated initial in three colors and gold and silver bronze, printed on grained paper. Both are far removed from the general style of work in these lines, and will no doubt bring the company many orders for artistic letterpress printing.

THE School of Newspaper Illustration, Athenæum building, Chicago, of which F. Holme is director, has issued a pamphlet of sixteen pages and cover, entitled "Newspaper Pictures," which gives several examples of work of this character, and especially mentions the plan and scope of this new

News paper Pictures



school, which has recently come into popular favor. The pamphlet is interesting, not only on account of the excellent reproductions of penwork which it contains, but because it gives a full description of the classes and the terms of tuition, facts which a number of readers of THE INLAND PRINTER have been in search of, especially those who have taken up penwork. Copies of the pamphlet can be obtained from Mr. Holme, by sending a 2-cent stamp to cover postage. The cover is unique, being printed on chocolate colored paper in brown and white ink. A miniature of it is given herewith. The pamphlet is printed by Marsh & Grant, Chicago, and is a creditable job.

"SOUVENIR, 1899," is the simple inscription on the cover of a specimen book of types just issued by Barnhart Brothers & Spindler, Chicago. The book has reached us so late that an extended notice cannot be given in this issue, but we will say that it is a work that printers everywhere will be very anxious to get hold of, showing as it does, not only the different faces made by the Barnhart foundry, but presents these letters in attractive shape, so that each page is a study in type composition and color. A number of tints have been used for the stock, and the pages printed upon each color are run in an ink that harmonizes with the paper on which it is used. On the left-hand opening is shown the different sizes of each letter, and on the opposite page the same type is used in setting some attractive job. This idea is carried out all through the work. We understand that over 30,000 of these books are being sent out, so printers generally will soon enjoy a treat. We hope to show reproductions of a few of the pages in following issues.

A GENIUS in the advertising profession is Mr. Samuel Davis, who has charge of the advertising department of the Kuh, Nathan & Fischer Company, a wholesale clothing house in Chicago. He recently originated a series of cards showing the clothing made by this concern displayed upon the figures of the heroes in our late unpleasantness with Spain — Admiral Dewey,

Rear-Admiral Sampson, Commodore Schley and General Miles, the portraits of whom, each accompanied by a lady, are very artistically drawn and reproduced in half-tone by the Binner Engraving Company, and handsomely printed on heavy enameled paper, mounted on a stout colored board with brass ornamental corners. The cards are 13 by 24 inches in size, the engraving 5½ by 16 inches, printed on enameled stock, 8 by 20 inches. The series form an elegant showing for a country clothing store — the class of patrons to which the Kuh, Nathan & Fischer Company cater. This advertising, with price cards and literature of a desirable class, is furnished by the company with consignments of goods, and thus brings much business to the house besides helping its patrons. Mr. Davis has also gotten up a series of illustrated newspaper ads., electros of which can be furnished to whoever may need them for advertising clothing in local newspapers. The company is fortunate in having secured the services of Mr. Davis, who appears to possess unlimited ideas for designing effective novelties, and is second to none as an advertising expert.

TRADE NOTES.

THE Arc Engraving Company, Youngstown, Ohio, was burned out December 7, and at once put in a new plant.

THE Union Bank Note Company has removed to its new building, corner Sixth and Delaware streets, Kansas City, Missouri, and announces the fact by a dainty circular.

H. N. BUTTERFIELD has resigned the position of president and withdrawn from the Corbitt & Butterfield Company, Chicago, but the corporate name of the company remains the same.

THE Columbian Engraving Company has removed from Plymouth place to 161-169 Canal street, Chicago, where it has largely increased space and facilities for half-tone and color work.

THE "Inland Empire" scenes in the extra edition of the *Spokesman-Review*, Seattle, Washington, recently issued, were exceedingly interesting, the half-tone cuts being well made and well printed. The edition was one the management have reason to be proud of.

ERNST AUG. LANGER, an employe of the house of Karl Krause, Leipsic, Germany, celebrated the twenty-fifth anniversary of his connection with that firm on November 11. Mr. Langer was the recipient of a number of presents from members of the firm, as well as from his fellow-workmen.

D. C. CHALFANT announces his connection with the well-known printing house of John T. Palmer, Philadelphia. Mr. Palmer's firm has always been noted for fine work, and with the knowledge, taste and ideas which Mr. Chalfant will bring to it, the company will be in better position than ever to please customers.

THE Princeton (Ill.) *Tribune* gave a very interesting account of the marriage of Miss Nellie Herron, of that city, and George A. Burt, of Henry, which took place in Princeton on Thanksgiving day. Mr. Burt is the assistant editor of the *Henry Republican*, and has done much to build up the paper edited by his father. The *Tribune* says editors always make good husbands, and THE INLAND PRINTER trusts there will be no exception to the rule in this case.

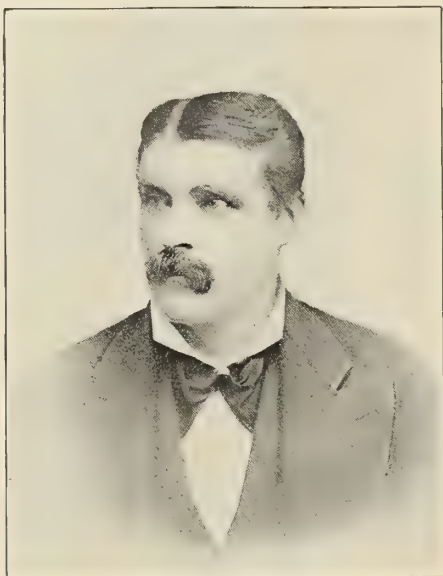
THE Dickinson Electro Foundry, 270 Congress street, Boston, Massachusetts, has issued a very attractive circular, containing a facsimile of a letter strongly indorsing its system of quickening copper deposits by means of the Dunton agitating method. An electro plate 8 by 4 was made, in the ordinary course of business, in forty-five minutes from start to finish, and as the customer avers, it was a "good, average honest shell." This is quick work.

A NEW flat-bed press, intended for daily papers with a circulation of from 3,000 to 8,000 copies, is soon to be placed on the market by the Babcock Printing Press Manufacturing Company. The machine has been in operation at their works for some time, but they have heretofore refused to give out anything for publication. The press will print four, six or eight pages, either six or seven columns, and can also print a small page if required. Thus, in an eight-page paper, the fifth and sixth pages can be made to take any number of columns less

than the regular page. This gives an opportunity to print all the matter that is at hand without padding to fill up space. The press will print from a roll and deliver the papers folded at a speed of 4,000 per hour. Publishers will look forward to this with interest.

OBITUARY.

THOSE who knew J. R. Woodlock, foreman of the *Pittsburg Press* pressrooms during the past eight years, will be pained to hear of his death, which occurred in Chicago in December. Mr. Woodlock was well known among the pressmen, especially



J. R. WOODLOCK.

the older ones, who remember him during the time he had charge of the pressroom of the *Chicago Times*, and no man more thoroughly understood his business or had a greater number of friends. Mr. Woodlock was fifty-five years old at the time of his death, and had been in charge of printing presses ever since he was eighteen years of age. His remains were laid at rest in Chicago. He leaves a sister, who had for many years been his housekeeper, and the sympathies of the pressmen everywhere will go out to her in the hour of her bereavement. The half-tone cut accompanying this notice will be at once recognized by his friends as an excellent likeness of Mr. Woodlock.

WITH the passing of Arthur Rath, of New York, who died on November 10, 1898, vanishes one of the most unique figures from the plane of high lithographic endeavor. In reverence to his memory be it said that he was one of the finest vignette engravers, and combined with that talent a first-class business qualification. His constant effort was to uphold the dignity of the "profession," which he never allowed to be spoken of as a "trade" as far as he was concerned. He was a staunch supporter of the maxim, "A good price in return for good work." He had learned his profession at Maverick & Wissinger's establishment, New York City, and for many years conducted one of the most successful "trade offices" in the country at 61 Beekman street, New York City.

PLEASED WITH RESULTS OF HIS ADVERTISING.

I am pleased with the results of my advertising in your paper. Every mail continues to bring applications for descriptive circulars, and I have them now from nearly every State in the Union. All mention THE INLAND PRINTER advertisement.—*McGinty Feed Gauge Company, Doylestown, Pennsylvania.*

CHICAGO SOCIETY OF PROOFREADERS.

This society is amply demonstrating that much benefit can result from taking counsel together concerning the many perplexing questions that so frequently arise in the work of the proofreader. At the December meeting, held at room 805, Steinway Hall building, No. 17 Van Buren street (which, by the way, is now the regular place of meeting), the attendance was good. The feature of the evening was an interesting paper read by Mr. R. W. Norwood concerning the peculiarities of machine reading, which Mr. M. H. Vestal supplemented by practical proofsheets demonstration. The "Question Box" yielded some knotty problems for discussion, the conflict of the pros and cons resulting in most instances in what the gentlemen of the squared circle entitle a "draw." One of the privileges connected with the room is the use of an excellent piano, and the Misses Maggie and Annie Butler favored the society with several very pleasing selections on the piano and harmonica, excellently well rendered.

In the notice-paper for December some additions and amendments to the society's "Style Card" were presented, which will be the special order for the January meeting. A song by Mr. Charles E. Laurence is promised.

All interested in the work of the society, whether proofreaders, editors, writers, master printers, etc., are invited to attend. Communications may be addressed either to S. K. Parker, president, 212 Monroe street, or to H. R. Boss, secretary, 232 Irving avenue.

MODERN ACCOUNTING.

The people of the present century will receive the proud distinction of having lived in the brightest era of American civilization. The rapid development of our resources, the joining together of our great commercial centers by a network of railways, the advent of the telephone and the trolley car, have called forth the best talent, the most skilled mechanics and accomplished engineers the country contains.

Progress along any line demands tact and talent. The man who possesses talent and lacks the tact to apply it is truly an object of pity. But no promoter, no mechanic, no artisan, occupies a more responsible position than he who stands behind the desk and handles the accounts occasioned by the



development of trade or commerce. The work of the laborer and mechanic is made easy by mechanical appliances, but the accountant has had to follow the same régime our forefathers did fifty and more years ago. Accounting may be styled a fine art, and he who can keep his accounts in a tangible form by the old intricate system is justly an artist. How to systematize or eliminate the many books now employed has been a question of no little moment.

It is the present rule of most firms to renew their books each year. Whether it is to keep alive some primitive custom or only love of that which is ancient we know not, but certain

it is that no one thing is more repulsive to the modern accountant. Large books are required. The due allowance for new business, the accumulation of dead accounts, and the space allotted to old patrons make it imperative. Any system that will rob the countingroom of this odium ought to receive the support of all those ambitious to keep pace with improved methods. The introduction of the loose leaf method brings to the front a feature of accounting that is destined to revolutionize present systems. That it will become universal is assured because of its many advantages. First: It entirely eliminates the carrying of dead accounts in the current books. When an account becomes dead it is removed from the current books and filed away, and the space occupied by it is used by one that is alive. Second: It must follow since dead accounts are disposed of that none but live ones appear in the ledger. It is a source of comfort to the accountant to have none but live accounts before him. The baneful influence of folios filled with those that are closed or dead can never be overcome by the old way. Third: Cumbersome books are not required. Sheets that are filled are filed away the same as dead accounts. This is usually done in alphabetical order, so they can be readily referred to by the accountant or auditor. To auditors the loose leaf method ought to appeal with special force.

A DIFFERENTIAL FEED TYPEWRITER.

A Differential Feed Typewriter will mark the beginning of a new era in the history of the typewriter. Its introduction means that the necessary difficulties to be overcome in order to give each letter type-spacing, have been met and surmounted. A Differential Feed Typewriter has a variable travel in the carriage movement, giving each letter the same space that it occupies in type, instead of the arbitrary spacing in an ordinary typewriter, where each letter has the same space, presenting an incongruous type appearance.

Fourth: The transferring of business from old books to new is relieved. The time consumed each year, and the material loss sustained make this feature a strong argument in favor of its adoption. To this is added the fact that the method is perpetual. In truth, perpetual is but another name for the loose leaf method. As a fifth advantage, it may be remarked that monthly statements and trial balances are prepared with greater ease and economy of time than is now enjoyed. There is not an avenue through which an account travels that it does not adjust itself to, and the possibilities of the system are only limited to the ability of the accountant.

The question is often asked, Will the system hold good in court? This is safely answered in the affirmative. The books of original entry are the ones of value in litigation, and it matters not to the court whether they be bound in elaborate covers or automatic binders so long as they are correct. In the city of Chicago—the home of the loose-leaf system—can be found many firms who have installed the modern method. Among them may be mentioned the American Radiator Company, the Aetna Powder Company, the American Powder Mills, the James White Paper Company, the J. W. Butler Paper Company, the Dearborn Drug & Chemical Works, the Columbia Shade Cloth Company, the Tribune Company, The Henry O. Shepard Company, The Inland Printer Company, W. Scott Thurber, and many other firms equally as prominent. Naturally the question of an efficient binder presented itself for solution. Many efforts have been made to solve it, and some credit is due to those who have ventured, but to Mr. Tony Faifer belongs the distinction of having attained the correct

result. He perfected by his untiring energy and skill the simplest, the most durable, the most economical, and the most practical binder on the market today. It is constructed from a bookbinder's standpoint, and is the only one in which one sheet can be bound as firmly as five hundred, or that one, ten, twenty or all the sheets in the binder can be removed at one time. The sale and manufacture of this binder is controlled by the Shepard-Faifer Company, 212-214 Monroe street, and to introduce it to the trade they will sell shop rights to bookbinders, printers, stationers, etc., at a nominal cost.

THE SEARS DIFFERENTIAL FEED TYPEWRITER.

Agreeably to a promise made some time ago, Mr. Charles Sears, of the Sears Typo-Matrix Company, Cleveland, Ohio, reports upon the differential feed typewriter he has constructed, which is a part of the mechanism of the Typo-Matrix. Mr. Sears gives specimens of the work of the differential feed typewriter, and of the same matter set in type. The half-tone herewith shows a portion of the matter submitted. As the subject matter describes the scope of the typewriter, it is also here reproduced—our space not permitting the insertion of a full half-tone cut:

A DIFFERENTIAL FEED TYPEWRITER.

A Differential Feed Typewriter will mark the beginning of a new era in the history of the typewriter. Its introduction means that the necessary difficulties to be overcome in order to give each letter type-spacing, have been met and surmounted. A Differential Feed Typewriter has a variable travel in the carriage movement, giving each letter the same space that it occupies in type, instead of the arbitrary spacing in an ordinary typewriter, where each letter has the same space, presenting an incongruous type appearance.

A differential feed typewriter will print, or set up, the same matter in about two-thirds of the space taken by an ordinary typewriter, size of type in each case being the same.

Its product possesses a more natural legibility, the eye being more accustomed to type-spaced printed matter.

A differential feed does not complicate or detract from the ease of operation of an ordinary typewriter.

It does not add materially to the cost of construction, inasmuch as it dispenses with quite a number of parts in an ordinary typewriter.

Commercially, such a typewriter would enter the field without competition, being in a class by itself.

In preparing copy for composition, it would reduce the cost of hand composition about one-third, it would occupy the same space as the matter to be set up in type, the right hand of the column showing always the shortage to "justify" the line.

It would aid in "casting up" manuscript copy, several lines transcribed on such a typewriter affording a speedy and certain basis for computing the space which given matter will occupy.

In preparing copy for typesetting machines, it would dispense with the men employed to "justify" the line, for the reasons above stated.

In preparing copy for linotype machines, it would greatly increase the output, and obviate the use of much mechanism in that machine to meet the demands of "justification."

SOME will not enter into a competition, as they claim it destroys good work. It is not safe to always take the lowest bidder.—S. O. E. R.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

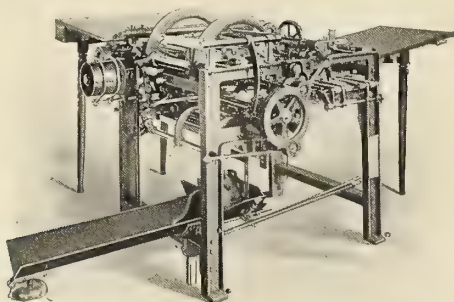
THE Brown Folding Machine Company, of Erie, Pennsylvania, have established an agency in London, England, having placed their sole interests in the hands of M. P. McCoy, of Phoenix Works, Phoenix Place, Mount Pleasant, W. C.

THE "MONONA" PRESS.

W. G. Walker & Co., of Madison, Wisconsin, have evidently "struck oil" in their new Monona leverless press. This press is having a remarkable run, and all printers who have seen the press are amazed at what they see. They could not believe that a press constructed as this press is could do what it does. Agents, when they heard of it, said it was an impossibility that such a machine should be a success; they said it would be an utter impossibility for any one man to turn a 7-column quarto press of this size and do any work; but Messrs. Walker & Co. went ahead and have already put all sizes of this machine into printing offices in the United States and Canada, from the 7-column folio to the 7-column quarto, and the result is that the 7-column quarto press can be run by one man in spite of all the prophecy to the contrary. This is probably the only press of the kind in the world that can be run by *one man* and do a fair amount of printing.

A FAST RUNNING MACHINE.

The illustration below is that of a new circular folder recently placed upon the market by the Brown Folding Machine Company, of Erie, Pennsylvania. Attached to this machine is an automatic economic feeder that feeds the machine at a speed of 5,200 per hour.



The cut shows two feed-boards; at the main one the automatic feeder is placed and is used in handling sheets of full size down to half size, while the second feed-board is used for sheets from half size to less.

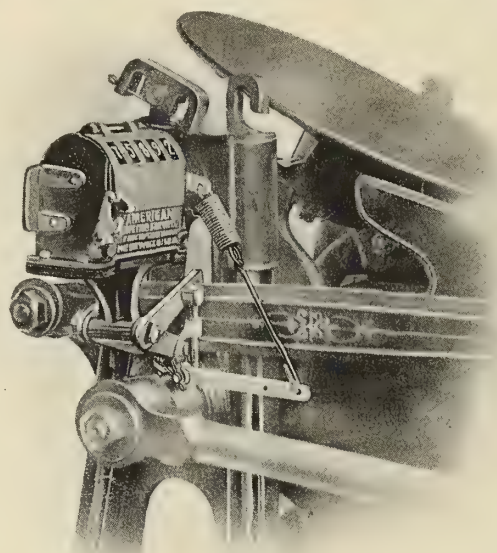
A. W. PENROSE & CO., LONDON.

These people are the largest dealers in photo-engravers' machinery in England, and are sole agents for England, France, Australia and South Africa for the "Reliance" special hand press (made by Paul Shniedewend & Co., Chicago, U. S. A.), a photo-engravers' proof press on which perfect proofs of half-tone cuts the full size of the platen can be made. Messrs. Penrose & Co. were appointed agents for the "Reliance" presses about a year ago, and have since then sold a number of the presses to photo-engravers in England, France and elsewhere. As stated in one of their letters to the manufacturers, they have received many high testimonials as to the merits of the press, which is evidence that the European photo-engravers appreciate this wonderful press for making

proofs of half-tone cuts fully as well as the American engravers, who quickly realized the many points of superiority of the "Reliance" press when first brought out by adopting the same.

THE AMERICAN COUNTER.

The accompanying illustration shows a new counter attached to an 8 by 12 Chandler & Price Gordon press. This counter is something new, and was designed by Robert Miehle, the inventor of the Miehle press. The cut shows it clamped to the left roller arm, connecting directly over the eccentric shaft. The lower end of the lever strikes the shaft and works the



counter at each revolution. This operating lever can be placed in four positions, so that if the counter is located in a different place or set at a different angle it will work properly. Any number wheel can be set forward or backward without disturbing the others. The counter will undoubtedly prove a popular one. It is for sale by all branches of the American Type Founders Company.

THE CHALLENGE MACHINERY COMPANY'S WORKS.

To satisfy himself of the exact condition of affairs in the works of the Challenge Machinery Company, Chicago, a representative of THE INLAND PRINTER recently paid a visit to this large manufacturing plant. The works are situated at Leo street and Archer avenue, Chicago, and cover quite a good deal of ground. It was impossible to believe, from an examination of the factory, that a fire had destroyed the plant only a few years before. The works have been completely rebuilt, and are fitted throughout with expensive machinery for turning out the Challenge-Gordon presses, Challenge and Advance paper cutters, the Ideal hand presses, their New Country presses, and other printers' machinery, of which they have a large list. Mr. James L. Lee, the president of the company, very courteously showed the visitor through, taking him into all the different departments and explaining carefully the facilities which his firm enjoyed for not only turning out machinery at a rapid rate, but also in perfect shape so far as wear and other good qualities are concerned. The special machinery for making the various parts of the presses and paper cutters seems to be as near perfect as it is possible to make them at the present time, and the product certainly warranted this inference. The planers and other heavy machines have concrete foundations resting upon solid rock, to insure the utmost rigidity and accuracy, and the lighter machines on the main floor are so built as to secure accurate working,

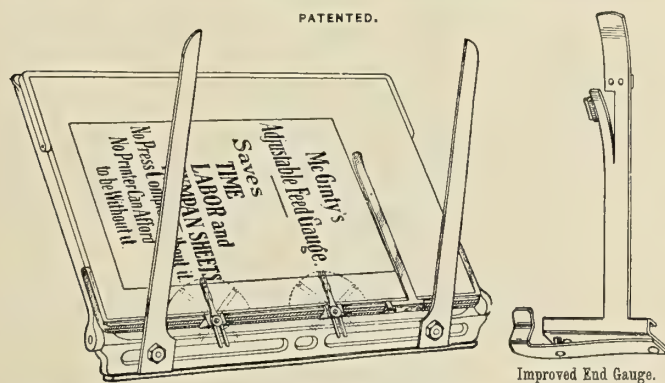
although not needing quite so substantial foundations. The main building is 100 by 200 feet, two stories and basement; the boiler and engine house and blacksmith shop are 36 by 60 feet, and the pattern shop 44 by 66 feet, giving a floor space of over 65,000 square feet. Two 100 horse-power boilers furnish the steam for driving the engine, which is 150 horse-power and of the latest improved pattern. Particular emphasis was placed by Mr. Lee on the care with which every part of their machinery is made, and of the great pains taken to select none but the best material to go into it. So thoroughly convinced was the representative of the abilities of this company to furnish exactly what they advertise, that he felt it necessary to call attention to it through the columns of the magazine. Visitors are always welcome at the factory, and a call there will well repay anyone from out of town. It is an institution of which Chicago may well feel proud.

THE CARE OF PRINTERS' ROLLERS.

A very tasty pamphlet has been issued by the Bingham Brothers Company, New York City, on "The Care of a Printer's Roller and its Peculiarities," printed by the Orr press, of New York City, a guarantee that it is a product worthy of the printers' art. It is in old-style type on rough hand-made paper, with drab cover, with cover design of a decorative style, in black ink, the whole tied with silk floss. The information given in the pamphlet is of interest to all printers, and they will undoubtedly read it with profit. The booklet contains twenty pages of matter that ought to greatly benefit anyone who will send for it.

THE MCGINTY FEED-GAUGE FOR JOB PRESSES.

Readers of THE INLAND PRINTER have noticed for the past few months an advertisement of an adjustable feed-gauge for platen presses made by the McGinty Feed Gauge Company, Doylestown, Pennsylvania. The company reports that many responses have been received through the advertising, and quite a number of sales been made. Printers who have tried the gauge speak in the highest terms of the device. Gauges were ordered for two of the presses in the office of The Henry O. Shepard Company, printers of THE INLAND PRINTER, one for a Colt's Armory press; and the other for a Golding jobber. These have been in use for some months and proved entirely satisfactory, and have demonstrated that they save not only the tympan sheets, but a great deal of time and labor. As a rule printers are somewhat backward in accepting new devices of



this kind, but as this gauge has been thoroughly tested by practical people, and pronounced a good thing, it is not necessary to be slow in adopting it. Reference to the accompanying cuts will give an idea of this device. It is readily attached to any job press, being simply substituted for the lower bale on the platen press. We understand that the manufacturers are now making arrangements with builders of job presses to have the device placed on new machines as an additional inducement for printers to purchase such presses. It is little time-savers like this that add to the usefulness of a machine, and the builders

who have this feature will have an advantage over those who do not. The improved end gauge, which is somewhat different from the first one put out, seems to make the device perfect. The test of the gauge on the presses in the office above referred to satisfies us that the gauge is all that is claimed for it. William C. Bleloch, of the American Type Founders Company, Philadelphia, and F. B. Berry, of the Cleveland branch of the same company, we are informed, have indorsed the gauge. It will be impossible in a notice of this kind to enter into a lengthy description of it, but full particulars may be obtained by writing to the manufacturers.

CUTS TRIMMED TO EVEN PICA MEASUREMENT.

The Sanders Engraving Company, St. Louis, having recently put in an electrotyping plant, and wishing to be strictly up to date, one of the first things they decided to do was to trim all cuts to even picas and nonpareils. All printers know the advantage of this scheme. They take the following method of calling attention to this feature of their work. The trade will certainly appreciate their enterprise. Here is what they say:

Editorial from the Dec Inland Printer

question of responsibility spoiled sheets and spoilage.

No 3.

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MAKING a uniform standard for the thickness of book plates is one of the practical reforms in the technic of the electrotyper's work for which pressmen will thank the National Electrotypers' Convention out of a full heart. Printers now want to know if it is not practical to block all cuts to picas

"Do you ever stop to consider the amount of time lost in waiting other people?"
WE would like to call your attention to the fact that the Sanders Engraving Co. St. Louis had special machines built about four months ago for trimming all of their electrotypes and engravings to exact pica measure. This puts into actual operation the new department you mention.

SOME NEW FACES.

Our advertising pages this month contain several new type faces which may interest printers. We refer to the Binner and Binner Outline, sample pages of which were shown in our November number, and to the Bradley Extended and Bradley Italic, which were presented in the December number. These letters have characteristics which commend them at once to the printer who delights in artistic type display, and their legibility and general style make them valuable for almost any service in which they may be required. Where the amount of matter will permit, it is best to use these in series, but with the advertising in THE INLAND PRINTER it is not always possible to do this. The type is the product of the American Type Founders Company, and can be obtained of any of the branches.

DEXTER FOLDING MACHINES.

The Dexter Folder Company report a very encouraging increase in sales for the past few months, and they now have on their books unfilled orders for twenty-two machines, the majority being for their latest improved book folders. Among

the recent purchasers are the following: Williams Printing Company, New York; Burke & Gregory, Norfolk, Va.; Republican Publishing Company, Hamilton, Ohio; J. P. Dieter Company, Chicago, Ill.; A. N. Kellogg Newspaper Company, Chicago, Ill.; Byron S. Adams, Washington, D. C.; Schultz Publishing Company, St. Louis, Mo.; Winthrop Press, New York; Publishers' Printing Company, New York. They are also supplying for export to London two quadruple machines specially equipped for small Bible work, with automatic pointing devices, as well as several other quadruple and single book folders.

TO THE LAND OF SUNSHINE.

Take the Sunshine Route from Chicago to Los Angeles, San Francisco and other points in California, and escape the rigors of Winter in the East and North.

Pullman tourist cars for first and second class passengers leave Chicago every Saturday at 2 o'clock P.M. via the Chicago, Milwaukee & St. Paul Railway to Kansas City, thence to California via the Atchison, Topeka & Santa Fe Railway—a real sunshine route.

This is the earliest afternoon train leaving Chicago for the West after arrival of morning trains from the East, thus avoiding tedious delay.

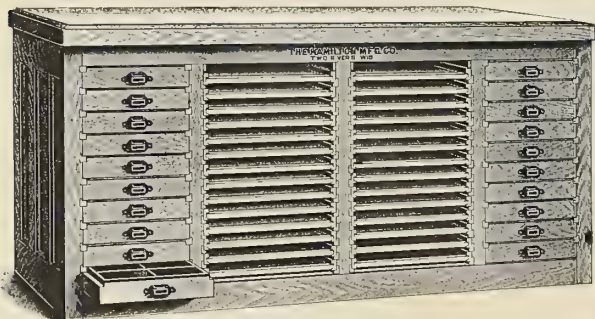
The Sunshine Route is essentially the best and most patronized through-car line for men, women and children. Every attention paid to the needs of passengers en route.

Send for a Sunshine Route time-table folder. It costs nothing.

Address F. A. Miller, Assistant General Passenger Agent, Chicago, Illinois.

NEW DESIGNS IN IMPOSING STONES.

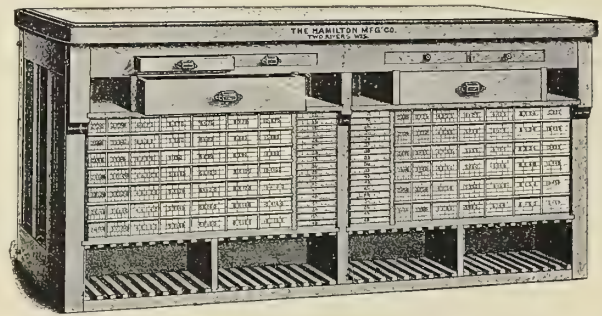
The Hamilton Manufacturing Company advertise in this issue of THE INLAND PRINTER a new imposing-stone frame, with letter-boards and sort drawers under the stone. This piece of printing office furniture is very substantial and massive, designed to sustain the great weight to which it would naturally be subjected. The sort drawers are very conveniently arranged and run on steel rollers set into the runs on which they slide,



THE LONE STAR IMPOSING STONE.

and are drawn from either side of the stone. It has been named the "Lone Star" stone, and it is a companion piece of the Dorsey stone frame, with furniture case and chase racks underneath, which was advertised in the December number of THE INLAND PRINTER by the Hamilton Company. These two stone frames were built after designs drawn by John Zurbrigen, connected with the Dorsey Printing Company, Dallas, Texas. When the Dorsey Printing Company lost their plant by fire a complete new line of special labor-saving furniture was designed, and Mr. Zurbrigen was closely consulted in this work. The material was manufactured by the Hamilton Manufacturing Company, and the Dorsey Company is now confident that they have the most complete, modern and up-to-date printing plant in America. These two stone frames are only part of the special articles of merit that Mr. Zurbrigen has originated. It has heretofore been the common practice to allow the space

under the stone to be left open, and this new arrangement utilizes this room for the storage of labor-saving furniture, chase racks, sort drawers, etc., a feature that will prove of great value in the modern printing office. The Hamilton Manufacturing Company have been very energetic in putting new articles of printing office furniture on the market, and the line has under-



THE DORSEY IMPOSING STONE.

gone a vast change since this company entered the field fifteen years ago. We think that Mr. Zurbrigen's contribution to the list of modern printing furniture will prove a valuable one, and will cause the productions of the Hamilton Company to be still more widely known, if such a thing be possible. Their trade has long since outgrown the limits of the United States, and they are now shipping goods to nearly every civilized country in the world where the printing press has made any material progress.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. THE INLAND PRINTER CO., Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same set in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7½ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

PRINTERS SAVE MONEY—Learn how to make your own **Printing Ink**; no other book of its kind published. Mail money order for **Three Dollars** and secure copy; copyrighted. GEORGE W. SMALL & CO., 423 1/2 Fergus street, Cincinnati, Ohio.

THE "COMPOSITOR"—A book for every printer. Indorsed by MacKellar, De Vinne and others. Thousands sold at 25 cents per copy. Send 10 cents for one. H. F. STEWART, Ashbourne, Pa.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

50 ADS, 50 CENTS—Text, designs, 1 to 15 colors. "Some Advertising that Advertises," a printer's book and the know-how of advertising that costs nothing. W. H. WRIGHT, JR., Box 65, Buffalo, N. Y.

BUSINESS OPPORTUNITIES.

ADDRESS E. P. HARRIS, 150 Nassau street, New York, about buying or selling publishing businesses. Profitable city, country, trade, papers.

ENGRAVERS
OF THE
BEST BRASS

Embossing Dies

PERFECT
REGISTER
GUARANTEED
IN
GOLD AND
COLOR WORK.



Dies for Show Cards,
Brewery and other Calendars,
Cigar, Wine and Whisky
Labels,
Tablets, Cartons, Dry Goods
Tickets,
Can Labels, Catalogue
Covers, etc.

*Special attention to Western orders,
to insure quick delivery.*

C. STRUPPMANN & CO.

260 HUDSON AVE.

WEST HOBOKEN,
N. J.

TELEPHONE,
129 UNION.

You must know
that the best line to Hot
Springs, Arkansas, is the
Chicago & Alton R. R.



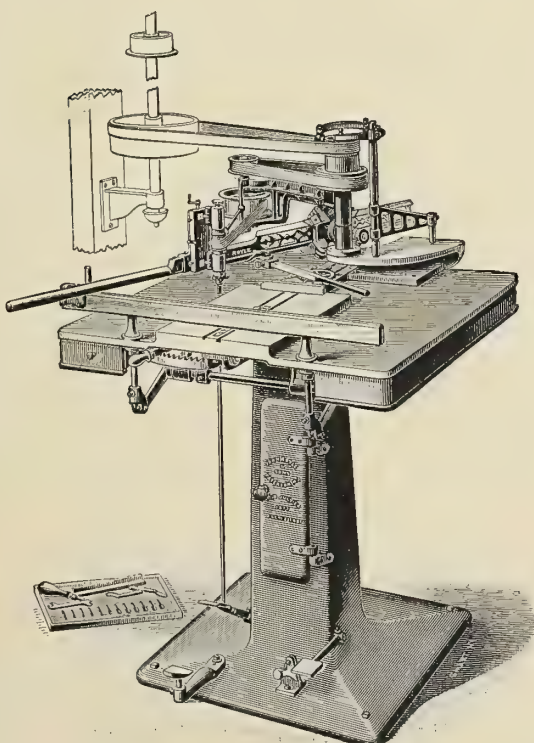
EDNA WALLACE HOPPER STUDYING THE TIME-TABLES OF
"AMERICA'S MOST POPULAR RAILROAD."

Through Pullman
Service from
Chicago.

Write for particu-
lars and a special
folder.

JAMES CHARLTON,
General Passenger
and Ticket Agent,
Chicago, Ill.

The Straight-Line Router



through all the changes of
the past twenty-five years,
has held its place as the best
router made. No other router
has quite the touch of the
Straight-Line, and no other
has so firmly-established a
reputation for general excel-
lence. When a machine
takes and holds so high a
place in the general estima-
tion, it is because it has been
found to be worthy of it.

John Royle & Sons,
PATERSON, N. J., U. S. A.

LONDON AGENT—P. LAWRENCE, 63 FARRINGTON ROAD.
MONTREAL AGENT—C. J. ROBERTSON, 588 CRAIG STREET.

A. ZEESE & Co.

INCORPORATED.



**HALFTONE
ZINC ETCHING
DESIGNING**

**PHOTO-PROCESS
ENGRAVING**

COLOR
WORK—
MAP &
WOOD
ENGRAVING

300-306 DEARBORN ST.
CHICAGO.

Telephone Harrison 605.

OUR AIM—HIGHEST GRADE OF WORK, PROMPTNESS, REASONABLE PRICES.

Stamping — AND — Embossing

ORIGINAL DESIGNS.
HANDSOME EFFECTS.
REASONABLE PRICES.



CATALOGUE COVERS A SPECIALTY.

CLOTH AND LEATHER CASE-MAKING,
BOOK-EDGE GILDING AND MARBLING.

Write for Samples and Particulars.



WALCUTT BROTHERS,
139-143 CENTRE STREET,
NEW YORK.

BAS-RELIEF OF ADMIRAL DEWEY beautifully embossed. Sample copies mailed, prepaid, on receipt of 20 cents in stamps.

The Inland Printer Account Book

Facilitates estimating and prevents costly errors in quoting prices. Is of great value as a reference book. Reduces book-keeping one-half.

The books are substantially bound with leather backs and corners, and cloth sides, and are of the *flat-opening* style. Size of page, 10½ x 14½ inches. Printed on good paper, and paged throughout. Prices are but little more than such books *blank* would cost.

NET PRICES: { 400-page book for 2,000 jobs, . . . \$5.00
200-page book for 1,000 jobs, . . . 3.50

Order THE INLAND PRINTER ACCOUNT BOOK from any Type Foundry or Printers' Supply House in the United States, or direct from THE INLAND PRINTER Co., Chicago and New York.

How to Invest.

Invest One Dollar in a copy of "Hints on Imposition," a handbook for printers by T. B. Williams. The ratio of returns in information will be

1,000 to 1.

This book is devoted to a detailed description of all ordinary methods employed in the imposition of book forms. Large and small forms share equal criticism, the construction and advantages of each being carefully explained. A very helpful feature of the book is the showing of the imposed form and the folded sheet side by side.

Several chapters are allotted to the "making of margins" in the form, imposition and locking up of pages of unequal size in a form, instructions for the imposition of large envelope forms, register, gripper margin, etc., etc., also numerous hints and suggestions which combine to make the book exceedingly valuable to the workman. The book contains over one hundred illustrations.

Price, leather, \$1.00. Sent postpaid on receipt of price.

The Inland Printer Company,

34 Park Row,
NEW YORK.

212-214 Monroe Street,
CHICAGO.

• • The • Linotype • •

....Five • Thousand • Machines • in • Use!....

It saves time in make-up. Reduces cost
of composition. Never makes "pi."

The Borders and Tints on this Insert
are Printed from Linotype Slugs.

Produces....

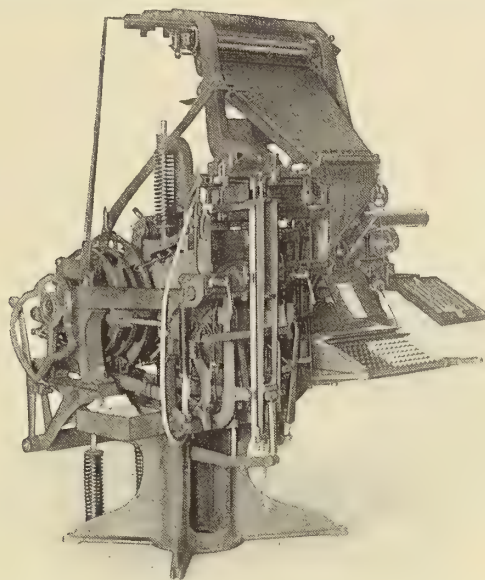
Body Faces

Italics

Small Caps

Borders

Dashes



Face and Body

Changeable

Quickly

The Linotype

can be used for

Any Language

THE addition of italics and small caps to Linotype capacity completes the perfect performance of the machine as an adjunct to the up-to-date book office. By means of a shift-key attached to the regular key-board the operator may set italics or small caps at will, in addition to body faces, each matrix being provided with two characters, one above the other, the lower character being brought into use by means of the shift-key. This improvement has been perfected by months of use and by exhaustive tests, and is being placed as rapidly as possible in the leading book offices of the country. A booklet telling about it will be sent free.

Mergenthaler Linotype Company,

P. T. DODGE, President.

Tribune Building, New York City.

SPECIMENS

Printed from Electrotypes • Stereotypes • Copper-faced Slugs and
.....Direct from Slugs.....

Nonpareil Old Style No. 1, with Italic and Small Caps.

(From Slugs Direct, Set on 2-Letter Machine.)

IN SUMMING up its indebtedness to the past, mankind finds that it owes most to the inventions which have made possible the widest diffusion of knowledge. THE first and greatest of these is that which gave us our alphabet, for without it knowledge could with difficulty be acquired, and with greater difficulty be transmitted. BEFORE the invention of the *alphabet* men had but little continuity of thought. THEY conveyed ideas by means of marks and signs, but each event required an entirely different process of delineation. WHEN the alphabet was *produced*, words were formed, and they in turn came to be grouped into sentences. Books followed as rapidly as the knowledge of how to write spread. THESE books served to *preserve* the learning of their times for the benefit of *subsequent ages*, but they did not place it to any great extent at the disposal of the people of their own day. THE invention of *printing* was needed to bring about a condition in which knowledge was easily accessible to all who thirsted for it, and this is what makes it the second great step in the march of progress. THE invention of *printing* has enabled the world to take a great stride forward, and every device which has helped to make more nearly perfect *its various processes*, has benefited mankind in the relative proportion of its value to the art as a whole. Gutenberg set up his press at Mainz in the middle of the fifteenth century, and from that time until the latter part of the nineteenth century, no departure of the first importance from the regular process of printing was inaugurated. He printed on paper, from movable types, with a printing press, and the printers who have come after him for four hundred

Small Pica Old Style No. 1, with Italic and Small Caps.

(From Copper-face Linotype Slugs, Set on 2-Letter Machine.)

IN SUMMING up its indebtedness to the past, mankind finds that it owes most to the inventions which have made possible the widest diffusion of knowledge. THE first and greatest of these is that which gave us our alphabet, for without it knowledge could with difficulty be acquired, and with greater difficulty be transmitted. BEFORE the invention of the *alphabet* men had but little continuity of thought. THEY conveyed ideas by means of marks and signs, but each event required an entirely different process of delineation. WHEN the alphabet was *produced*, words were formed, and they in turn came to be grouped into sentences. Books followed

Brevier Ronaldson Old Style No. 1, with Italic and Small Caps.

(A Stereotype from Linotype Slugs.)

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Long Primer Ronaldson Old Style No. 1, with Italic and Small Caps.

(An Electrotypes from Linotype Slugs.)

IN SUMMING up its indebtedness to the past, mankind finds that it owes most to the inventions which have made possible the widest diffusion of knowledge. THE first and greatest of these is that which gave us our alphabet, for without it knowledge could with difficulty be acquired, and with greater difficulty be transmitted. BEFORE the invention of the *alphabet* men had but little continuity of thought. THEY conveyed ideas by means of *marks* and *signs*, but each event required an entirely different process of delineation. WHEN the alphabet was *produced*, words were formed, and they in turn came to be grouped into sentences. Books followed as rapidly as the knowledge of how to write spread. THESE books served to *preserve* the learning of their times for the benefit of *subsequent ages*, but they did not place it to any great extent at the disposal of the people of their own day. THE invention of *printing* was needed to bring about a condition in which knowledge was easily

☞ The Borders on this Insert were Set on the Linotype and Printed Direct from Linotype Slugs. ☞



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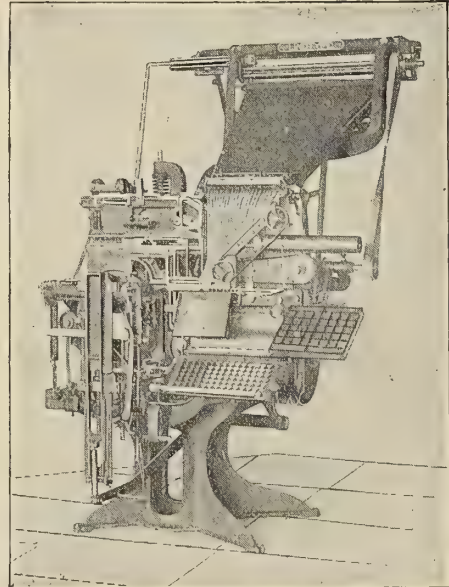
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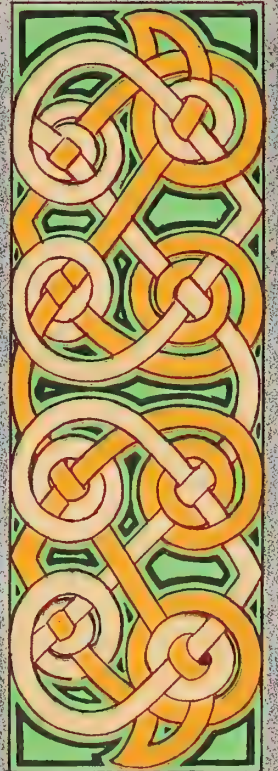
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CINCINNATI, NEW YORK, CHICAGO, ST. LOUIS.



LETTER PRESS AND
LITHOGRAPHIC PRINTING

INK



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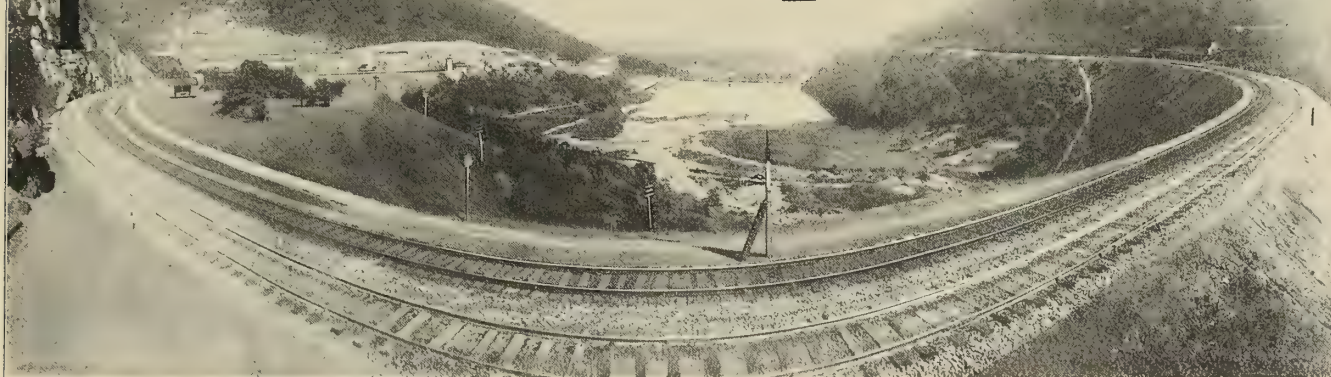


Under the Mistletoe

Drawing and engraving by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
341-351 Dearborn street, Chicago.

Overlay by the Dittman Process.

THE INLAND PRINTER



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XXII—No. 5.

CHICAGO, FEBRUARY, 1899.

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Single copies, 20 cents.

THE EVIL OF PRICE CUTTING.

BY PAUL NATHAN, OF THE LOTUS PRESS.



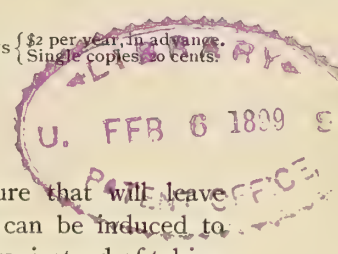
Photo by L. M. McCormick.

IF the job printing business as generally conducted is a ten per cent business it is apparent that a charge of ten per cent more will increase the profit one hundred per cent, and it is probably safe to say that in seven cases out of ten an extra ten per cent can be charged and will not be objected to. A plant that is doing \$50,000 worth of business a year at a profit of ten per cent makes very much less than if it did only \$35,000 worth of business at a profit of twenty per cent. The majority of employing printers are more enthusiastic workers than they are competent business men. They worry more about an idle press than they do about the lack of profit in a job; and for this reason will take a profitless order for the sole purpose of keeping a press busy. Thus they establish a price not only on that particular order but one that is used for comparison with every succeeding order. The evil results are not confined to the printer who does this, but other printers are expected to meet these prices, and knowing that the work has once been done at these figures, another will take it at the same price, and soon this profitless price becomes the established price and the whole trade is injured by it. It is the repetition of this sort of thing that has demoralized the job printing business, and the only salvation is to bring this fact forcefully before the attention of the trade so they will realize the folly of it and rather see a press stand idle than work for nothing. There is always a certain amount of work that must be done

and which will be placed at a figure that will leave a profit to the printer if no printer can be induced to take it at a loss; and if the employers, instead of taking work for the sake of keeping their plants busy, will refuse to handle it except at a fair profit, they will find at the end of the year that they are better off, and soon the benefit will be felt all along the line, and the printing business will be in a more hopeful condition.

In small job offices orders range in price from \$2 to \$20—sometimes more than the latter figure, but not frequently. Now, very few customers would object to paying \$2.25 to \$22. Stationers and middlemen succeeded in getting it—why not the printer? I saw a middleman in an office recently who got a quotation of \$21 for a lot of printing, and when he found he could not get a lower price he left the order and had it charged to the customer at \$38, leaving a profit of \$17 for himself. He simply secured the order and made a profit of \$17, while the printer did all the work and furnished the stock, assuming all the risk of spoiling the job in the process of manufacture (and there is always that risk on every piece of work), and he probably made ten per cent—\$2. The results in this case should have been just the reverse; the printer should have had the large end, and if all printers could be induced to realize this the business would be more profitable. It might then be possible for an occasional printer to become wealthy instead of the deplorable condition existing everywhere.

The printing business is different from most manufacturing lines, from the fact that there can never be an overproduction. The business now suffers, perhaps, because there are too many producers of printing, but if it were possible to go on producing and putting the product in stock, the condition would be even worse than that of the bicycle business, which, I believe, is as



bad as anything well can be. The liquor business does not seem to be greatly affected by the number of saloons in existence, because they get a good profit on their sales. If they should cut their prices in half they would be obliged to do more than double their present amount of business to be as well off as they are now. They know that, and act accordingly. It seems strange that saloonkeepers should be better business men than printers; but it certainly looks as though they are.

Do not aim to get every job in sight, but rather aim to get a fair profit on everything you handle. You will not have to work so hard and you will have something to show for your labor. Remember, the busiest printer is not the most prosperous printer. Suppose you, established printer, had rejected all the unprofitable work you have done in the last five years, and besides this had charged ten per cent more on all the orders that would have stood the extra price, how much better off you would be today? But what is the use of worrying about past mistakes? Let us, rather, resolve to do differently in the future.

Written for THE INLAND PRINTER.

MUSIC PRINTING.*

NO. V.—BY W. H. DRIFFIELD.

LITHOGRAPHED MUSIC.

THE method of reproducing music originals by lithography cannot be entered into as minutely as the method from movable types described in a previous article. To do so would occupy much more space than is at my disposal, and further, would only be understood by those having a thorough acquaintance with the technic of lithography itself.

It is my intention to describe only the main features of this branch, and give the details of the process in a popular rather than a technical style.

There are three chief means of reproducing music by lithography—from drawings made on transfer paper; obtaining transfers from engraved plates; or drawing direct on the stone. The latter style is not nearly so common as it used to be, but nevertheless is still largely used.

Drawing direct on the stone necessitates the backward representation of "copy," but in this, as in all other seemingly difficult work, "practice makes perfect."

The method most in use is that of drawing copy on transfer paper and transferring to the stone in the usual manner. There are many facilities now placed at the disposal of the artist, which enable him to draw copy on transfer paper with as great a degree of accuracy and finish as some of the more expensive plate work. Special pens for the making of black and white notes, for binds, slurs, etc., have been perfected and patented, and there is also a special stave pen which rules the five parallel lines at the same time.

This method is the cheapest of all ways in which music may be reproduced, and consequently is the

most patronized. Almost all the song printing of today is first drawn on transfer paper.

The process may be briefly described as follows: The transfer is placed upon the finished surface of a particular kind of limestone. The portion of the stone not covered with the drawing is then wetted, and the whole run over with the inking roller. The ink adheres to the transfer, but is repulsed from the wet



From collection of H. W. Fay, DeKalb, Ill.

Photo by Rowley.

MISS COLUMBIA.

parts. The paper is next pressed on by means of a cylinder (or platen), and the printed sheet produced.

The third method, that of transferring from an engraved plate, is also now becoming very common. A printed copy of the plate is obtained on the plate press, the paper and ink used being especially prepared for transferring. The transfer sheet is next placed on the lithographic stone and subjected to great pressure, which causes the ink to leave the paper and adhere to the stone.

It is then further etched by means of a solution of gum arabic and nitric acid, in order to give the characters more finish. The remainder of the stone is cleaned, and it is then ready for printing in the usual way.

ENGRAVED MUSIC.

Engraved music differs primarily from that of other methods, in that the characters which have to appear on

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the printed sheet are sunk into a metal plate by means of punches, etc. The plates, which are made of different metals, upon which the engraver has to work, are about the sixteenth of an inch in thickness, and the face has a bright, perfectly smooth surface.

The tools used by the engraver are many and varied, consisting of gravers, punches, chisels, hammers, scrapers, etc., and answer in many cases to the type characters in a font of music type.

The first characters cut in the plate are the staves, which, as in transfer drawing, are executed at the same time, a tool with five sharp gravers on the end being drawn across the plate.

Next the punches are used, and by their aid the braces, clefs, signatures, note-heads, etc., are made. The punches, which are made of steel, are forced into the plate by the stroke of a hammer. This causes "raisings" on the back of the plate, which are remedied by laying the plate on its face and beating them back with a large hammer.

The gravers are used for the purpose of filling in the stems, ties, slurs, and other characters having a light appearance. These instruments also have a fault, and cause burrs to appear on the face of the plate, which are disposed of by the use of the scraper.

When all necessary characters have been engraved on the plate, it is made even by passing a steel block over the surface as a planer.

Proofs have to be taken and read by the copy, and any necessary corrections made ere the plate is ready for printing from.

The plate is next heated, and melted wax run in where the operator has done his work. Ink is then rolled on the surface, and the plate wiped with a rag soaked in a solution of lye. The ink adheres to the wax, but is removed from the remainder of the plate.

Damp paper is used for plate printing. This is the most costly method of music printing, but it is the method which gives the most perfect specimens, and is used for all better-class work.

Engraved plates, like stereo plates, are usually kept for future use.

Written for THE INLAND PRINTER.

ELECTROTYPING—FINISHING.

NO. XXI.—BY C. S. PARTRIDGE.

MY last article contained a description and illustration of a shaving machine designed for general work. In order to make the article complete, reference should also be made to a neat, compact and serviceable machine which is intended particularly for shaving book plates, but is equally suitable for shaving small jobs of any description. Fig. 28 illustrates the machine, which is of comparatively new design and differs in many respects from other makes. The following description is given by the manufacturer: "The knife remains stationary, the plate to be shaved being placed on a table and passed under the knife. Power is applied to move the table in one direction only, the power being thrown on

and off by a lever handle, not shown, convenient to the right hand of the operator. The backward movement is obtained by means of a hand wheel. The table is extended beyond the head toward the front of the machine, affording increased bearing surface and equalizing the wear over all parts of its length; the extended portion, is made slightly concave, on which plates may be bent so that they shall rest properly on the shaving table. At the front of the machine, on the left side, is an inverted plane, by which the plates may be beveled as is usual to prevent the too abrupt commencement of the shaving operation."

TRIMMING AND ROUTING.

All electrotypes plates, whether job or book work, require to be trimmed on sides and ends. In the case of wood-mounted plates the trimming is done after they have been mounted on blocks, when plate and block may be finished at one operation. The circular saw is unsuited for such work because of its tendency to spring away from the job, and because its cut is more or less ragged and uneven.

Various machines have been designed for the finishing of electrotypes, the simplest and least expensive of which is the shootboard, Fig. 29, which consists of an iron plate with a gutter or chute along one side in which a plane, furnished with an adjustable cutter blade, freely slides. A stop extending across the bed at right angles

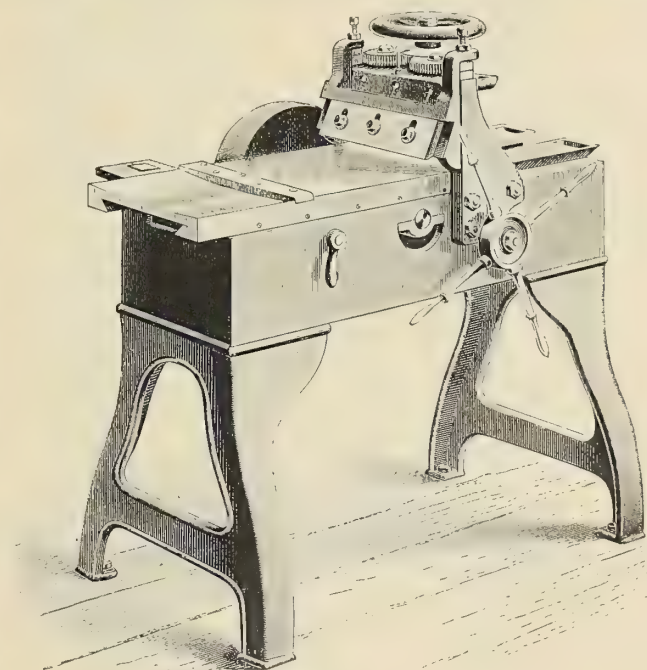


FIG. 28.

with the gutter serves as a rest for the electrotypes and also as a guide for squaring the plate. The plane is provided with two blades, one for making a square edge and one for producing a beveled edge such as is required on book plates. Fig. 30 illustrates a very convenient and efficient trimming machine, specially designed for finishing type-high or "body" work. A rapidly rotating arbor carrying a cutter head, in which are secured

two or more cutting tools, is journaled in a substantial iron frame. The work is carried past the cutters on a reciprocating carriage which slides on ways parallel with the cutter head. The carriage is furnished with a right-angled adjustable gauge against which the work rests,

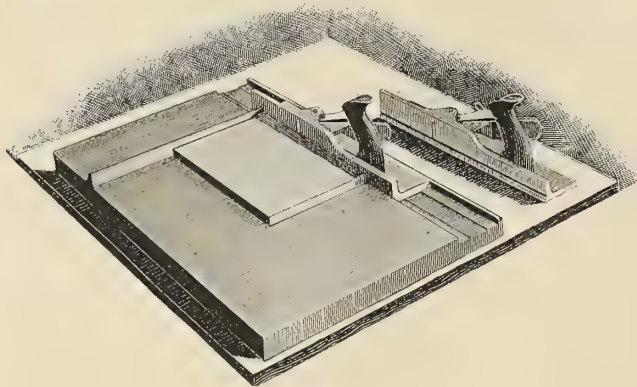


FIG. 29.

and which is adjusted by a finely threaded feed-screw, admitting of close and accurate work. The trimmer head should travel at a speed of about 3,500 revolutions per minute.

To prevent the work from being drawn into the cutters and mangled it must be held securely on the carriage. Large and heavy pieces may be held by the fingers without danger, but the very small pieces, such as one, two or three line electrotypes, should be held by a lineholder, Fig. 31. The lineholder is an oblong block of iron ten or twelve inches in length, two inches in width, and one inch high. A dove-tailed groove, extending the full length of the side face of the block, admits two thin serrated clamps, one of which is secured

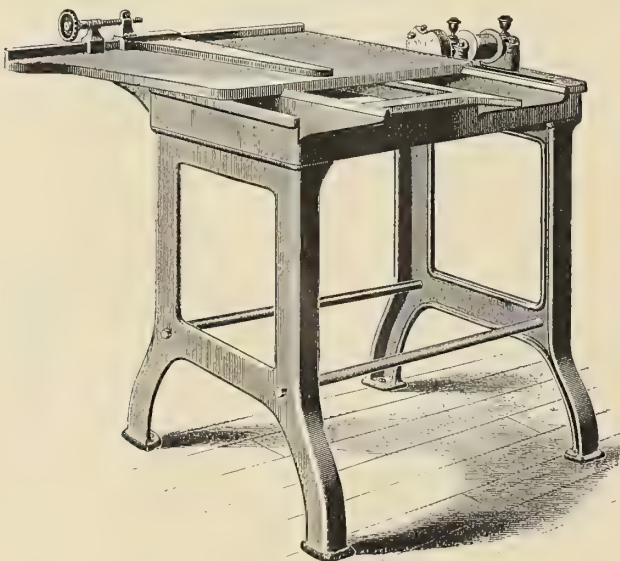


FIG. 30.

by means of a set screw at any desired distance from the end of the block, and the other is pivoted to the end of a lever which is operated by a handle on the top of the block. The under side of the block is recessed to receive a spiral spring which is attached to the lever and serves to hold the clamps firmly together upon the work. In operation the block is placed upon

the carriage of the trimmer, the clamp jaws separated by means of the handle and the work inserted between them. On releasing the handle, the spring acting on the lever draws the clamps together. The work is thus securely held and may be trimmed without danger to the eyes or fingers of the operator, provided the lineholder itself be held firmly against the side gauge of the machine during the operation of trimming. It should be impressed upon the workman that whether trimming large or small pieces it is important that the carriage be kept free from chips. More accidents have been caused by carelessness in this regard than from all other causes combined. A chip or a small piece of metal under the work will cause it to chatter or rock when it encounters the cutters, with the result that the workman often loses control of it; and even if he is not injured by flying fragments his work will be destroyed.

Two kinds of cutters are used in trimming machines, one for trimming metal and the other for wood, or wood

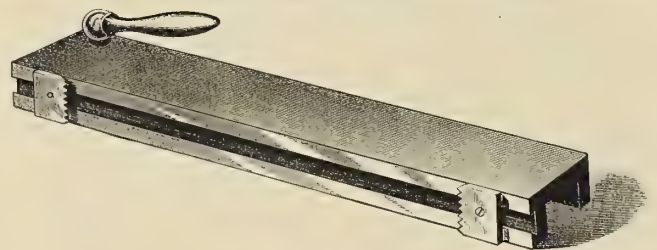


FIG. 31.

and metal combined, such as job or book plates mounted on cherry or mahogany blocks. The cutters should be made of Stubs' tool steel, hardened, and the temper drawn to a purple color. The holes in the cutter are usually made round, in which case round steel of a size which will accurately fit the holes should be used for tools. The cutting ends of the metal cutters must be squared for at least a half an inch back from the end—that is to say, there must be one right-angled corner to do the cutting. Fig. 32 is a side and end view of a metal cutter, and Fig. 33 illustrates a wood cutter or "goose-bill."

It sometimes becomes necessary to deepen the relief in an electrotypes to prevent blacking or smutting the paper in printing. While this operation may be performed with a mallet and chisel, it is always preferable to employ a router, Fig. 34. In this machine a rapidly revolving vertical spindle carries on its lower end a chuck in which may be secured cutting tools of various sizes suited to the nature of the work to be performed. The box in which the spindle turns is bolted to a handle-bar, one end of which serves as a handle for guiding the tool over the work, while the other end is pivoted to another handle-bar which is again pivoted to the frame of the machine. The double joints thus formed permit the tool to be moved freely in any direction over the bed of the machine. The second handle-bar is supported at the elbow formed by pivoting together the two bars, by a steel segment, and the first handle-bar rests on a straightedge of hard wood extending the entire length of the machine. The ends of the hard-

wood slide are supported by spring studs, which hold the handle-bar carrying the spindle high enough from the table so that the cutting tool clears the work when not in operation. A pedal attached to a lever underneath the machine affords a means of compressing the springs, thereby permitting the tool to enter the work. The tool spindle is adjustable in a vertical direction to provide for plates of different thicknesses, as when a change from type-high to plate work, or vice versa, is desired. This adjustment is obtained by means of a hand wheel attached to a threaded sleeve in which the spindle turns. The sleeve is provided with a feather to



FIG. 32.

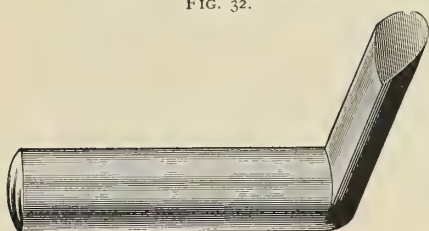


FIG. 33.

prevent its turning, so that a movement of the hand wheel in either direction raises or lowers the spindle. The work is held in screw clamps, which slide freely in dovetailed grooves planed in the bed of the machine. Power is transmitted to the tool spindle by a belt passing over idle pulleys at the corner of the machine. The pulleys at the pivotal points of the radial arms enable

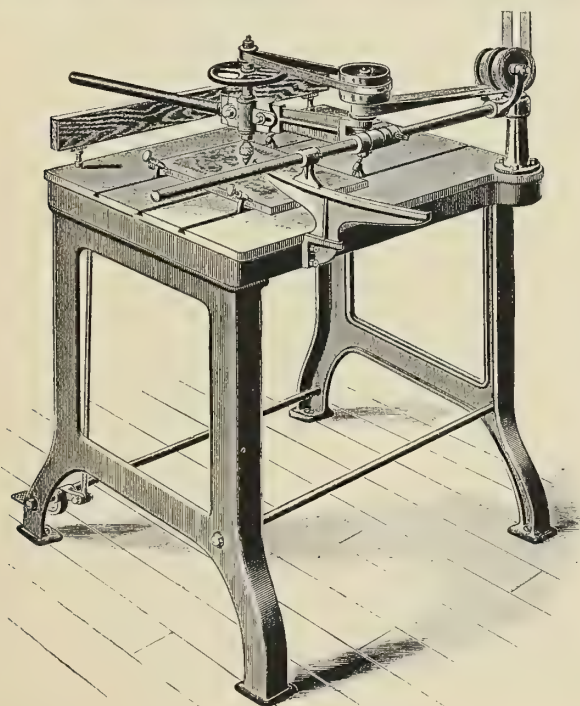


FIG. 34.

the operator to move the spindle freely in any direction without changing the tension of the belt. To perform smooth and rapid work router tools require to be driven at a high speed. For electrotypes metal the speed

should be about 12,000 revolutions per minute. A machine running so rapidly should, of course, receive careful attention. The bearings should be kept clean



FIG. 35.

and well oiled, and must not be permitted to become overheated. Router tools for general work are about the size of a lead pencil. For special work they may be made as small as one-sixteenth of an inch in diameter, and when large quantities of metal are to be removed, the size of the tool may be increased to one-half inch. The cutting end of the tool is made in the shape of a half moon, as shown in Fig. 35, the leading point being slightly longer than the heel, to prevent clogging. This tool is sharpened by grinding the end only, and may, therefore, be easily kept in order.

Book plates, when finished ready for the press, are usually mounted on patent blocks, and are secured to their bases by bevel clamps which lap over the edges of

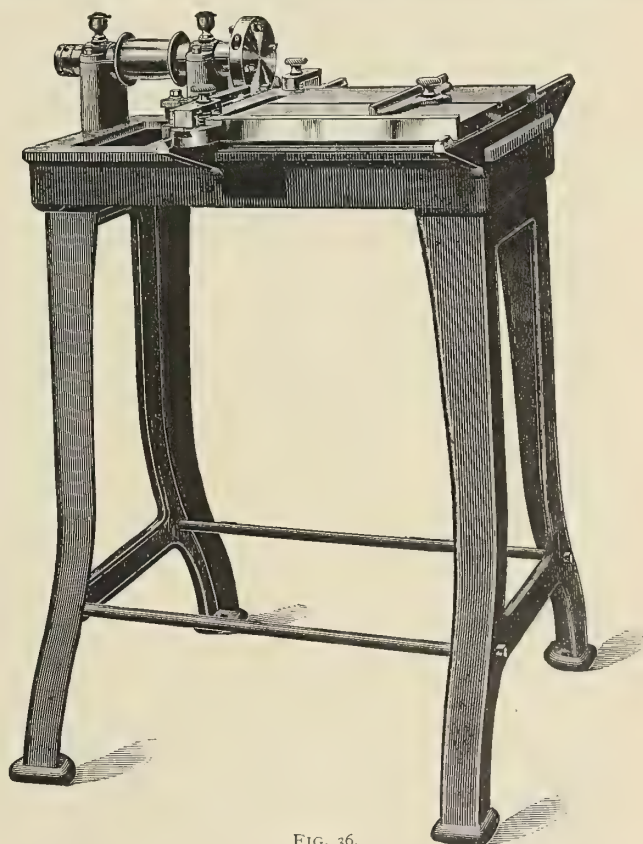


FIG. 36.

the plates. It is, therefore, necessary to provide a beveled edge for the plates. This work may be performed on a shootboard by using a suitable plane; but when a large number of plates are to be prepared, it is customary to employ a beveling machine, Fig. 36. This machine resembles a trimmer, but has an adjustable vertical shaft. It has a reciprocating carriage to carry the work past the cutters, is provided with gauges for the alignment of the work, and may be adjusted so as to produce either a rabbet or bevel, as may be desired.

(To be continued.)



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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South Africa.

EDITORIAL NOTES.

BOOKBINDING, for centuries a favorite hobby of the collector, is now developing into a fashionable field for the amateur. The effect will be educational and develop an appreciation of fine work.

THE heaviest failures of last year were the Werner Company, of Akron, Ohio, and Liebenrauth & Van Auw, of New York. Both failures were the result of a temporary disability, and the new year finds these firms again well established and working on full time.

IN 1897 Austro-Hungary imported "papier de luxe, labels, and chromolitographics" to the value of 3,925,350 florins, of which sum Germany contributed 3,676,200 florins' worth, while our share was 10,450 florins; and 14,850 florins' worth came in direct shipments from Japan.

THE total imports of paper into Great Britain in 1897 amounted in value to \$17,170,000, of which more than fifty per cent came from Germany, Holland and Belgium. The United States contributed the following quantities: Paper hangings, \$36,950; writing paper and envelopes, \$1,517; all other paper, \$1,005,841.

THE best buyer of American ink is Great Britain; it received \$56,811 worth of our ink in 1897. On the whole, however, our ink exports are decreasing, having fallen off from \$87,634 in 1893 to \$66,670 in 1897. How about this? Has the quality got worse, or have the efforts of our exporters been less active during recent years? We are inclined to believe the latter.

ACCORDING to the "Annuaire de la Presse Française" there were published in Paris during the year 1897-98 (June to June) 2,587 daily papers and reviews; the number of papers published in the departments and colonies was 3,493. In the French capital 144 papers are exclusively devoted to politics, namely: 97 republican, 30 conservative, 17 radical or socialistic. Of these, 80 are dailies.

THE consumption of paper in the leading European countries — per capita of the population — was in 1880 as follows: Germany, 6 kilograms; Great Britain, 5 kilograms; France, 3.6 kilograms; Austro-Hungary, 2.5 kilograms; Russia, 0.9 kilograms; Italy, 1.4 kilograms; Belgium, 5.1 kilograms; Scandinavia, 5 kilograms. As will be seen, the largest consumption was in Germany.

IN spite of the highly developed paper industry in Austria, this country imports increasing quantities of paper and manufactures thereof. In 1897, these imports amounted in value to \$3,610,100, of which, according to the official Austrian returns, \$10,170 worth came from the United States, while \$2,860,000 worth was of German origin. The Austrian exports of the same class of goods amounted to the value of \$7,875,000

in 1897. The best buyers of Austrian paper are Germany, Turkey, Italy, British India, France, Egypt, Great Britain, Russia, Roumania, Bulgaria, Switzerland, Holland, Belgium, Greece and Brazil, in the order named.

BOOKBINDERS throughout the country would do well to unite in the formation of a Board of Trade to collect bad accounts and keep a record of undesirable customers, if for nothing else. Possibly the best plan would be to spread the New York "Association of Employing Bookbinders," which has already asked for the coöperation of other cities. Favorable replies have already been received from Chicago, Philadelphia and Boston.

IF wages are low, brother, indifferent work will not raise them. The printer who aids toward a better wage is the honorable workman imbued with the idea of thoroughness. It is a starved and stunted soul that will degrade the art by slighting work because the wage is inadequate. "Whatever thy hand findeth to do, do it with all thy might," is as wise an injunction today as when the hand that penned it quickened to the mind that dictated it.

ATTENTION was called to a protest from an English printing-materials house in these columns some time ago against the carelessness of many American houses in neglecting to affix the necessary stamps to prepay their letters to foreign points. The Caslon Foundry now adds its protest to what has gone before, and exhibits three envelopes from two of our most prominent establishments showing that on these three letters the Caslon Foundry was taxed 9 pence, or 18 cents. We publish the letter of Messrs. Caslon elsewhere, and trust it will have the desired effect.

THE paper industry in Italy is assuming large proportions. In 1897 the total value of paper and manufactures thereof exported from Italy amounted to not less than 10,424,639 lire, or about \$2,000,000. Books printed in the Italian language were exported to the value of about 1,000,000 lire, of which about one-third went to the Argentine Republic. The exports of writing paper amounted during the same year to 2,929,850 lire, of which, again, about one-third went to Argentina. Uruguay received 180,180 lire worth of Italian writing paper, Brazil 173,180 lire, Chile 58,380 lire, and the Central American republics 80,080 lire worth. On the other hand, the imports of paper and all manufactures thereof into Italy in 1897 were valued at 13,993,507 lire, or about \$2,798,000, chiefly from Germany and Austro-Hungary.

what constituted a good printer, but it is not in human nature to be perfect in all the branches of the art as conducted today. The division of labor has cheapened as well as perfected the art of printing. The printer of the old time was trained in the arts and the printing trade was secondary in his education. So we have it said that no books are printed like the old books. Then we had the printer who learned his trade as a means of bread-winning only, and who would leave his case and stick and take any other sort of labor that would bring him more wages. We had rule-of-thumb methods and hampering trade usages that stifled all originality and artistic feeling. The printing art has been emancipated to some extent from the trammels of trade usage, but there is too great a tendency to imitate what somebody else has done and too little effort to educate the eye according to the canons of decorative art. It is no uncommon thing to hear printers deride the idea of art education as a necessary part of a printer's knowledge, but such derision is the result of want of thought and without examining the proposition. And, truly, as Paley says, "Contempt prior to investigation is the foe to all knowledge."

THE COST OF LINOTYPE COMPOSITION.

NOW that there are some 5,000 linotypes in use in this country, and 2,000 more in other parts of the world, it would seem as if the cost of operating them should be pretty definitely known, and that their economy might be taken for granted, as proven by the fact that so large a number have been sold or placed on rental. Nevertheless at this time there is in progress a discussion among users of the linotype in New York City as to the cost of producing 1,000 ems on the machines, and opinions have differed so widely that it seems worth while to devote some special attention to the matter.

When we know that operators in Rockford, Illinois, are content to run the machines at 8 cents per 1,000 ems, and that some people in New York City assert that it costs them over 50 cents per 1,000 ems to produce composition in the same way, there must be a reason for the difference, and explanations are in order.

In the first place let us understand clearly what we mean by 1,000 ems of composition. When a statement is made that composition costs so much, it may mean that the operator receives that wage; it may mean that such is the cost corrected on the galley; or it may include the make-up, office charges and profit, becoming the final price charged to the customer. It seems to us that we had better consider first the price of corrected matter on the galley (exclusive of proofreading, etc.), the sort of matter for which in hand composition there is usually paid to the compositor from 40 cents in large cities down to 25 cents or even 20 cents in small towns. The charges to composition after the matter reaches the galley and is corrected have nothing to do with the machine, as they are virtually the same as by hand work. What the printer wants to know is: How

"WHAT makes a good printer?" is a pertinent query that is in the minds of many in these days of diversified department work. "The all-round" printer of the past could tell very quickly

much cheaper is linotype composition than hand composition?

There are several ways of getting at this. In the first place we may take the price paid to compositors under each system. For day work in New York book offices the hand compositor receives \$18 per week or 40 cents per 1,000 ems, and if he sets 42,000 ems per week (which he usually does not) he makes \$16.80 at the latter rate. On the linotype he gets \$20 per week for day bookwork, and actually sets 180,000 ems per week. If on night work (newspaper) he puts in fewer hours, but produces as many ems in a week, receiving \$24. At \$20 for 180,000 ems it is plain that the compositor receives about 11 cents per 1,000 ems; but it must be remembered that many operators get more than the scale, and that there are often interfering causes which prevent them from keeping up the average, so we will be liberal and say that the compositors' charge by the piece should be what is paid in Chicago, 13 cents on day work and 15 cents on night work, showing that the compositors' work on the linotype costs one-third what it would if set by hand. At the same time it should be noted that there are book houses in New York, doing fine work on linotypes, averaging 3,500 ems an hour during the time the operator is at the keyboard earning his 33 cents an hour, or less than 10 cents per 1,000 ems; and that in Montreal, Can., Rockford, Ill., Lowell, Mass., and Oshkosh, Wis., 8 cents per 1,000 ems is the linotype rate accepted by the union; and that in Petersburg, Virginia, it is 7 cents, and that too on a morning paper. In many cities the union rate for linotype composition is less than a third the rate for hand composition, and in some cases the hand price is only double the linotype price, having apparently been reduced to afford some chance for competition. Excluding a few trivial exceptions the piece price for linotype composition varies between 8 and 16 cents in various parts of the United States. Now, what are the extra charges to be added to the 8 or 16 cents for machine work, and to the 25 or 40 cents for hand work, to make the cost of corrected matter on the galley? In the case of hand work they are: (1) interest and depreciation of type; (2) floor space, rental, light, etc. In the case of the machine they are: (1) depreciation and interest, or rental of machines; (2) floor space; (3) gas and metal; (4) machinist.

An eight-machine plant is a good, medium-sized one as a fair basis for comparative estimate. Say we have:

AN EIGHT-MACHINE PLANT, REPRESENTING \$27,000
INVESTED.

Interest.....	\$ 30	per week
Depreciation.....	30	" "
Gas and metal	20	" "
Machinist.....	24	" "
Eight operators, at \$22 each	176	" "
Floor space.....	10	" "
Matrices, repairs, insurance, etc....	10	" "
Total.....	\$300	per week

In the above estimate the salary of the operators is placed \$2 above the scale, and if the product be placed

at the moderate figure of 30,000 ems per day each, we have 1,440,000 ems, or 21 cents per 1,000 ems as the cost corrected on the galley, exclusive of proofreading.

If there is not enough work for the machines, and the product falls to 1,000,000 ems a week, there results a saving of \$55 in expenses, giving a cost of \$245 for producing 1,000,000 ems, or 24½ cents per 1,000.

On the other hand, with full copy and good operators (as they should be at \$22) they may average 1,600,000 ems in a week, at the same cost of \$300, reducing the cost per 1,000 ems of corrected matter on the galley to 18¾ cents.

HAND COMPOSITION AT 40 CENTS IN A \$10,000 PLANT.

1,440,000 ems at 40 cents	\$576	per week
Interest and depreciation on \$10,000		
worth of type, etc.....	24	" "
Floor space.....	30	" "
Total.....	\$630	per week

This is equivalent to 44 cents per 1,000 ems for corrected matter on the galley, proof not read, and the figure would not vary much in a city office if the product were reduced to 1,000,000 or increased to 1,600,000 ems. We find, then, that while the compositors' wages for 1,000 ems is usually about one-third as much on the linotype as by hand, when it comes to putting corrected type on the galley, linotype matter may be fairly said to cost half as much as hand-set matter; also that there is no fixed difference between the two, and while hand composition almost always costs just so much, the cost on the linotype is a variable quantity, depending on the amount of business furnished the plant. This is why men differ in opinion as to the cost of linotype composition — each judges by the experience in his own office, and some are ready to swear that the cost is but two-thirds of what others gravely and sincerely affirm. When a plant is installed, there are certain fixed charges to be met, and if the plant stands idle half of the working hours it may eat up all the profits of the working half, while a plant worked sixteen or twenty-four hours a day (as has been done in most cities) has coined money for printers so fast as to induce cuts in prices to customers that never should have been made.

Linotype composition has been sold in New York for as little as 30 cents per 1,000 ems, and for as much as 70 cents per 1,000 ems. The former rate was established by newspapers that allowed their machines to be run extra hours, and finding that their cost under such conditions was about 20 cents for corrected matter on the galley, they were well satisfied to take the work at 30 cents. They might just as well have had 40 cents, and we believe that they have generally combined and raised the price to 35 cents. Anyway, the low figures began to attract the attention of customers in book and job offices, and they began to demand 30 and 35 cent composition, under a threat that they would buy it themselves of the newspapers and deliver to their printers if they did not get it.

Hand composition on bookwork in large cities under union regulations is sold to customers at 70 cents, and

cannot well be sold for less, as the compositor receives 40 cents, and as the fixed charges of proofreading, stone work, and a percentage of office and miscellaneous expenses are 27 cents more, leaving the printer a margin of only 3 cents. As a consequence, for years printers have truly declared that there was no money in composition, and that they simply took it to feed their pressrooms. When composition began to be done by machine, and customers wanted the price cut in half, many forgot that this 27 cents of cost after the type was set still adhered to the composition, having imbibed the general notion that the machines had cut the cost in half. As a consequence book and job houses in many instances fell to trying to compete with newspapers in cheap composition, and in so doing some have lost money.

To sum it all up: In a large city it costs about 20 cents for linotype composition corrected on the galley, 27 cents more for proofreading and miscellaneous charges in a book office, or a total of 47 cents, and the customer should be charged from 60 to 75 cents, according to circumstances. At the same time newspapers can and do produce composition and sell it in large cities at 30 cents, notwithstanding the high wages, because they give the machines steady work, and are not as particular as to quality as is necessary in bookwork.

THE INLAND PRINTER AND THE UNION LABEL.

SOME inquiries have been received with reference to the use of the union label in the pages of THE INLAND PRINTER. We are advised that some have zealously tried to injure the circulation of this paper by making attacks upon it for the nonuse of the label. THE INLAND PRINTER has not sought the label, as it has desired to preserve an impartial attitude in all matters affecting trade conditions. It would be equally competent for the master printers or the Typothetæ to seek to injure this publication because it used no insignia indicative of its fair dealing. The union label, within certain bounds, is, perhaps, a great aid to the spreading of the broad principles of trades-unionism, but its aid has in some cases been used in a way to force the unions into a false position. And the union can well say: "Better an open opponent than a foolish friend," as between some of its overzealous friends and the United Typothetæ. If THE INLAND PRINTER has not been a fair and impartial advocate of the best interests of the trade, and this certainly includes the Typographical Union and those unions affiliated with it, then the union label cannot make it so. There is no guarantee that we are aware of that accompanies the union label. In the event of a split in the associated trades, will not the party in power seek to use the union label as a means of disciplining the revolting party, irrespective of justice or right? This was exemplified at the time of the secession of the Printing Pressmen's Union of Chicago. THE INLAND PRINTER has no prejudice in the matter, but it has become aware that some so-called

unionists are adopting guerrilla tactics against it. These columns are open to candid criticisms of our motives and conduct. Gentlemen, if you have a grievance let us hear it. Do not skulk in the dark.

RULES FOR WINNING SUCCESS IN THE PRINTING BUSINESS.

WHILE it may be true that no man can pull through life successfully if tied to an absolute set of rules, since he thus becomes a creature of red tape, yet there are many principles of conduct that it is well to bear in mind, and make use of whenever the judgment of the time does not demand an exception. Probably there are few rules that should be followed blindly, because circumstances alter cases, and call for modifications of one sort or another, yet it is thought that the rules that are gathered together here will be found to contain the leading elements calculated to contribute to success in the printing industry, because they represent something of the methods of some of the foremost printers in America, and we ought to be able to gather somewhat from the fruits of their experience.

It may occur to some readers that these rules consist largely of "don'ts," but it should be remembered that success is largely dependent upon the things that we refrain from doing. Men fail more often through omission than commission, and they succeed often largely through ability to keep away from the hundred and one seductive paths that lead to failure.

1. Don't start in business unless you have enough money to do it properly. If you cannot command sufficient capital to make a fair start, wait and save until you do have enough.

2. Don't start a business in a place because you happen to want to live there. Start in a place where there is some sort of an opening, or some reason for believing that trade can be developed.

3. Don't buy out an old run-down concern. Its "bad will" will more than offset its "good will," and its old material will be a halter around your neck.

4. Don't buy secondhand material; it is dear at any price. This is one of the most common mistakes of the printer who begins with small capital. Because he has not enough to buy what he needs, he takes the second-hand, and the quality of his work suffers, or he loses time, which is money.

5. It is bad to run in debt, but it is better to owe money for new material than to fuss along with old type and rattle-trap presses.

6. In selecting a location for business, don't think that the lowest rent is sure to be the cheapest, or that you can get to your customers even if you are too far out of the way for them to call. It is cheaper to pay more rent than to waste your time running around. Of course, you must take a rent within your means; but choose a central location.

7. In choosing a place of business in a city, give preference to one near other printers. It will then be



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BABY'S TASK.

easy for their customers to run in on you when they desire to make a change.

8. Rent as light rooms as you can get. A dark place is a great drawback and expense, and adds to your lost time.

9. Choose your type for usefulness and not for novelty or ornament. The standard faces are the money-earners. Restrain your longing for the fanciful and bizarre. Buy in series, and prefer a few large fonts to a number of small fonts.

10. Buy good, up-to-date presses that will stand being speeded up. The machine that will turn out the greatest number of tokens in a day is worth a lot more than a slower machine.

11. Don't be stingy in buying labor-saving conveniences. Labor is your heaviest item of expense, and it is good economy to save it wherever you can.

12. Don't be in too much of a hurry to buy more machinery and material when rushed with work. The rush may not last.

13. Demand a fair price for your work, and don't be afraid to let go the customer who will not pay it. You could remain poor all your days working for some people.

14. Do not be too anxious to get work by cutting under your competitors. If you cut them in price, they may cut you; and then both will be worse off.

15. Remember that you are in business to get the

highest legitimate price you can for your work. This rule perhaps is forgotten more often than any other.

16. Treat your competitors as honorable men, and don't believe all that your customers tell you about them. Customers are human, and it is business for them to offset printers against each other.

17. Try to agree with your competitors in maintaining prices, and let the competition be as to quality of work, not cheapness.

18. If you are asked to figure on a big job that is being done by a competitor it is a very good plan to go and have a talk with your brother printer before making a price on it. Ten to one the customer is only trying to use you to beat down the other fellow in price, and you cannot get the work at all, though you may hurt your brother printer. By going to him, and frankly talking it over, you prevent this, and he is apt to reciprocate, and this prevents your customers from using the brother printer to hammer your prices. There is more wisdom in this than a good many may think. It is practiced by only a very few. Were it common, the printing business might be more remunerative for all.

19. Treat your customers honorably and fairly. Never lie to them, but do not construe this to mean that you should expose to them trade secrets.

20. Do not slight a job because you find that you have given too close a price on it. Do it as well as you would any other job, but tell your customer that

you made a mistake, that he may feel like giving you other work to make it up, and that he may not expect the job again at the same price.

21. Don't be afraid to charge all that work is worth, and strive to do every job in the best style. Get up a reputation for good work, promptly delivered, and not for low prices. There is money in the former, and none in the latter.

22. Insist on cash from strangers, and on short credits from everybody. Out of eight men who want too much credit, one will stick you, and you will lose more than you made on the seven. Be especially on your guard against the new customer, who pays prompt cash for several small jobs, and then gives you a large job without cash advance.

23. Don't lend money to your customers, as by purchasing postal cards, stamped envelopes, etc., without charging a commission. If they want to save the commission, let them buy the goods.

24. Don't figure on paper stock or anything else at cost; charge an advance. There is no money in selling paper or anything else at cost price.

25. Talk to your customers as a salesman should. Make suggestions to them to add to the business-bringing qualities of the printing. Try and make them understand that their standing is often judged by the quality of the printing they send out, and that they cannot afford to take poor work.

26. Cultivate the capacity of writing clever circulars, etc., for the benefit of customers who cannot do it for themselves. If you can do this better than your competitors you will get more trade.

27. Don't try to perform all your own labor. Look after your customers and develop trade. You can hire others to do the actual work. It is your place to see that it is done at a profit. You can never make much by selling your own labor, but you may by exacting a profit from the well-directed labor of a number of others.

28. Hire good workmen, and pay them enough to keep them satisfied. Be friendly with them, and make them like you, that they may have the spirit to work for your interest. Be liberal with them, but exact what you pay for. Learn to know just what each man can do in a week, and see that he does it.

29. Keep books and time-slips in such a way that you know the exact cost of every job you do.

30. Learn what it costs to do work, and don't be too sure that you know it all. Many clever men have failed because they did not know what work cost. The indirect items of cost are often fifty to sixty per cent of the total, and it is all too easy to forget them.

31. Use estimate blanks that will remind you of all possible items of cost, and never chance things or leave out a portion of the charge against general expenses.

32. Do not give customers estimates in detail. It only furnishes them with knowledge to be used against you. For instance, if one saw your charge for electrotypes was so much, and learned that he could get them

of the electrotypewriter for fifteen per cent less, he would fix things so that you would lose that fifteen per cent.

33. Pay your bills promptly, and save all discounts for cash.

34. Don't promise work before you can deliver it; better lose the work. When a job is promised, get it done on time, even if it costs extra to fulfill your promise. This course will pay in the long run, and many customers will pay beyond the price agreed when they understand that circumstances have caused you to pay more for the work to get it done on time than you agreed to charge.

35. See to it that none but good work leaves your premises.

36. Don't take in work that you have not the facilities to execute. There is lots of bother and no profit in that sort of thing.

37. Never take work just to keep the presses running, or to keep the hands employed. It is false philanthropy, and hurts employes as much as employers in the long run.

38. See that your office is always orderly; that the machinery is kept clean, and that dead type is never allowed to accumulate. Provide plenty of sorts; as time spent in picking sorts is a total waste.

39. Don't forget that the imprint is an advertisement that costs nothing.

40. When you get to running several cylinder presses, the vibration may annoy your landlord and fellow-tenants. Make calculations ahead to avoid this and you will save trouble and expense.

41. Don't brag about how much money you are making. It invites competition.

42. When you have made your pile, be liberal with young competitors, and let them reap knowledge from your wisdom.

SCANDINAVIA A MARKET FOR AMERICAN PRINTING MACHINERY.

PROMINENT among the many markets which have to a large extent been neglected by our manufacturers are the Scandinavian countries. And yet, perhaps no markets may be so desirable as just these for many reasons. The financial situation of these countries — Denmark, Sweden, Norway and even Finland — leaves nothing to be desired, their commerce is solid, and their merchants are honorable and fair in their dealings, and the whole tone of the trade is eminently conservative. The Scandinavian countries cannot, as a rule, be classed as manufacturing countries, and yet, being thickly populated, a constant demand is being made upon the outside world for manufactured products of all descriptions. Denmark imports yearly metals and manufactures thereof to a value of about \$12,000,000, Sweden \$11,000,000, Norway \$9,000,000, and Finland \$4,000,000. This makes a total of \$36,000,000, to which the United States contributes less than two per cent!

Printing presses and all kinds of printing and book-binding machinery are largely imported from Germany.

Many German manufacturers have their permanent agencies in the commercial centers of the above-named countries, and German salesmen can be found there all the year round. Our manufacturers should always bear in mind that catalogues and correspondence alone do not create business and that personal canvassing is the best way to secure orders. American printing presses are finding an increasing sale abroad. In 1893, our total exports amounted in value to \$205,805, rose to \$348,053 in 1896, and reached the amount of \$649,710 in 1897. To Scandinavia, however, our exports are very small, they having been as follows:

	1893.	1894.	1895.	1896.	1897.
To Denmark	\$ 918	\$1,358	\$ .....	.....	\$1,170
To Sweden and Norway.	2,433	3,749	2,548	.....	5,881

and none to Finland.

That there exists, however, a market in Scandinavia may be gathered from the following: According to the *Allgemeiner Anzeiger für Druckereien*, there were in the city of Copenhagen, in 1840, 26 printing offices, and 22 in the provinces. This small number is to be traced to a royal decree of 1808, according to which the establishment of printing offices was forbidden. In 1849 this law was abolished, and in 1872 there were 43 printing shops in Copenhagen, and 84 in the provinces. During the following decade the printing trade increased in a far larger ratio. In 1881 Copenhagen had 81 printing establishments and the number in the provinces was 104. According to the last census, taken in 1897, the figures were as follows:

PRINTING AND LITHOGRAPHIC ESTABLISHMENTS:

In the city of Copenhagen.....	158 with 2,314 hands
In the provincial and commercial towns.....	206 " 1,528 "
In the villages.....	23 " 67 "
Total.....	387 with 3,909 hands

Of these 387 establishments not less than 51 are being worked without any helpers, 138 have from 1 to 5, 159 from 6 to 20, and 39 more than 20 employes; 187 printing offices are being worked by mechanical power. The production, of course, increased largely during the last twenty years. The Royal Library of Copenhagen receives twice a year two copies of all newspapers, periodicals, books, etc., printed within the limits of the kingdom. From 1864 to 1897 the library received:

	NEWS-PAPERS.	PERIODICALS.	BOOKS.	SMALLER WORKS.
April 1, 1864, to March 31, 1865.....	67	107	842	493
" " 1868, " " " 1869.....	94	130	1,039	618
" " 1878, " " " 1879.....	143	185	1,418	507
" " 1888, " " " 1889.....	179	261	2,102	1,319
" " 1890, " " " 1891.....	187	317	2,147	1,542
" " 1892, " " " 1893.....	199	340	2,177	1,536
" " 1894, " " " 1895.....	218	368	2,542	1,336
" " 1896, " " " 1897.....	226	391	2,567	1,714

According to the official returns of the Danish General Post Office, which have recently been published,

the number of daily papers and periodicals forwarded by the Royal mail was as follows:

1866.....	7,510,000 copies.	1893.....	58,110,000 copies.
1876.....	19,320,000 "	1895.....	61,690,000 "
1886.....	42,400,000 "	1897.....	67,860,000 "
1891.....	50,150,000 "		

With regard to the polygraphical industries of the other Scandinavian countries, the following may be mentioned. According to the latest available statistical returns, there were in operation :

1895.—SWEDEN, population 4,800,000 :	
Printing establishments.....	268 with 3,469 hands.
Lithographic and chemigraphic establishments.....	21 " 1,373 "
1897.—NORWAY, population 2,000,000 :	
Printing establishments	106 with 1,425 hands.
Lithographic, xylographic and similar establishments.....	168 " 186 "
1894.—FINLAND, population 2,500,000 :	
Printing establishments	62 with 1,199 hands.
Lithographic "	6 " 221 "
Xylographic "	2 " 3 "
1897.—DENMARK, population 2,300,000 :	
Printing and lithographic establishments.....	387 with 3,909 hands.
Others	33 " 115 "

When it is considered that the great bulk of machinery used in this increasing trade is imported from abroad, it will be apparent that there is a market for American presses in Scandinavia. If we are able to send \$433,927 worth of printing presses to such a highly developed industrial country as England — as we did in 1897 — we undoubtedly should be able to increase our Scandinavian trade.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XVII.—BY F. HORACE TEALL.

HERE is a correction made in a book devoted entirely to the indication and amendment of erroneous use of words: "Never (for not). 'Napoleon never died in France.'" Does its writer wish us to say "Napoleon not died in France"? That is what the arrangement of his words means. He must intend to say that "Napoleon did not die in France" is right; and for this he should have said that "never died" was wrongly used for "did not die." Of course the error arose through desire to correct a supposed general wrong use of "never," and not merely its wrong use with the one verb in the sentence quoted; but the real mistake in all such cases includes the verb, and correction cannot be made properly without providing for such inclusion.

Almost everybody uses the adjective "nice" for nearly every sort of agreeableness, although no looseness of speech has been more decried than this one, which was called by Archdeacon Hare "that stupid vulgarism," and was ranked by De Quincey "among the most shocking of the unscholarlike barbarisms now

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prevalent." As Alfred Ayres says, in "The Verbalist," "Nice is as good a word as any other in its place, but its place is not everywhere. We talk very properly about a nice distinction, a nice discrimination, a nice calculation, a nice point, and about a person's being nice, and overnice, and the like; but we certainly should not talk about Othello's being a nice tragedy, about Salvini's being a nice actor, or New York Bay's being a nice harbor." We have no ground for hope that the misuse of "nice" will ever be eradicated, yet careful speakers—and by this is meant not those who exhibit artificiality or straining after accuracy, but those who know and use correct language naturally—will never speak of a nice day, but will say "a fine day," or use "pleasant," or some other equally fitting adjective. It is interesting to know that "nice" originally meant foolish or ignorant, and to trace its progress from the mere indication of ignorance to that of any kind of agreeableness. The Century Dictionary gives an outline of the history, as follows: "All the senses proceed from the literal meaning ignorant, whence unwise, imprudent, foolish, fastidious, particular, exact, delicate, fine, agreeable, etc., in a process of development which may be compared with that of 'fond,' foolish, weakly affectioned, affectionate, etc., of 'innocent,' harmless, simple, foolish, lunatic, etc., of 'lewd,' ignorant, simple, rude, coarse, vile, etc., of 'silly,' happy, blessed, innocent, foolish, etc., and other words in which the notion of 'ignorance' is variously developed in opposite directions."

A novice is one who is new at a particular occupation, and an amateur is one who does not pursue the occupation professionally, though he may be far more expert than many professionals. Interchange of "novice" and "amateur" is not uncommon, but nothing can ever make the words properly interchangeable.

"Novitiate" and "novice" are said to have been confused in use, though they are so plainly different that one could hardly think such confusion possible. In "The Verbalist" this sentence is quoted to show it, though without giving the author's name: "Henryson seems to have traveled in his youth as a novitiate of the Franciscan order." Of course, he was a novice, and his novitiate was the state or time of his being a novice. "Novitiate" is made by adding a suffix to "novice," and of course the derivative word must extend the meaning by adding that of the suffix. Addison is cited in the dictionaries as using "novitiate" when he meant "novice," but all that is proved by this is that some lexicographer did not dare to contradict Addison, or did not wish to, and the error has been preserved by later lexicographers. If any one thinks that such a thing could not occur, let him refer to a very quaint dictionary made by Richard Paul Jodrell and published in 1820, where he will find a word "phantomnation," and that word is repeated in Worcester's and the Webster dictionaries earlier than the International. The word arose in Jodrell's work from his notion that two nouns together should be consolidated, and when

he found Pope's allusion to "the phantom nations of the dead" he applied his idea, not recognizing the adjectival nature of "phantom" in this use. Many similar cases of the preservation of absurd errors could be adduced, but one is sufficient for the present intention, which is merely to note the fact.

"Numerous" is often used when the preferable word is "many" or "large," but it is also true that in many instances propriety is not violated by its use instead of the other word. Alfred Ayres says that "though 'We have a numerous acquaintance' is permissible, it is not permissible to say, 'We have numerous



Photo by C. F. Whitmarsh.

ST. VALENTINE'S DAY.

acquaintances.' 'A large acquaintance' or 'many acquaintances' is what we should say." His permission is not necessary, and we may say "numerous acquaintances" if we choose to do so, without committing an act of impropriety. We may equally well say what he prescribes, if we choose to. The choice is open for each person to make for himself.

Every writer who ever attempted to show a difference between "O" and "oh" has distinguished them in the one way—and this is what must be done, for there is only one way. Whether a majority even of supposedly careful writers will ever learn the distinction is another question. It is true, as Alfred Ayres says, that only the most careful writers use these two interjections with proper discrimination. Indeed, it would hardly be too much to say that even they do not adhere closely enough to the proper distinction, which is said to be modern. On the other hand, some insist that there is no real distinction; among them are the editors of Webster's International Dictionary, who say: "A distinction between the use of 'O' and 'oh' is insisted upon by some, namely, that 'O' should be used only in direct address to a person or personified object, and should never be followed by the exclamation-point,

while 'Oh' (or 'oh') should be used in exclamations where no direct appeal or address to an object is made, and may be followed by the exclamation-point or not, according to the nature or construction of the sentence. Some insist that 'oh' should be used as an interjection expressing strong feeling. The form 'O,' however, is, it seems, the one most commonly employed for both uses by modern writers and correctors for the press." In the opinion of the present writer the distinction first indicated is essential to accuracy, but the lexicographers and others do not seem inclined to adopt this view of the matter.

"Obedience" is said to be a misuse for "response" in the sentence, "The present cheap edition is in obedience to a demand," etc., and it really is a misuse, since "obedience" inherently implies an authoritative command, not a demand. The difference is well shown by this, from the Century Dictionary: "'Obedience' always implies something to be done, and is rarely used except in a good sense. 'Compliance' and 'submission' may be outward or inward acts, and may be good or bad. 'Obsequiousness' is now always a fawning or servile compliance. 'Obedience' implies proper authority; 'submission' implies authority of some sort; 'compliance' may be in response to a request or hint; 'obsequiousness' may be toward any one from whom favors are hoped for."

(To be continued.)

SOMMAIRE

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

PART II. NO. VIII.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

THE publishers of THE INLAND PRINTER inform me that there is enough matter to make a book, so I must hasten to insert here a summary of previous teaching and end with a few short chapters on the technic of wood engraving, etc., making suggestions for experiments, rather than giving explicit direction for thorough mastery of the arts.

Now for our summary. My method of teaching in this series has been one of suggestion, and very often I have seemingly gone off at a tangent, to hint at an application of some rule; in so doing perhaps the chapters seem to lack continuity, but I think several readings of them will show that there has been a logical development throughout. To emphasize this, perhaps the following summary will bring various parts together:

First, the student is advised to practice drawing from objects, and to learn to get something on the paper as soon as possible, and then by further labor to develop this something. There should be at first lines and markings showing *about* where the different parts of an object should come. In the Lautrec drawing the lines

are not meant for a bicycle or the calves of a man's legs, but the lines represent about where the bicycle and the man's calves should come. Anything that can be seen may be "placed" in this way—a tree, a house, a cloud. After the student has learned to "place" objects fairly well, he finds that by going over his sketch lines, and improving them a little, he can make outline



ZIMMERMAN AND HIS MACHINE.

After a lithograph by H. de T. Lautrec, from the *Revue Franco-Americaine*.

This is given as an example of rapid manner in placing a figure. In sketching a figure it is advisable always to draw the whole figure together, and never finish the head first and then go to the hand. In a few lines, a correct draftsman may indicate a great deal. It is also given as an example of a reproduction from a crayon drawing. This is actually reproduced from a print, but the artist originally drew on a stone with crayon, and crayon on paper will reproduce by photo-engraving as well as this. Lithograph crayon may be used, or an ordinary hard crayon, the softer the better, or Hardtmuth's crayon pencils. Charcoal paper may be used, or any of the special crayon papers. The more grain to the paper, the better.

drawings. Outlines are frequently used for finished effect as seen in the Beggarstaff poster.

Of course, this preliminary "placing" of the lines is difficult until the eye is trained to see correctly. I have known beginners who could hardly grasp the idea of what an outline is, so I suggest the excellent method of trying to see objects as silhouettes. It is not a bad plan to put a whisk broom, a screw-driver and a hammer against a window pane and draw them in silhouette. The Beggarstaff is very interesting from this point of view—if you will think of the cocked hat as a mass, like the Quaker hat, you will find it easier to draw its

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outline than as if you see it in all its component parts, as in the Penlick drawing. We have given previously many silhouette illustrations to emphasize this method of seeing



Portrait caricature of the French actor Dailly. From a French periodical half-tone from a wash drawing.

things in mass. We also make this point: that the ability to see objects in silhouette is helpful, not only for the purpose of representing an entire object in silhouette, but also because details can frequently be thus represented with excellent effect. For example, the hair and mustache in the Penlick, and the hair in the Dailly are in silhouette.

Besides outline and silhouette, shading may be employed by the draftsman to bring out form. The Dailly differs considerably from the Beggarstaff—it is fully shaded, and shading brings out the forms of the planes and muscles of the face.



Pen drawing by Albert Mantelet.

Mantelet's initial gives us a third kind of drawing. It is partly shaded. In order to learn to shade, it is well to draw from white objects, such as plaster casts or pasteboard boxes; placed in a good light, which should come from one direction only. It makes little difference what material is used to draw with; your aim should be to accustom



yourself to distinguish light and shade. If you can distinguish it upon the object it is not difficult to draw it on paper. The Sphinx design is an excellent example of shading; which is contrasted with silhouette in the foreground.

Lettering and the adaptability or application of the pictorial to printing is a matter which we have allowed to force its way into almost every page, so a summary of our method of teaching would not be complete without a further word about the decoration of a page.



Design by Georg Auriol.

page. Let us next, therefore, consider the matter of periods or styles in illustrating. The initial letter heading this paragraph represents a modern style of design. Twenty years ago the half-tone was never used as in this portrait, and while the white and black goes back to the fifteenth century, the free distribution of the leaves is due to the French artists having studied Japanese designing.

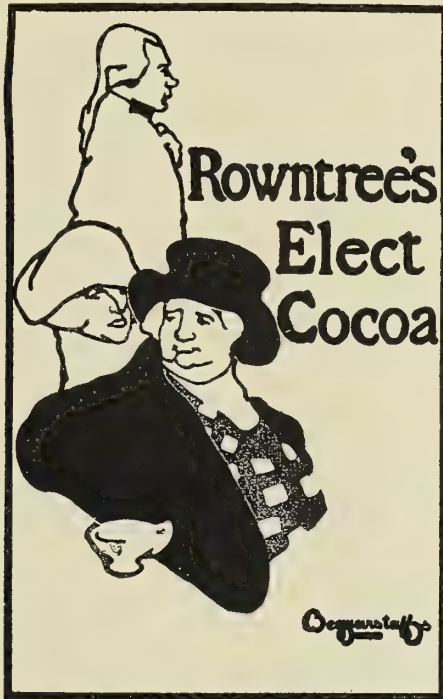
The "Theatre du Chat Noir," designed by the same artist, is too Japanesque in treatment. It should also be compared with the Grasset page. Auriol's initial "L" you will at once recognize as Gothic, and that you see also goes back farther than the fifteenth century. Now, does not that suggest to you that in modern designing there may be much recourse to antique styles? Recognizing this, you will grasp our idea in publishing these different Ls. We do not say any special one like our initial "L" could be of immediate use to you; but we do say that, in the hands of a clever designer, every one could serve as a basis on which to build a style of design.



Looking at these initials from this point of view, they offer various suggestions. Here, for example, are more natural forms, but not in the Japanese styles. A close observer of nature might be able to engrave a somewhat clumsier, but none the less interesting initial of this kind, who could not draw a Japanese-like design with the grace of Auriol.



Leaves and flowers are not the only motives at the designer's service. Here is a little street vista in which the suggestion of buildings is nicely brought out, yet the lines are by no means exact. If one or two lines have been cut away in the process of engraving, we hardly miss them; and if a few more should be cut away from the design as it is, they would not be missed. A style of design-



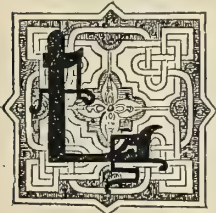
REDUCED FAC-SIMILE OF POSTER DESIGNED BY MESSRS. BEGGARSTAFF.

POSTER.

Designed and engraved on wood by the Beggarstaff Brothers.

Showing a clever use of silhouette and outline, with appropriate Old English lettering. One of the most harmonious designs we publish.

ing in which free lines are used in this way has its value, though we would not advise one to found a study of drawing upon such principles.

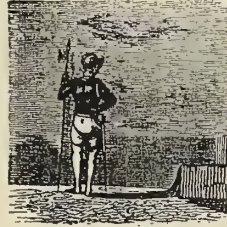


which were Arabic in character.



Like the former "L," the present one depends upon lines for its ornamentation. These are curved lines instead of straight ones, and where in the upper part it resembles the Holbein cover, it is in a measure Moorish; but in the lower part, where a slight curve has a knot at each end, one longer than the other, the design is based upon the Rococo, which is often used in modern illustration, where light-

ness and irregularity are required. The French illustrator Maurice Leloir, in his decorations to the eighteenth century books, such as "Sterne's Sentimental Journey," used it advantageously.



good exercise for one who had been practicing word cutting a month or two.

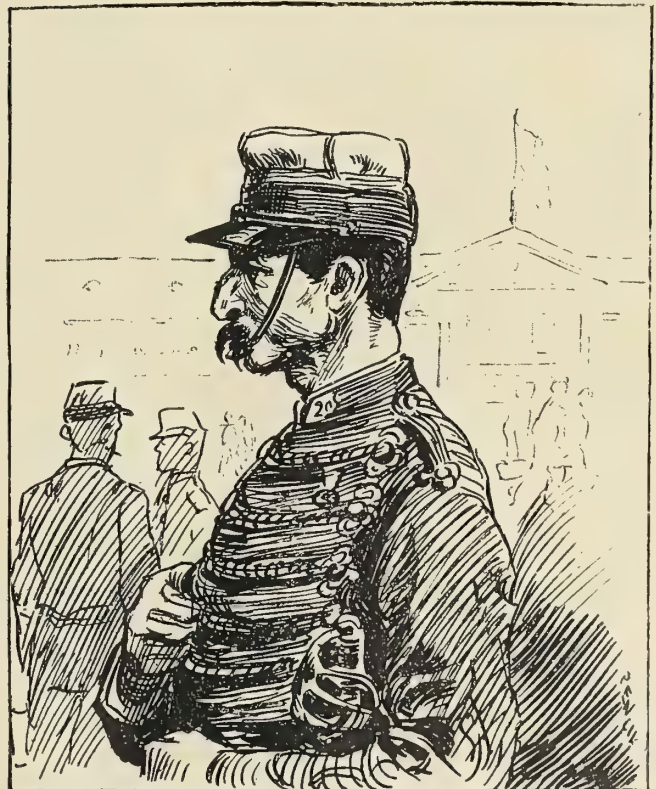


Living forms may be substituted for lines, and the ingenious combination of the figure and its shadows in this specimen suggests a method of construction which is often used by designers. The sky in this little cut is nicely engraved, and could serve as a

Leaving out the initial, a little rectangular cut like the foregoing makes an effective introduction to a paragraph, and again suggests practice in wood engraving.

All the cuts illustrating this chapter, except the Holbein, are taken from numbers of the French journal, *L'Artiste*, published between 1861 and 1868, and they represent a method of designing in vogue during those years and

NOS SOLDATS



Machin, l'adjudant, la terreur du soldat, ne blague pas avec l'ordonnance; sorti des rangs, grande utilité: c'est toujours Machin par-ci, Machin par-là, demandez à Machin. Terrorise les volontaires d'un an, qu'il traite de jeunes navets; vieux garçon endiable.

PEN DRAWING BY PENLICK.
From *La Petit Journal Pour Rire*.

The title reads: "Our Soldiers. Machin, the staff officer, the terror of the soldier, doesn't joke with the rules and regulations; has risen from the rank and file; a very useful individual; it's always Machin here and Machin there, ask Machin. He terrorizes the one-year volunteers, whom he treats as young shoots (literal translation beets); an old bachelor to the core."

as far back as 1830, and as late as 1870. The initials were doubtless originally designed for a special purpose, so that the subject related to the text, but later on cuts were put in the case and used promiscuously year after year; and when the letter needed was not at hand, a cut like the last example was employed to adorn the page, as a decorative motive.



Here we have a design by Holbein with Arabesque or Celtic interlacing, which is often studied by designers, and used with pleasing results.

It is probable that all the early Italian and French leather book-covers were imitations of Arab book-covers (or, at any rate, Eastern covers) brought into Europe by the Moors in the twelfth and thirteenth centuries. Their Mohammedan religion forbade their imitating the figures of man or beast, and so the efforts of their designers were almost entirely centered on lettering, and the interlacing of streamers or bands, or whatever we may call them (since these were also used by Celtic and Byzantine designers they are sometimes called Celtic or Byzantine interlacing); and their book-covers consisted of beautiful inlays of colored leather on ingenious combinations of interlaced lines.

In the next chapter the subject of wood engraving will be taken up, and it will make this chapter more interesting.

(To be continued.)

A SKETCH OF FRANKLIN PRICE.

AMONG the veteran business men in our cities nowadays may be found many who at some time in their busy careers have been newspaper men. Although having long since abandoned that field and turned their attention to other pursuits, there still remains in their hearts a warm corner filled with memories of the days devoted to the molding of public opinion.

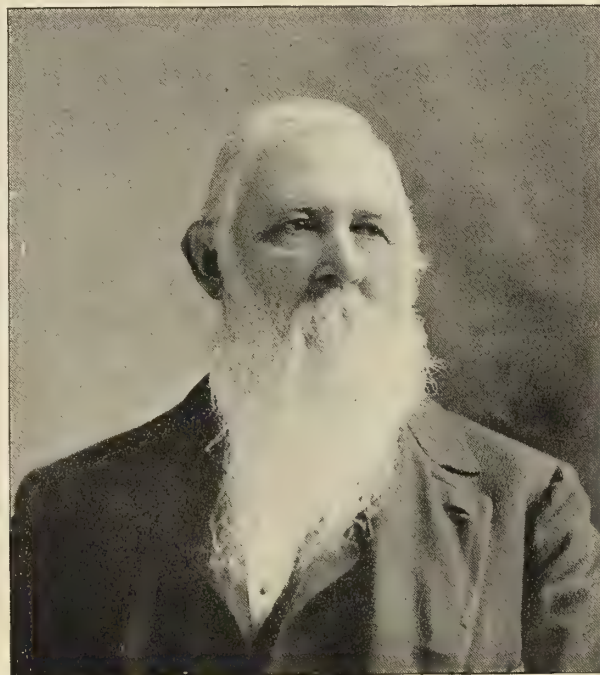
One of the most genial and kindly gentlemen of this class is Mr. Franklin Price, bookkeeper in the passenger department of the Chicago & North-Western Railway, corner of Lake street and Fifth avenue, Chicago, Illinois.

Mr. Price was born in Chester Valley, Pennsylvania, February 21, 1821, and on May 1, 1849, accompanied by his wife, arrived in Bloomington, Illinois, then a town of about one thousand inhabitants. Soon after his arrival he began writing articles for the *Reveille*, a weekly paper conducted by James Shoaf, and at the earnest solicitation of that gentleman, who had trouble in securing help, finally learning to set his matter up in type. In the latter part of the same year Mr. Price, having severed his connection with the *Reveille*, was induced by Mr. Kirk White Davis to assist him in establishing a Democratic paper in Bloomington, called the *Bulletin*, and they employed a young attorney from the East to conduct a department in the paper devoted to educational matters; the young man so employed being none other than Mr. C. C. Bonney, now a prominent and wealthy citizen of Chicago. Owing to differences regarding the policy of the paper on certain matters, Mr. Price maintained his connection with the *Bulletin* only a few months, and then engaged in other pursuits.

In 1855 Mr. Price was elected mayor of Bloomington, which had increased in population to 3,500, and he was reelected in 1856, when he set on foot several schemes for public improve-

ments, and filled the office with honor to himself and satisfaction to the people.

During the year 1858 Mr. Price filled the position of local editor on the Bloomington *Pantagraph*, besides making frequent trips through the surrounding country in the interest of that journal. The severance of his connection with the *Pantagraph* terminated his labors in the field of journalism for a considerable period, but in 1872 the proprietor of the *Leader*, finding himself in financial straits, prevailed upon Mr. Price to put his shoulder to the wheel and make an effort to stem the tide of debt; but the call came too late, and after a brave struggle on his part the property was sold under the hammer. Mr. Price continued his connection with the paper, however, until some time in 1876, when, having built up the business of



FRANKLIN PRICE.

the concern, and placed it on a sound financial basis, he laid down the burden, knowing that the establishment was in a flourishing condition.

Since 1879 Mr. Price has been a faithful and trusted employe of the Chicago & North-Western Railway, and despite his silvered hair and beard, when one looks upon his stalwart form, listens to his cheery voice, and notes the brightness of his eye, it seems scarcely possible that he is nearly fourscore years of age.

In his pleasant and hospitable home, at 1067 Wilcox avenue, Chicago, Mr. Price has a private library of about three thousand volumes, many of them rare and valuable books, not only in the bindings, but in the more precious contents as well, and he is still adding thereto until, as he puts it, "it seems as if there were books everywhere," and the end is not yet.

Mr. Price has filled many positions of trust and responsibility, both in public and private life, during his busy career, and in none of them has he been found wanting when weighed in the balance; but it is only with his newspaper experience that we have to do, as space will not permit any adequate mention of his public services, either State or national.

WANTS ANOTHER SIGNATURE.

Expired again, eh? Well, check the obsequies with inclosed [\$2]. THE INLAND PRINTER has a disappointing feature common to other good things—not enough of it. Insert another signature, raise price.—Robertson & Wallace, New York.



Half-tone by
ELECTRIC CITY ENGRAVING COMPANY,
Buffalo, New York.

THE BIG HOLE. BANGOR, COUNTY DOWN, IRELAND.

Overlay by the Dittman Process.



MURILLO

Overlay by the Dittman Process.

THE HOLY FAMILY.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING COMPANY,
Denver, Col. and Co.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

HARD INK AND DIRT ON HALF-TONE PLATES.

To the Editor: SAN FRANCISCO, CAL., Dec. 22, 1898.

On reading the items in your process engraving department for December I see that a party in St. Paul wants to know how to clean hard ink and dirt from half-tone plates. The following methods have helped me on several occasions: when ink has been left to dry on a plate I pour a few drops of benzine on the plate and set it on fire, and a vigorous brushing with a stiff brush does the rest. A saturated solution of salt in acetic acid is also very good for cleaning dirty plates.

CHARLES MANGEOT.

A PIED PRINTSHOP.

To the Editor: PROVIDENCE, R. I., December 9, 1898.

While cameras do not usually lie in the track of cyclones, snap shots of them are occasionally recorded. A blizzard recently passed over New England. The wind blew, approximately, one hundred miles an hour—so we are told; we have



no cause to doubt it. The inclosed is the composing room of the firm of Bannon & Co., of this city. It was taken during the storm, and the photographer is still uncertain as to just what happened.

HAROLD E. NOCK.

P. S.—It was about this time that the cups of the anemometer were blown off.

PREPAYMENT ON FOREIGN LETTERS.

THE CASLON FOUNDRY, LONDON, ENG.,

To the Editor: December 5, 1898.

We inclose herewith a cutting from a printing trade publication called *The Stationery World*, which we think should be reproduced in your periodical, for the enlightenment of the numerous firms on your side who apparently are ignorant of, or too careless to look after, the correct charges for postage of letters to the old country:

A few days ago I was shown sixteen letters from sixteen firms, all well known in their line in America. On twelve of those letters there was insufficient postage; most of them had only a 2-cent stamp to carry them. This

means that the Birmingham man who wanted to buy from some of these American firms had to pay double the deficiency in postage, and his frame of mind and opinion of American business methods can be imagined. Steamer mails from the United States frequently arrive after business hours on Saturday, and if there is deficient postage, letters will not be delivered at hotels, etc., until Monday, and the traveling representative loses time waiting for home instructions much oftener than could be realized by anyone not aware how general is the failure of American firms to pay full postage.

Our experience is just the same! Either you Americans are too busy to look after such details as postage stamps, and you trust to ignorant small boys to stick them on letters; or, the postal book being entered up and the stamps given out, small but smart boys intentionally underpay the postage and pocket the surplus stamps!

We inclose three envelopes upon which you will see the amount of fine we had to pay, 3d. each, plainly printed. Of course, we do not wish the names of the senders published, as we are quite sure that the inadequate prepayment of the postage in these cases is unintentional.

We are, yours cordially,

H. W. CASLON & CO.

BOSTON MUNICIPAL PRINTING PLANT.

To the Editor: BOSTON, MASS., December 9, 1898.

In your November number, under the head of "The Employing Printer," conducted by Cadillac, I noticed his warning to employing printers in regard to cities and States doing their own printing. As the heading of his article each month is "The Employing Printer," I suppose he voices the sentiments of employing printers, as "Gus" McCraith voices the sentiments of the employees.

Knowing McCraith as well as I do, I, therefore, can say The Inland Printer Company could not find his superior in the United States to write up that end of their magazine; and being a constant reader of *THE INLAND PRINTER*, I have every reason to believe (especially from reading his articles) that Cadillac is just as able a man on his side of the question.

As *THE INLAND PRINTER* is always fair in its treatment of every question entering into its make-up each month, and having previously published an elaborate article on the Boston City Printing Plant, written by its superintendent, and having noticed that no one replied to Cadillac's November article, I thought you might find space for this criticism from one who has worked in the city plant.

No one questions Cadillac's right to warn the employing printers to wake up or they will lose a very fat plum in every large city and State in the Union. I am at present working for a living, having gone under twice as a proprietor, so close is competition in the printing trade. But his warning could have been done in a more manly way, I think. Human nature is selfish to a degree, we will all admit; therefore, it is but natural that employing printers do not want to lose a "fat" contract. But Cadillac errs in his November article in running in a "bogy man," when he says, "But aside from the politician and his friends who succeed to the 'soft snaps' and 'fat jobs,' the government-owned printing plant, whether State or municipal, would bring small advantage to the people governed. . . . The people are not fools, even if they appear to be asleep to their own interests, and when self-seeking politicians and self-interested job-hunters seek to take advantage of their apathy they can be easily awakened to a maintenance of their rights. A statement of facts is all that is necessary."

Who ever heard of the employing printers being in business for the benefit of the taxpayers? I must be getting "daffy," I guess, for I always thought we were all in business for the money there was in it.

As I was the first man (some twenty years ago) in Boston Union to move that the then mayor, when making his annual appointments, appoint a union man as superintendent of printing, and kept up, or helped to keep up, the motion each year, I could not but feel happy, as every member of No. 13 did, when

at last we elected a mayor who recognized organized labor. What are we organized for? To better our conditions. Why should we let a \$3,000 a year job go by without making an effort to get it? And when we got it, was it not natural to get as much more as we could honestly?

Cadillac himself refutes what I have quoted above from his November article in his December essay (page 310), when he says: "Now, it isn't to be concluded that because Toledo has been robbed through her efforts to get into business for herself that 'municipal ownership' is everywhere provocative of jobbery and dishonesty, but it is *asserted* (the italics are my own)



ART CRITICS.

By courtesy "Photo-Beacon," Chicago.

that the system which our wise socialistic friends so earnestly advocate opens the way to the utmost extravagance in the use of the public funds, and in the end leaves the taxpayer worse off than under the competitive system."

Asserted is the worst word, mark you, in the December number.

Some years ago McCraith interested some of the members of No. 13, myself among the rest, in a State printing office. We had a few hearings at the State House, and while we did not accomplish all we wanted to, we got nine hours a day in that office, and it has remained so ever since. And the printers can thank William S. McNary, the then Democratic senator from South Boston, who was chairman of the committee which had charge of the hearings.

The proprietors of the office which had the contract fought hard to retain it, and won. Surely no one can find fault with them for that. There are at least three parties interested in that firm, and I worked as a journeyman on the *Boston Herald* seventeen years ago with the man who owned the smallest number of shares in that firm, and who sold his interest this year, and I hear on good authority that he is now worth \$150,000. He has twice been to Europe on his summer vacations to my knowledge. I wish he was worth \$1,000,000, for he

is a royal good fellow. But your readers must remember that this firm was at all times looking out for the interest of the taxpayers, according to Cadillac.

I send you a copy of a table I set up in the Municipal Printing Plant. It measured 21,056 ems. At Rockwell & Churchill's I would have received \$8.42 for it. The city of Boston paid me \$4.75. As three-fourths of the city's work is of just this kind of matter, Cadillac can readily see the taxpayer is being pretty well looked after here in Boston, and, as far as its printing is concerned, no contractor is getting rich by it. It is for this reason I write to you, that in my opinion the starting of the printing plant has made more work for union printers in Boston, as there are at present over thirty in the composing room, and at this time of the year city work is always dull; and a glance at the chapel of Rockwell & Churchill will show that there are now just as many employed there as when they had the city work, and I wish they had all the work they wanted (if they want more), for a squarer firm to work for never existed, not even the late R. M. Pulsifer, of the *Boston Herald*, who was the embodiment of liberality to his employees, as well as Tony Wardner, of the *Boston Traveler*.

In your December issue, the usually alert McCraith got "bit," I think, when he published his item from the Hub without a signature. McCraith was secretary of No. 13 three years, and when the "Voting List" was published each year, a large force was always laid off. The same is true of the Municipal Plant. Who ever heard of the six foremen or the superintendent of Rockwell's being laid off? I worked there a number of years, and I never knew of it.

In closing, I would say to Cadillac that he and all other employing printers *must* wake up, for the people have been fooled too long, not only by some employing printers, but by some employers of other trades; and I venture the assertion that if it was not for the corrupt use of money by the gigantic Standard Oil corporation, Toledo and Philadelphia would now be running gas plants, and furnishing gas at 50 cents per 1,000 feet. But employing printers are not blessed with too much coin, "and there you are," as our friend McCraith would say.

And, again, Cadillac must remember that all cities are not blessed with such mayors as Pingree and Quincy, who recognize organized labor.

In addition, the last report of the superintendent of printing for the city of Boston conveys the required information that Cadillac needs to wake up employers, and he is respectfully referred to that document. A.

ONE THOUSAND IMPRESSIONS ON A JOBBER— WHAT DO THEY COST?

To the Editor: TOLEDO, OHIO, January 3, 1899.

The communications which have lately appeared in the estimating department of *THE INLAND PRINTER* relating to this subject show that many printers are giving it attention. It is a matter which is of vital importance to every printer, for surely how can we charge intelligently without an accurate knowledge of cost?

The writer has discussed this subject with many printers in different cities and has himself spent no little time and study in perfecting a method, used in his own office, which he believes accurately determines this cost. The communications sent in to Mr. Rafter have been read with interest and the writer is free to state that in his opinion none of the methods yet submitted for determining the cost of presswork are entirely correct.

This article is confined exclusively to platen presswork, although, with slight modifications, the same methods would

apply to cylinder presswork, or, for that matter, to almost any kind of machine production.

There are three distinct classes of expenses which enter into the cost of operating a platen-press room.

First. *The items of expense which CAN be charged directly to that department.* These are: Wages of superintendent, wages of pressmen and feeders, ink, tympan paper, press oil and benzine, power, spoilage, repairs and incidentals (rollers, belting, etc.).

Second. *The items of expense which CANNOT be charged directly to that department.* These are: Rent, heat, light, insurance, lost accounts, printing and advertising, interest on investment, wear and tear (ten per cent per year on investment), bookkeeper's and errand boy's salaries, stenographer and other office help and solicitor, if any, a fair allowance for the personal work of the proprietor or proprietors.

Third. *The lost time of presses and feeders.*

The writer maintains that any system which fails to take accurate cognizance of *all* of these various items of cost cannot be accurate in its ultimate determination of the cost of producing one thousand impressions.

It is needless to say that platen and cylinder press accounts must be kept separate.

Now, it is manifest that in a platen-press room, some thousand impressions cost more than others, and it is also clear that to apportion all of these items of cost to each separate thousand impressions would require a prohibitive amount of calculation and be practically impossible.

In the writer's opinion what is wanted is an accurate knowledge of the *average cost* of one thousand impressions, leaving it to the judgment of the estimator to put a proper relative value upon different grades of work. The correct way to obtain this result is to know the total cost of operating the pressroom for each month, and divide that amount by the number of thousands of impressions turned out during that month.

To obtain the total cost of operating the pressroom, a pressroom expense account should be kept, to which should be charged, directly, all of the items in class one above. The items in class two should be charged to a general expense account, and at the end of the month the total of this account should be apportioned among the various departments of the office. The fairest way to do this is not by a fixed percentage, but to divide up this general expense each month in proportion to the amount of the gross earnings of each department for that month. So if either the pressroom or composing room has had an unusually heavy business they will be charged with a proportionately large amount of the general expenses. A record should be kept of the actual total number of impressions turned out, and by dividing the total cost of operating the pressroom by the number of thousands turned out, the net average cost per thousand is accurately determined.

It is manifest that the third item of cost, namely, "Lost time of presses and feeders," is absolutely covered by this method, as *all* of the workmen's time, whether utilized or not, and a proper proportion of *all* the general expense is charged to the presses' account and becomes a part of the total cost of turning out the total output for the month.

This feature of the cost of presswork is the one almost universally omitted altogether, or, at least, grossly underestimated.

The method suggested by one of Mr. Rafter's correspondents, of determining the total cost of operating the pressroom for a month, and dividing this by the number of presses and again by the number of days in a month and hours in a day, thereby finding the cost of operating each press per hour, is good so far as it goes, but it does not tell us what we want to know.

It is quite useless in computing the cost of running one thousand impressions to know the cost of operating a press for an hour if we do not know what the average output of the press is,

or in other words, how many hours it takes to turn out a thousand impressions.

If we were in the plumbing business and billing our presswork by the hour and charging the customer for all the time the press stood still waiting for the customer to bring the job in and waiting for the boy to come back with the press proof, that system might answer; but unfortunately we are permitted to render bills only for actual results accomplished, and if all this lost time is not figured properly the loss comes out of our own pockets.

It is the writer's belief, in view of his own experience, and in the light of statements made to him by a few printers who *do* know just what their presses average, and by a great many who *do not* know but guess at it, that most printers overestimate the actual average production of their platen presses *from fifty to one hundred per cent.* In view of this, what wonder is it that the prices for printing are cut to such an extent?

The printer who guesses that it costs 15 cents to run a thousand impressions will certainly sell them at 25 cents rather than lose a job, for he will think he is making a profit at that figure. The printer who knows that it costs him 35 cents will refuse presswork unless he gets over that for it, for even printers are not foolish enough to *intentionally* give a dollar for a half a dollar.

The fact is that the great majority of printers do not know what their product costs them, and their cut prices are the direct result of this lack of information. One printer told me it was a waste of time to keep books, that it was better to spend that much time doing another job.

Probably the natural inquiry of every printer who has read so far will be, "Well, what *is* the cost of running one thousand impressions?"

The cost varies in different offices. It is affected by a difference in any one of the items in my schedule given in the beginning of this article.

The writer knows what it costs him, but even if he felt disposed to be confidential, that information would be useless to you.

What you want to learn is not what it costs some other fellow, but *what does it cost you?* The writer has given you his method of finding this out.

The printing business is in sore need of more men who will not rely on the estimates of others, but do their own calculating.

If THE INLAND PRINTER can arouse genuine interest in this subject, call forth the best thought of the fraternity, and exert its influence for intelligent estimating, it will accomplish much toward assisting printers in obtaining that return for their labors which the character of the business ought to warrant.

F. W. THOMAS.



Photo by K. F. Beers, Harvey, Ill.

ANOTHER WAY OF "RAISING THE WIND."

THE EMPLOYING PRINTER.

BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE RIGHTS OF NONUNIONISTS.

At the risk of offending some of the ultra-unionists among the readers of THE INLAND PRINTER—those gentlemen who refuse to admit that there is any other side to a question than the one with which they are identified—I want to refer to the action of the supervisors of San Diego County, California, in dealing with the union label. Doubtless there will be readers who will construe these comments as another attack upon the rights of labor organizations, but, nevertheless, it is but fair that some notice be taken of the matter, even if it does go against the grain with some of the readers of this department. So much has been said about the "triumphs" of the label under legal assault, that a contrary case ought in justice not to be overlooked.

"About one month before the November elections," writes a correspondent from San Diego, California, "the union label question came up before the supervisors of San Diego County. On petition of nonunion printers, action thereon was deferred until November 10—two days after election. When the matter was finally heard, Messrs. Withington & Carter, attorneys of this city, presented the nonunion side of the case, making a most convincing argument against arbitrary use of the union label, an argument sound in law and incontrovertible from the standpoint of equal rights to all and special privileges to none.

"The supervisors were convinced that they had no legal right to legislate in favor of a secret society of printers, diverting public funds to the benefit of a private trust, but they decided to abide by the decision of the district attorney, which was as follows:

"To the Honorable Board of Supervisors:

"I am in receipt of a request from you for an opinion as to your power to grant the petition of the San Diego Typographical Union, No. 221, asking that you pass an ordinance or resolution providing that all printing under the control of your honorable body, as well as that to be procured or contracted for by the other officers of the county shall bear the label of such typographical union.

"Subdivision 21 of Section 25 of the county government act of 1897 provides that the board of supervisors shall annually fix the price at which the county shall be supplied with job printing and blank books, and also the price of all county advertising; and that each county officer shall procure such blank books, job printing and advertising required for the proper discharge of his official duties, from such person or newspaper as such county officer may designate, at a price no greater than is so fixed, and certify a bill therefor to the board of supervisors. No supplies, printing, stationery or books shall be procured of any person or firm whose paper has not been published, or whose place of business has not been established in the county for one year or more, prior to the time of fixing said prices.

"Under the provision it is clear that the board has no control whatever over the various county officers in the matter of procuring the books, printing and advertising, above referred to, but that such printing and advertising is to be done by the person or newspaper designated by the officer for whose use the material is to be furnished. The only limitations upon his power in the premises are that the price to be paid shall be no greater than that fixed by the board, and that the supplies and advertising shall be procured from some person or firm whose business or paper has been established in the county for one year or more prior to the time of fixing the prices.

"A considerable portion of the printing and advertising that is under the control of your honorable body is required by law to be done by the lowest bidder, or the lowest responsible bidder, therefor after notice has been given asking for bids for such work. Where the contract is to be let to the lowest bidder, there can, of course, be no claim that you could prescribe by ordinance or resolution that the same shall be done by any particular person or persons. The same is equally true where the law requires the work to be done by the 'lowest responsible bidder.' For you cannot determine in advance of inviting proposals for the work that some particular person or firm is responsible, and that another is not. The only question remaining to be considered is whether the ordinance or resolution could be valid and operative in cases where there is no expressed statutory limitation upon your power in the matter of contracting for and procuring printing, advertising and supplies for the county. I am of the opinion that even in such cases the ordinance would be illegal. It would be obnoxious to Section 21, Article I of the Constitution, which provides that no citizen or class of citizens shall ever be granted privileges or immunities, which upon the same terms, shall not be granted to all citizens. If it be said that the ordinance in question grants

to all persons the privilege of doing work for the county upon the same terms, that is, upon their joining the Typographical Union, No. 221, the answer is that the board has no authority to prescribe such terms upon which the privilege shall be granted. It has not the power to say that before a citizen of the county shall be permitted to work for the county, or furnish it supplies, he must join an association whose members have a right to exclude him therefrom and prevent him from uniting with the same.

"I am of the opinion that you have no authority to pass the ordinance or resolution in question.

A. H. SWEET,

"District Attorney."

District Attorney Sweet's opinion reads like good law and good logic, and the supervisors of San Diego County are to be commended for their wisdom in accepting it as final. It presents a model which other authorities having to do with the same question would do well to consider.

FREE OPPORTUNITY TO LABOR.

Another decision which will do much toward clearing up the atmosphere, befogged by the loud arguments of certain self-styled friends of labor, is that of the Supreme Court of Illinois declaring that the Chicago Board of Education had no right to incorporate a union labor clause in its contracts. Commenting on this decision, the *Times-Herald*, of Chicago, wisely says:

Properly regarded, the decision of the Supreme Court of Illinois declaring the union labor clauses in board of education contracts illegal, cannot be considered as a blow to labor unions. It is merely a much-needed judicial declaration that America is the land of free and equal opportunity.

It must be plain to labor organizations that under the Constitution of the United States it is impossible to grant to labor unions or any body of men a monopoly of the opportunity to work.

The true policy of the labor unions is to compel recognition as the representatives of the highest average of labor in the various trades and vocations. They cannot expect any exclusive right to the labor market. They must command it by the general superiority of the results of union labor.

Some of the union labor leaders talk of carrying the question to the United States Supreme Court. If they are well advised they will accept the



Photo by Pearson, Des Moines, Iowa.

MY VALENTINE.

sound doctrine of the State court and seek for the recognition of union labor within the constitution, which contemplates equal opportunities to all citizens.

It must never be forgotten that all laborers, whether unionists or non-unionists, are citizens. And between citizens the law can recognize no discriminating lines in public contracts.

THE DETROIT PLAN.

That considerable interest is being taken by employing printers at large over the plan adopted by the Employing Printers and Publishers' Association and the Typographical Union of Detroit, as explained in these columns some time

ago, is shown by the number of letters received by the editor from employing printers asking for further information in regard to the plan. As previously stated, the employers are working with the union to organize under the banner of the union all of the towns within a given area known as the competitive district of Detroit. An advisory committee has been appointed, in which the several unions and the employers' organization have equal representation. It is the aim of this committee not only to organize surrounding towns, but to keep in Detroit all the printing, bookbinding, etc., naturally tributary to that city, and to this end all the organizations have made common cause. It has been stated that heretofore thousands of dollars' worth of work has annually made its way from Detroit to other towns, where the conditions make it possible to produce the work at a lower price than it can be done in Detroit.

I am informed that very little practical work has yet been accomplished by the joint committee, but that a line of action has been laid out which is expected to bear abundant fruit. This department will endeavor to keep its readers acquainted with the results as they become apparent.

EARLY WOMEN PRINTERS.

The Los Angeles *Times* recently printed an article upon American women prominently identified with the development of the art of printing in America. Among those thus honored were Anne Catherine Green, who succeeded her husband, Johns Green, as editor and publisher of the *Maryland Gazette*, at Annapolis, Maryland, in 1767. Mrs. Green conducted such a vigorous paper that Rev. Bennett Allen, the "fighting parson of Maryland," who subsequently killed Lloyd Dulany in a duel, visited Mrs. Green's printing office and threatened "to knock up her press if she printed any more pieces" about him. His conduct not only had the effect of making Mrs. Green a popular heroine, but brought about her election to the office of printer for the proprietary government, which she held until long after the Revolution. James Franklin, the brother of Benjamin, published the first newspaper in Rhode Island at Newport, in 1732. He died soon after and his widow continued the business several years. She was printer to the colony, supplied blanks to the public offices, published almanacs, pamphlets, etc.

In 1745 Mrs. Anne Franklin printed for the colony an edition of its laws containing 340 pages. She was aided in her office by her two daughters, who were quick and correct compositors, and very sensible women. A servant of the house usually worked the press.

The first newspaper printed in Pennsylvania was the *American Weekly Mercury*, issued December 22, 1719, by Andrew Bradford. He continued its publication until his death, in 1742, when it was continued by his widow, Cornelia Bradford. Mrs. Bradford published the paper until the close of 1746. In the same city, upon the death of Col. Frazer Oswald, the proprietor of the *Independent Gazetteer*, or the *Chronicle of Freedom*, September 30, 1795, his widow continued the publication until she sold it to Joseph Gales. Upon the death of Benjamin Franklin Bache, the nephew of Benjamin Franklin, and the proprietor of the celebrated Democratic paper, the *Aurora and General Advertiser*, on September 10, 1798, his widow, whose maiden name was Margaret Hartman Markoe, succeeded to the publication.

Although at the period of the Revolution it was not customary to employ women in printing offices, yet a woman "master printer" was not an uncommon thing. Margaret Draper, the widow of Richard, succeeded her husband in 1774, as publisher of the *Boston News Letter*, and conducted its concern herself for some time.

Mrs. Mary Holt, widow of John Holt, and publisher of the *New York Journal*, in 1793 was appointed printer to the State. Mrs. H. Boyle published a paper at Williamsburg, Virginia, in 1774. Clementine Bird succeeded her husband in the *Virginia Gazette*, in 1772, and continued its publication until 1775, when

she died. Mrs. Elizabeth Timother, after the death of her husband, in 1773, continued publishing the *Gazette*, in Charleston, South Carolina.

The most distinguished example of "the woman in journalism" was Miss Mary Katharine Goddard, who was an actuality more than a hundred years before the recent employment of members of her sex as editors and reporters. Miss Goddard's family was of the upper colonial class, her father, Giles Goddard, a physician, having been postmaster of New London, Connecticut, where she was born. Her brother, William Goddard, in February, 1773 determined to start a newspaper in



Photo by E. D. Crummev.

UNCLE SAM.

A character in a recent Book Carnival, at Denver, Colorado, representing Bulwer Lytton's "What Will He Do With It?"

Baltimore, and on August 20 of the same year he published in that city the first number of the *Maryland Journal and Baltimore Advertiser*, the first newspaper published in Baltimore. His sister, Mary Katharine Goddard, accompanied him, and in her he found an able assistant. Miss Goddard did a large share of the work of the paper, and very often had entire charge during the absence of her brother. The paper and every work which issued from the press appeared in her name. During the period of the Revolution William Goddard fell under the suspicion of the Whigs, and was engaged in many exciting controversies, and while he was settling matters with his enemies, Miss Goddard conducted all the departments of the *Journal* with rare fidelity and ability.

GOVERNMENT PRINTING PLANTS.

Still the cry goes up for government printing offices — State and municipal. From many cities come reports of progress being made to induce State governments and municipal bodies to establish their own printing bureaus, in the belief that better work at a lower cost can be obtained than where the work is done under private contracts. Convinced that State printing offices will be an opening wedge for State railroads and State pickling factories, the socialists are shouting for State printing plants, and, like Pears' babies, they won't be happy till they get them. Will they be happy then? Well, maybe; and yet here is a thought worth considering (the wail is made by

the Boston correspondent of a craft journal printed in New York):

Another big lay-off on the city plant last week. These things are a fake. One is laid off and goes out the back door, and another with a political pull comes in the front. I am gathering data for a future day about this office. It should be a monument to municipal ownership, and the fact that it isn't is no argument against the municipal ownership principle. It is simply playing cheap and dirty politics that is getting it into trouble. An account of things as they are will make mighty interesting reading.

I shall watch for this correspondent's promised disclosures with eager interest, as will, doubtless, many others interested in the subject. By the way, do the union advocates of State printing plants ever stop to consider the injustice that would be worked upon many a deserving employer if their scheme was carried out? Men have invested their capital to build up large plants which, in some cases, would be rendered practically useless were all government printing taken out of the contract system. But perhaps the philosophy of "take care of No. 1" doesn't go that far.

THE LABOR MOVEMENT AT HOME AND ABROAD.

BY AUG. M'CRAITH.

THE labor movement abroad runs largely to politics. France has no less than six socialist labor parties, with trade unions correspondingly weak. England has at least two, while those of the John Burns stripe hobnob with the old parties, minus the Tories. The "propaganda by deed" crowd, the communists, such as Chicago gave to the world in 1887, mistakenly called anarchists, sneer at political methods. This class, as is to be expected where force methods prevail generally, is quite widely scattered throughout Europe, with Prince Krapotkine, a Russian exile, as the fountain head, quartered in London. A representative of theirs, John Turner, president of the London Shop Assistants' (clerks) Union, visited us in 1895. There is practically no difference between the doctrines of the communist and state socialist. Parsons, of the Chicago group, said in the *Alarm* that communism was a branch of socialism, and "capital will cease to be private property under private control, and will be held in common for the benefit of all"—the platform of state socialism. Krapotkine, in his Cooper Union address of one and a half hours, advocated socialism. The actual difference, if such it is, is that of methods: one ballot, the other force, or to count heads instead of knocking them. The communists, however, claim they will not use force unless it is exercised from above. Their class in America is small. The political efforts of English laborers seem to be of the shop-act, poor-law variety. The land question, however, occupies prominence. No less a personage than Sir William Harcourt recently wrote: "I feel the importance of the question [taxing ground values], and had I remained in office would have tried my hand at it." The Parnell-Davitt "no-rent" agitation—which was decidedly effective until the former stopped the practice to get out of prison—has not lost its effect, while the ground value tax itself originated with a learned Scotchman who continually insisted on "taking the whole of the taxes out of the soil." W. M. Thompson, barrister, and editor of *Reynolds'*, says: "We have repeatedly urged that the question of land reform is the one above all which the Liberals should place in the forefront of their platform. . . . It is the most effective way of attacking the House of Lords. The leaders of the old Liberals, however, fight shy of this question, as many of them are themselves landlords." Of the political movement there, James Maudsley, of the Textile Workers, fraternal delegate to America in 1895, writes: "If workmen as a whole were prepared to sacrifice their political views and vote for workmen as workmen, it would be another thing; but the great bulk of workmen today are still Liberals or Conservatives. We see this in the fact that even among what are known as labor representatives, they have, in order to get into Parliament, to profess themselves on one of the two political creeds, and to give adherence

to that creed. . . . There is not at present a single independent member in Parliament." This is the same old criticism that one hears on this side, and it is equally nonsensical. The workman who votes for another simply because he is a workman, regardless of his views, is not much better than he who votes a party ticket because his grandfather did. Principles are more important than men. Thus thinks the free-trader, casting his ballot against his brother protectionist, the silverite against the goldbug, or vice versa. A trade-unionist may be a good striker, but a bad legislator. A seat in Parliament does not necessarily forestall the education which is necessary to reform, but rather, through the political chicanery that goes with it, serves to injure the principle advocated. This seems to be the view of the Fabians, who follow an educational step-by-step policy. But few men will suffer defeat in preference to successful sail-trimming. Honest Keir Hardie, representing the millennium, was called back from Parliament because he could not inaugurate it. The summing up of Mr. Ascroft on what is expected of a politician tells the whole story: "He must never make an enemy, be more popular when he retires than when elected, and not be surprised if a stranger captures his seat."

The money question occupies no place in foreign labor ranks, but interest exists there as well as here, and wherever that is some are culling the fat of others' labor. Pingree schemes are not unknown. Three years ago the popular Liberal peer, Lord Carrington, granted a syndicate a lease of property for this purpose, which has been a success. About two thousand acres of Carrington's land are now under allotment and small-holding cultivation. The French senate is at present solving the growing influx of agricultural workers into towns. A bill has been indorsed designed to increase peasant proprietorship by exemption from taxation, and easy term payments, by which holders can own a lot and house in a few years. A similar bill was presented to the Massachusetts General Court about fifteen years ago.

Labor forces generally pay little attention to governmental alliances. They already have contracted bonds that no governments can add to, and, as one of their delegates said in the New York Central Labor Union, "What have we to do with a union of tyrants?" A peace convention suggested by a czar who exiles the flower of his country to Siberian deserts is to them a trifle ludicrous. That individual has evidently no intention of disarming in respect to free speech or press, but will continue to carry out the mandate of Gallienus, to "let everyone die who has entertained a thought against me; against me, the son of Valerian, the father and brother of so many princes." Nor does the much-talked-of Anglo-American alliance cut a figure in labor circles. Rather does the opinion of an English journalist prevail: "Instead of going about seeking for some partner who will help us to play the game of grab in various regions of earth, let us attend to our own business." There is a lot of truth and virtue in that old motto of "Mind your own business." Mankind always has had, however, governmental prerogatives to burn, to establish order with buckshot and the New Testament; with opium, rum and taxes as side issues. The prospect of doing the semi-barbarian as they are done at home, or as it is in Ireland and India, does not strike the average trade-unionist as either new or great, although it may make a few successful warriors.

THE coöperative movement has reached immense proportions throughout Great Britain. Henry D. Lloyd, of Illinois, who recently investigated this feature in person, has issued a volume upon it. In a nutshell the principle of it is: capitalists put the unemployed at work supplying their own wants, allowing them to retain the full product minus a low interest. It is different from the profit-sharing schemes in that it creates new employment, is not confined to a more minute division of the profits of the old. In other words, capital buys from monopoly for laborers the opportunities of employment. The labor exchanges of this country, started about three years ago, are

similar to it, only that they are hampered by lack of capital. It will no doubt find adherents here in the future. There is already in New York an association of moneyed men engaged in such work. All of which is progress.

THE Dreyfus affair has received scant attention from labor, and yet it is the shining example of the century of how prejudice dethrones reason, of how trial by jury can be turned into a farce and justice stabbed in the back by that government which we are admonished to support and obey. Such conditions are not confined to France by any means. Then we have Zola, standing at the pinnacle of fame, subject of admirers high and low, throwing his all into that maelstrom of passion and cruelty to defend the despised, unpopular, hated Jewry. Threatened on the streets, surrounded only by a few artists and literati, he braved it out to the ignominious ending. M. Labori, his counsel, said: "Belonging, most of them, to the educational world—and it is to the honor of the French University—they understood that, teaching the eternal ideal, they had no right, in the hour of danger, to pursue a line of conduct not in harmony with their teachings. Defending liberty and the eternal rules of justice, they were bound to practice both." To his wife Dreyfus writes from Devil's Island: "To be sure, sometimes the wound bleeds too freely and the heart revolts. Sometimes, exhausted as I am, I sink under the heavy blows, and then I am but a poor human creature in agony and suffering. But my unconquered soul rises again, vibrating with grief, energy, and implacable will, in view of that which to us is the most precious thing in the world—our honor and that of our children."

STEPHEN BELL says in the December issue, in answer to a remark of the writer:

A very serious error appears in his department in the October number—such a gross misrepresentation of Henry George and his theory that I feel called upon to protest. "It [capital] does not, as Henry George said, increase with time, like growing wheat or mellowing wine—a suggestion that was ridiculed out of discussion at the time." Henry George never said this of capital, and so it was not "ridiculed out of discussion at the time." What Henry George did say was this: "Interest springs from the power of increase which the productive forces of nature and the capacity for exchange give to capital." Quite a different thing.

On the contrary, the quotation from George only substantiates my remark as above—that he claimed capital increased with time. Here is further evidence of it, taken from his "Progress and Poverty."

For interest is not properly a payment made for the use of capital, but a return accruing from the increase of capital. If the capital did not yield an increase, the cases would be few and exceptional in which the owner would get a premium. [Page 161.]

It is true that if I put away money it will not increase. But suppose, instead, I put away wine. At the end of a year I will have increased value, for the wine will have improved in quality. [Page 156.]

Impartial readers will determine whether there is any difference between this and that. When Mr. George was publishing the *Standard*, in 1887, he refused communications showing the fallacy of his position on interest. Hence he "was ridiculed out of discussion." Mr. Bell asks:

Or I have, suppose, a machine by which the product of labor may be considerably increased. The machine has no inherent power of increase—it will not work without labor, and if it stands idle it will rust. But shall I not have some share of the increased product as a consideration for its use? Is not productive capital entitled to wages as well as productive labor? Of course, I speak of legitimate capital only.

George himself refutes this in referring to Bastiat's illustration of the plane (which, by the way, was exploded by Ruskin long before George was heard of):

Evidently what Bastiat (and many others) assigns as the basis of interest, "the power which exists in the tool to increase the productiveness of labor" is neither in justice nor in fact the basis of interest. . . . If such were the cause of interest then the rate of interest would increase with the march of invention. . . . Nor yet will I be expected to pay more interest if I borrow a fifty-dollar sewing machine than if I borrow \$50 worth of needles. [Page 155.]

It [interest] does not spring, as Bastiat has it, from the increased power which the tool gives to labor, for that, as I have shown, is not an element; but it springs from the element of time—the difference of a year between the lending and return of the plane. [Page 159.]

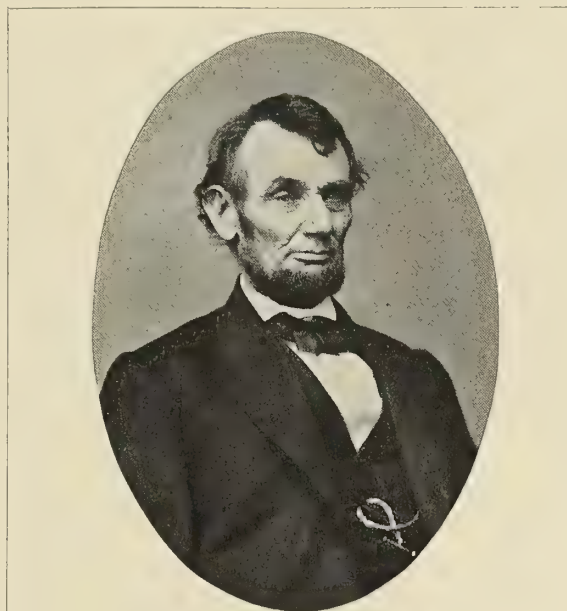
If it be said that in lending I do the borrower a service, it may be replied that he also does me a service in keeping it safely—a service under some conditions that may be very valuable and for which I would willingly pay rather than not have it. [Page 152.]

Thus does George discard all former justifications of interest and give us something entirely original, that interest is the natural increase of capital—the rankest absurdity that ever was put forth as economic truth. *Capital would increase faster without interest.* It is a dead weight on production and sits squarely on labor's neck.

It is not gainsaid that wine and wheat increase with time, but that the producers can exact a price for such time is not so. For instance, Smith, a wine producer, idles about waiting for his wine to mellow; Jones, also a wine producer, fills in his waiting time by setting type. Smith, in selling, attempts to charge for

his time; but Jones undersells him, as he can well afford to do, having already got paid for his time when setting type. Thus competition brings the price of wine down to the actual cost of production, namely: the labor that is in it. The same applies to the farmer raising wheat. He spreads all his time over his broad acres, and all other farmers do likewise, so that when they meet in open market they get paid for their labor, nothing else. And not always that, for in many cases, they pay interest to those sharks defended by George.

We might well quit this phase of the subject, but we recall the fact that George's justification of the "single tax," which he advocated, was that it would tax away all this unequally



ABRAHAM LINCOLN.

About 1864.

From historic collection of H. W. Fay, DeKalb, Illinois.

In 1896 Robert T. Lincoln singled out this picture, as the favorite likeness of his father, from a collection of about one hundred sittings. He did not know the date. Under a full-page reproduction of it in *Peterson's Magazine* for March, 1896, in an article by Frank B. Carpenter, the painter, is the following: "Enlarged from a card-size photograph by Brady, of Washington, belonging to Mr. Carpenter, and taken about the time of the painting of the Proclamation picture." Mr. Carpenter locates the date of the commencement of the Proclamation picture as February, 1864. The Brady likeness is the most common picture of Lincoln. This engraving was made from a cabinet photograph from the original negative printed at about the time the sitting was made. This picture was extensively copied, and card-size reproductions found their way into the family albums of many of the homes of the North. The original negative was still preserved at the time of Mr. Brady's death, in 1896, but the recent prints show that the film has been greatly damaged. It is remarkable that the favorite picture of Lincoln would show him with his hair combed V-shaped down upon his forehead and parted on the right side, which is shown in no other picture, and is contrary to the descriptions of all biographers.

distributed increase of nature, the "unearned increment," and turn it into the public treasury. Mr. Bell adds:

I will only say of Mr. McCraith's ingenious scheme for the abolition of interest, that a money that is worth nothing to lend or borrow, will be equally worthless for any other purpose. I would not sell my old shoes for a bushel of such money.

Does the value of money depend upon its power to command interest? Let us see. In the island of Guernsey, England, there was a market house built by money issued by the local government. It was paid to the mechanics and others who did the work, who in turn passed it to the merchants of the place. When the building was completed this money was paid to its tenants for their wares, who in turn paid it to the government for rent, when it was canceled. These notes were not redeemable until the building was completed. Yet they circulated from hand to hand, and interest did not enter into the transaction. What, then, gave to them their value? That upon which they were based—labor, or the market place. Again, supposing THE INLAND PRINTER should issue a note reading: "Six months from date we will pay to bearer \$5, without interest." Will anyone say such a note is valueless? Measured by existing money it is worth \$4.87 before the ink is dry, allowing 13 cents for discount. There is no good reason why such a note should not circulate across the continent and back. There is no good reason why THE INLAND PRINTER should not engage in the banking business, and issue such notes upon its capital (properly supervised, insured, and with redemption provisions), excepting this—the 10 per cent tax, or the banking monopoly. Is it, then, labor, cost, utility, exchangeability, according to Carey, Jerons, Walker, Laveleye, McCulloch, and the rest, that makes value; or is it interest, according to Mr. Bell's old-shoe philosophy?

NOTES.

THE Childs-Drexel Home is full.

TORONTO Union now publishes the *Nonpareil*.

THE mayor attended Boston Union's anniversary.

THE San Francisco *Bulletin* now devotes a page to labor.

NEW YORK school teachers get \$2 a day; also street laborers.

A RIVAL oil trust to the Standard has been incorporated in New Jersey.

SOME New York restaurants furnish the daily papers free to their patrons.

A NEW YORK office hangs out the American flag when it wants compositors.

THE *Typographical Journal* of January 2 contains an interesting article on Benjamin Franklin.

TEXAS has a nine-hour day and average wage of \$18 and a fraction throughout the State in job offices.

C. L. SWARTZ, a union printer, publishes "I," an interesting reform monthly, at Wellesley, Massachusetts.

NEGRO unions were barred from the presidential procession in Atlanta. The white unions then withdrew.

M. A. MURPHY, 14 Woodlawn street, Everett, Massachusetts, writes that he will issue a craft paper in Boston.

NEW YORK Union paid \$900 for death benefits during December, as well as averaging \$700 a week for out-of-work benefits.

SECRETARY GAGE's report states that the deficiency in the postal service for the fiscal year ending June 30, 1898, was \$10,504,040.42.

VICTOR B. WILLIAMS, a well-known member of Chicago Union, died December 27. A notice of his death appears elsewhere in this issue.

In his report to the State Department at Washington, Consul General Bittinger, of Montreal, says that the wood-pulp and paper industry of Canada, started only a few years ago, is advancing with giant strides, and by far the greater part of the

product goes to the United States, while the exports of the latter are rapidly supplanting those of Great Britain.

A GAS explosion left the machines in the lurch on some New York dailies, on December 13. Now oil lamp experiments are being made for future emergencies.

A. L. MANLY, editor of the *Record*, North Carolina, whose writings on the negro question caused him to vacate that locality, will resume publication in New York.

THE *Verdict*, by Alfred Henry Lewis (O. H. P. Belmont owner), is now published in New York. It advocates an income tax and various extensions of government.

WILLIAM C. BARNES, the old-time fast typesetter, is foreman of the Newark *Advertiser*. McCann, his opponent in their several contests, is on the Washington *Post*.

EDWARD FARRELL, ex-secretary of the New York Central Labor Union, and a member of Typographical Union No. 6, has been placed on the board of education by the mayor.

ENGLISH lithographers complain that £500,000 worth of posters, and 1,000,000 show cards, which were placed on the walls of London for Christmas entertainments, were printed in Paris, Holland and America.

NEW YORK Union's farming venture was a success in all ways excepting one. Owing to the rain during the planting season the crop was a failure. It looked for a time as if nothing could be raised but umbrellas. A great part of the yield was sold to members of the union.

CLAUDE M. JOHNSTON, director of the Bureau of Printing and Engraving, recently informed a committee of the Washington Central Labor Union, asking for an increase of wages, that the American Bank Note Company (a union concern) could do the work much cheaper than the Government.

EPHRAIM W. CLARK, seaman, has been sentenced to imprisonment in the penitentiary at Thomaston, Maine, for twenty years for killing a captain in defending himself against the most brutal persecution known in the annals of American shipping. The trades unions are working for his release.

THE following circular letter was recently distributed among the compositors in the printing department of Sears, Roebuck & Co., the well-known supply house, Chicago, and explains itself:

TO OUR COMPOSITORS.

As we are now starting on composition of our Spring and Summer Catalogue, in a very short time it will tax our composing room capacity to its utmost, and you can readily understand that we are anxious to get the maximum amount of first-class work from every man.

This we feel we would get without any notice from us whatever, but to demonstrate our sincerity for the careful and diligent work we know in advance you will give us, we are pleased to say to you that we have decided for the future to adopt as our weekly wages for compositors \$18 per week of nine-hour days.

Trusting you will appreciate the spirit that prompts us in announcing this increase in salary, and assuring you we feel in advance your efforts will merit it, we are,

Yours very truly,

SEARS, ROEBUCK & CO.

THE following appeared in the Boston *Evening Record*. It is in the main true:

It appears from good authority that the municipal printing office was "touched" just a week ago today for assistance in the campaign expenses, and the realization of this plan for additional election funds netted about \$400. The money was collected, it seems, last Saturday. The collector went around with a subscription paper which he headed with \$25—five V's—and foreman Vink smiled.

The second and third best subscribers were Messrs. Foster and Wilkins, who gave \$10 each, and Paul Crowley, who gave \$7. With one exception, all the other men in the office gave \$5 each, and as there are about sixty men, some \$300 was realized.

There are four young women in the municipal printing establishment, but only one of these was asked to contribute. This was Miss Tierney, who draws \$12 a week, and as only the trifling sum of \$5 was called for she affixed her signature.

The one man who refused to contribute to Mr. Vink's fund was Mr. Punch. Mr. Punch has much influence, it is said, in the high councils of the A. O. H., and also in the Knights of Columbus.

Up to this time, owing to the mutations of politics, no one has been sure of his job for more than six months, it is claimed.

But now it is said that the contributors are all right for an indefinite time.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XIII.—WILLIAM H. PAGE.

THE chief events in the career of William H. Page are so intimately connected with the development of the manufacture of wood type in America that a history of his life may be taken as the history of wood type making. It is true wood type was made by others, and before his time; but it was he who reduced it to an exact mechanical art, inventing and improving machinery of such perfection that the production of faces for printing in two or more colors was possible. Mr. Page is also an interesting figure in this series of articles in that he perfected the machine which may be said to have suggested the one which is now in use in different parts of America for cutting pattern letters for type foundries, besides being a designer of letters and a practical printer.



WILLIAM H. PAGE.

Wood type was first made by Darius Wells, at Paterson, New Jersey, in 1828, but his method was to first draw the letter on paper, reverse the drawing on the block of prepared wood, and with a bodkin thus make an outline drawing. The wood was then cut away by hand with chisels. Later he cut away the wood with a common routing machine, finishing by hand. Edwin Allen, of South Windham, Connecticut, was probably the first to apply the pantograph machine to cutting wood type, somewhere in the '40s. His machinery, however, was of quite rude construction. H. & J. Bill soon after started a factory in Willimantic, Connecticut, with somewhat improved machinery, but from some cause they did not exist long.

J. G. Cooley, of Norwich, succeeded Mr. Allen in his enterprise, and in February, 1855, Mr. Page entered his employ at South Windham. In September, 1856, Mr. Page purchased the remains of H. & J. Bill's machinery and engaged in the business of wood type manufacture on his own account, first at South Windham, but in 1857 he removed to Greeneville, a suburb of Norwich, Connecticut, where he continued it for more than thirty years, until sold out to the Hamilton Manufacturing Company. It was during the civil war that Mr. Page constructed the splendid machinery for cutting wood type, and the product of his factory at that time has not since been equaled.

The machines used by Mr. Page were common pantograph machines. They were constructed to move about on the surface of a nicely planed iron table, but one great improvement made was to increase the speed of the cutters from twelve thousand revolutions to eighteen thousand revolutions per minute. By this increase of speed nearly double the work could be done. These spindles were so accurately fitted they would run from seven o'clock in the morning until noon by the use of one drop of oil applied to each bearing without heating a particle. The spindles ran in cast-iron bearings—nothing else would stand the test—and only the best sperm oil could be used.

The designs for the letters were first drawn on whitewood boards, half an inch thick, and most plain letters were on boards of twenty-four inches high. Ornamental letters were made on twelve-inch boards. From these a half-length pattern was cut by the machine, that is, a twelve-inch from the twenty-four, and a six-inch from the twelve; while from extended designs a three-inch pattern was cut from the six-inch size. From these four sizes of patterns any size letter could be made, from two-line pica to 120-line pica. Larger letters were drawn by hand and routed on a machine specially constructed for that work. Mr. Page says the largest letters he ever made were a few in two colors which required 160 feet of lumber to complete each letter. These were in nine blocks, 29 by 42 inches in size

for each color. The blocks were placed on the floor, and he proceeded to "survey" them in his stocking-feet, after which they were routed and finished.

William H. Page was born and brought up in the valley of the Connecticut river, on the New Hampshire side, on a small farm. At the age of fourteen he crossed the river into Bradford, Vermont, to learn the printer's trade. He spent two years there and one at Newbury, next town above on the river, and one year at Haverhill, on the New Hampshire side. He next went to Concord, the capital of the State, where he was employed awhile, next to Boston, and thence to Worcester, Massachusetts, where he worked on the *Spy* for three years. He also worked on the New York *Tribune* during the Pierce campaign in 1852, after which he came to Norwich, Connecticut, where he worked on the Norwich *Tribune*, at the time when Edmund Clarence Stedman was editor of the paper. After the two years spent on this paper he engaged in wood type manufacturing, as previously stated. He is now, at the age of seventy-one, actively engaged in manufacturing steam and hot-water boilers for house warming. All through his long life Mr. Page has taken an interest in art, and he is a landscape painter of more than mediocre talent. While he must challenge our admiration as a man of self-education and many accomplishments, he stands before the printing world as the developer of most beautiful effects in wood type and borders. To this must be added his rare inventive genius, which brought the special machinery used in his work to such perfection.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; \$1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; \$2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; \$1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; \$1.00.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound; \$1.00.

PUNCTUATION.—Under the heading, "Common Sense on Punctuation," the *Midland Magazine* says that its answer to the question, "Whose punctuation do you follow?" is, "Our own." It proceeds to tell what are its own rules, among them being: "Never use a comma if 'the wayfaring man, though a fool,' can grasp the meaning of the text without it." "Never use a colon when a semicolon will serve as well." "Use an exclamation-point whenever you want to, but don't want to over-much. An over-use of the exclamation-point, like the over-use of italics, seriously weakens. Used temperately, it is strengthening." "These are our rules to-day," it says. "Tomorrow, if we see any new light, we shall follow it." A person in need of help would not get much from that.

A TROUBLESOME WORD.—The following story is old, but seems worth repeating, although it has been told in several papers: "A fortune of \$118,000 is hanging on the grammatical construction of a single word in the Superior Court of San Francisco. A jury, among whom there is not a school-teacher or any one claiming to be an authority on grammar, had, up to a week ago, devoted twelve days to the consideration of the point, and at last accounts the case was still unsettled. The learned judge and some half-dozen high-priced lawyers had been helping to disentangle the intricacies of the problem. The prize depends on the exact meaning of the word 'their' as it appears in a clause in a contract. It is plain that the word is a pronoun, standing for an antecedent noun in the sentence, but there are two such nouns, and the point is as to which it refers

to. This is the \$118,000 sentence: 'And at their option the Adams Company is to have the use of all the machinery and coal-hoisting appliances now in use by the Southern companies.' The Southern companies referred to have the money which is at stake, and if the jury decide that 'their' refers to them, they will keep it. If they hold that 'their' refers to the Adams Company, then the Adams Company will get it. The sentence occurs in a contract by which the Adams Company was to unload all the coal-ships of the Southern Pacific Railroad Company for five years."

HASTY JUDGMENT.—A proofreader recently, in talking about compositors' errors, said that it was remarkable how little some compositors knew, and mentioned as a typical example the fact that one of them had set "nurses" instead of "muses." It is not unlikely that that particular typesetter did not know quite as much as it would be well for all to know, but the way in which the remark was made seemed to indicate that the speaker did not recognize another fact which should always be kept in mind for such cases. It is that wrong words, even to absurdity, do not always prove that a typesetter does not know anything. Very often they appear in a proof merely because the copy is not readable, and the compositor puts in something or anything to fill the space temporarily, rather than lose his time in deciphering it. And he is not always very censurable for so doing.

GRAMMAR VS. LOGIC.—Two correspondents express disagreement with an answer to a question in grammar. One says:

"For some time past I have been an interested reader of your department in *THE INLAND PRINTER*, and have admired the sound common sense displayed there; but even Jupiter nods (if that is the correct classical allusion), and I wish to call your attention to what I consider a most surprising lapse on your part. In the current number of your magazine you inform R. H. C. that 'has' would not be better than 'have' in the sentence, 'A number of fruit-growers have organized an association,' because the subject of the verb is not the singular noun 'number,' but the plural noun 'growers.' Now, the most superficial knowledge of grammar, it seems to me, is sufficient to show that the plural noun 'growers' is not the subject of the verb, and cannot possibly be such, because it is in the objective



Photo by N. E. Arnold, Grenoble, Pa.

PLAYMATES.

after the preposition 'of,' and with the preposition forms an objective element limiting 'number,' which plainly is the real subject of the verb. I agree with you that 'have' is better than 'has,' but for the reason that 'number' is a collective noun and here has the plural sense given it by reason of being followed immediately by the plural 'growers,' which refers to the same thing. Am I not right?"

The other writes as follows:

"In the December *INLAND PRINTER* a correspondent asks of you which is correct of the two expressions: 'A number of

fruit-growers have formed an association,' or 'A number of fruit-growers has formed an association.' In your answer you stated that 'fruit-growers' was the subject and required a plural verb. I beg to differ from this decision, and wish to state that 'number,' a collective noun, is the subject of the sentence, and 'fruit-growers' is in the objective case after the preposition 'of,' the phrase 'of fruit-growers' simply being used as a



FAITHFUL VINT.

modifier. Grammatically the singular verb 'has' is correct, but for the sake of euphony many of the best authors employ the plural form."

Answer.—If nothing will do in such a case but servile adherence to the letter of the law as laid down in grammar text-books, the first of these critics is right. The weight of text-book authority supports him in considering "number" the grammatical subject, here a collective noun with plural sense. But what he considers a surprising lapse on the part of the writer was not a lapse at all, if by that word we mean something accidental. It was a deliberate expression of its writer's unalterable conviction that "fruit-growers" is the subject of the verb, though the opinion would be more fully expressed by saying that it is the logical subject. The fact is that the real (logical) subject of the verb is "a number of fruit-growers," which is plural notwithstanding the article "a," just as "a great many fruit-growers" or "a few fruit-growers" is. If we must have a "modifier" in the phrase, it is "a number of," and not "of fruit-growers," notwithstanding what our second correspondent says. "Fruit-growers" is the only word that is modified, limited, defined, or acted upon in any way. In the sentence under question the plural verb is right, and is employed by the best authors—all of them, not merely many—because the sense demands it, and not at all for the sake of euphony. Grammatically, even in the pedantic application evidently made of that word by the second writer, "has" is woefully incorrect. Perfect grammar as a formulated system is only that which follows and perfectly explains best usage, not something made first, or already existing, as a pattern to which usage must conform.

IT IS "NE PLUS ULTRA."

THE INLAND PRINTER is *ne plus ultra*. I have received much valuable aid from its pages—both in relation to composition and presswork—of more value than many times the price of the subscription.—*John J. F. York, F. H. Gerlock Company, 504 Lackawanna avenue, Scranton, Pennsylvania.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By J. W. Urquhart.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. \$1.50.

NEW ELECTROTYPE FOUNDRY.—A new electrotyping plant was established in Chicago in January. The proprietors are Bevans, Nieman & Simpson, all practical men with good records. They have announced their intention to join the Electrotypers' Association, maintain rates and run a union shop. There were already twenty electrotyping establishments in Chicago, which would seem an ample number to handle all the business in the West, but the old saying that "there is always room for one more" seems to apply to electrotype foundries as well as to street car passengers.

IMPERFECT ELECTROTYPES.—"S.," Canada, writes: "Here-with we send you an electro, unfinished, simply backed up. Be good enough to criticise it. Do not spare it in any respect. We have been more or less troubled with concave letters and metal coming through the shell. Is it possible that plate was too cool?" *Answer.*—Your electrotype plate looks like the first effort of an amateur. Your wax was evidently too warm next the case. Do not heat your cases by laying them on the steam table, but warm them gradually and uniformly in a warm closet or in a rack over the steam table. If the wax or composition is softer next the case than on the surface, concave type will almost inevitably result. Your mold was either imperfectly blackleaded or not thoroughly blown or washed out, hence the holes in your shells. The shell is too thin for good work. While it is possible to back up very thin shells, it is not good policy, particularly if your backer-up is not an expert. Your backing pan should be floated in the metal pot until it is of the same temperature as the metal. Then remove it to the leveling stand and immediately place in it the shells covered with tin foil. Pour on the metal as soon as the foil melts.

COST OF ELECTROTYPING.—Electrotypers are seldom called upon to figure the cost of production because the results of their combined experiences have been tabulated in the form of a "Standard Scale," the prices on which are supposed to cover the cost of manufacturing and afford a living profit. The electrotypewriter, when asked for a price on a job, simply refers to his scale which shows at a glance the price to be charged.

The scale was brought forth after many weary hours of study and calculation, during which time all of the various items of expense which enter into the cost of manufacturing were doubtless duly considered and carefully weighed. The writer is not advised as to whom the Chicago electrotypers are indebted for the original scale which was first published about twenty-five years ago, but that it was duly appreciated is shown by the fact that it has been used as a basis for figuring the price of electrotypes ever since. The latest issue of the Chicago Scale (January 1, 1899), is substantially the same old scale except that various inaccuracies and inconsistencies have been eliminated and the prices systematically graded for jobs of varying sizes. For this work, which was no small task, considering that there are over 1,500 prices on the card, the electrotypers are indebted to Mr. George H. Benedict. The cost of producing electrotypes depends so largely upon conditions that it would be impossible to make an estimate which would apply in all cases. Labor is obviously the principal item of cost, but the cost of labor varies in different localities, so that an estimate based on this item in Chicago would not hold good in New York, where wages are higher, or in some smaller

towns where wages are possibly lower than in Chicago. The same is true of rent and power, although these items are of less importance. Another condition which must be known in order to estimate intelligently is the total volume of work handled by the foundry, for in a manufacturing business of any kind it is evident that a large volume of work may be produced at a relatively smaller cost than a smaller volume, because the cost of superintendence and business management is distributed over a larger area, materials may be purchased in larger quantities, and hence to better advantage, and the cost of rent and office help is proportionately less. To make even an approximate estimate of the cost of producing electrotypes, it is necessary to have some definite data to start with. First, total output of the plant; second, rate of wages; third, cost of mate-



A LESSON IN THE MYSTERIES OF PICTURE-TAKING.

rials. When these conditions are known we can estimate with reasonable accuracy the cost of the year's production, and from these figures calculate the cost of electrotypes as compared with their selling price.

The following estimate is of the cost of operating an electrotyping plant in Chicago at prices current in December, 1898, the net value of the output being \$40,000 per year:

Cost of labor in the foundry.....	\$18,000
Metal	4,000
Manager.....	2,000
Rent	1,200
Bad debts (3 per cent.).....	1,200
Office help.....	2,700
Advertising, insurance, telephone, stationery and taxes.....	1,000
Driver and wagon.....	1,000
Power	900
Copper	700
Blocking lumber.....	600
Depreciation and repairs.....	500
Interest on investment.....	300
Fuel, oil and light.....	300
Tinfoil.....	200
Graphite, wax, chemicals, etc.....	200
Total.....	\$34,800

This estimate shows a profit of \$5,200 per year, or about 13 per cent of the value of the output. Experiences will differ as to the exact cost of some of the items enumerated, but it is the writer's opinion that the total cost of operation is not far from this estimate. The item of labor is not estimated, but is the actual average cost of labor in several Chicago foundries. The cost of metal would depend somewhat on the nature of the work. Electrotypers whose business is largely book, catalogue or metal-body work would use more metal than those whose output is principally electrotyped engravings or other wood-mounted work. The manager's salary is an item which is open to question, but I figure that a man who can secure and hold a trade of \$40,000 per year in Chicago is worth the salary I have

given him, whether he is the owner of the business or only a hired man. In the item of office help I have provided for a bookkeeper, shipping clerk, and four messengers. The item of power is the actual cost of operating a plant of about this



"THERE'LL BE A HOT TIME IN THE OLD TOWN."

capacity by electric power. The remaining items have been carefully estimated. These figures show that each dollar's worth of electrotyping, as per the standard scale, costs in cents:

Labor	45
Metal	10
Management	5
Rent	3
Bad debts	3
Office help	6.75
Advertising, etc.	2.5
Driver and wagon	2.5
Power	2.25
Copper	1.75
Blocking lumber	1.50
Depreciation and repairs	1.25
Interest on investment	0.75
Fuel, oil and light	0.75
Tin foil	0.5
Graphite, wax, chemicals, etc.	0.5
Total	87

This is a fairly favorable showing, and indicates what is no doubt true, that there is a living profit in the business for the large foundry. But it is not so easy to show a profit for the small foundry. Figuring, for instance, on an output of \$20,000 per year, the estimated cost of production would be as follows:

Labor	\$9,000
Metal	2,000
Manager	1,500
Rent	1,000
Office help	1,500
Advertising, telephone, etc.	800
Driver and wagon	900
Power	600
Copper	350
Blocking wood	300
Depreciation and repairs	400
Interest	250
Fuel and light	250
Bad debts	600
Graphite and chemicals	100
Tin foil	100
Total	\$19,650

If these figures are correct the cost of labor in the large foundry is a little more than one-half the total cost of production, while in the small foundry it is something less than half. In either case it would seem that the approximate cost of any ordinary job of electrotyping may be quickly obtained by doubling the cost of the labor required to produce it.

HERRMANN SCHIMANSKY, of Berlin, has patented (No. 615,577) a process of manufacturing dry matrix sheets that appears

to have some remarkable advantages. His matrix sheet is a piece of very thick, porous paperboard, made of any of the common vegetable fibers, reduced to paper pulp, and impregnated with a chemical liquid, as by immersion in sodium carbonate and then in vinegar, in order to cause the development of gases, which produce a very high degree of porosity in the matrix sheet as it dries. The matrix sheet or flong thus produced is then covered on one side with a thin coat of starch paste, containing about five per cent of glycerin. It is kept in stock dry, and requires nothing but an impression of the form to render it instantly ready for use. It does not require to be beaten with the brush, like the ordinary flong; no building up of open spaces with cardboard is required; and there is no waiting for the sheet to dry before casting. This invention will be very useful if the porosity of the plates does not interfere with the sharpness of the stereotype obtained.

PLEASANT AND WELL DESERVED.

The employes of the stereotyping department of the establishment of The A. N. Kellogg Newspaper Company, 71 and 73 West Adams street, Chicago, presented their superintendent, Mr. Charles S. Partridge, with a comfortable and handsome reclining chair. It was indeed a great surprise to Mr. Partridge, and quite confused him, in fact so much that he was at loss for some little time to express his appreciation and gratitude for the mark of respect and love shown by the corps of men under his supervision. Mr. Partridge is an honorary member of Stereotypers' Union, No. 4, and noted by all its members for his just treatment to all.

PROCESS WORK.

BY S. H. HORGAN.

ANSWERS TO QUERIES.—For lack of space the queries received this month will be answered later. All correspondents who inclosed stamps have been replied to by mail.

MACHINERY.—Buy only the machinery whose reputation has stood the test of years, or if of a new pattern, see that it comes well recommended by some practical user of such machinery. Remember that good machinery can always be valued at about what it cost. A cheap machine is liable to break down when most needed, and the loss in time and repairs will soon prove that the most expensive machine is the cheapest. Electric motors are now attached to each machine, but there are many who will continue to take the power for each machine from a line of shafting, claiming this to be the more reliable way.

HEALTH OF THE WORKMEN.—Anything that is conducive to the health of the photo-engraver is also an economic measure. Chemicals will not work properly in rooms that are too hot or too cold. The fumes of acids and other chemicals have their deleterious effects on the operations just as they have on the lungs of the workmen. Proper ventilation without drafts is essential. Particularly is this so in the darkroom. This should never be what is called stuffy. Plenty of light is just as necessary to see what is being done in the darkroom as it is outside of it. For ordinary wet-plate photography, one side of the darkroom might be glazed with yellow or orange glass.

THE CAMERA AND LENSES.—For sharp work the vibration of the floor or building should be taken up before it reaches the camera. Each photographer has his own pet scheme for doing this. Suspending the camera bed from the ceiling is one way, but it is better to have the camera stand on wheels, so that it can be rolled to the most advantageous light. Then springs or rubber between the stand and bed will take up the vibration. The first portion of the camera to give out is the plateholder, so this should be carefully selected. If it is to be used for half-tone, the simpler the device for shifting the screen back and forth, the better—the perfect plateholder seems not yet invented. Cleaning and shellacing the inside of the plate-

holder often will lengthen its life many times over. There are lenses and lenses, but just what each lens will do can be learned only by trial. A ten-inch focus rectilinear lens is the most useful one to a photo-engraver. Don't take it from the manufacturer or dealer on his say so. Try it before you buy it.

ETCHING.—If zinc plates are being etched, it is economy to use as small an etching tub as possible, so as to save making a large bath solution. Nitric acid of 40° Baumé strength is the best to buy. For copper, the chloride of iron, U. S. P., dry, or that in solution can be purchased. The latter is considered by some more economic. To remove the oxide while etching zinc, bristle varnish brushes can be used, but to keep the corroded copper or zinc from half-tone plates only camel's-hair brushes should be trusted. To determine the depth of a plate between etchings, there is no better microscope to examine it with than what is called a "linen tester," costing about 25 cents.

CLEANLINESS.—Not only because of the nearness of this virtue to godliness should it be cultivated by the process man, but because it is most economic. In some European capitals the process establishments are located in the suburbs, so as to escape the dust and smoke of the city. It is a good rule to do the sweeping and dusting after the work is done, so that the dust will be settled before beginning operations again. In some dusty cities the floors of the operating rooms are sprinkled lightly during the day. If any dusting is done during working hours, it should be with a damp cloth. Scrubbing the floor frequently is absolutely necessary, and all broken negatives, spoiled plates and unused apparatus, or anything unnecessary to the prosecution of the work in hand, should be excluded from the workrooms.

WHEN FITTING UP an engraving plant a top floor should be selected where there is a large skylight. A skylight and side-light, such as a portrait photographer uses, might be chosen for the reason that much half-tone work is now photographed from the object direct, and with a sidelight and skylight perfect lighting can be obtained. A peak skylight with north and south exposure is probably most economic. It is least liable to leak. The side facing south should be glazed with ground glass and also arranged so that a portion of this side can be removed in order that sunlight may fall direct on the copy when half-tone negatives are being made from dark copy. There is great economy in having a flood of light where the copying cameras are. Daylight costs nothing after the arrangements are properly made to allow it to come in.

PHOTOGRAPHY.—Besides permitting all the daylight possible to enter the room where the photographing is being done, it is economy to have electric arc lamps to assist in the lighting at times. Electric light permits the operator to begin work on his arrival the darkest morning, and to finish it after the light fades. In some cities where electricity is cheap, it is used entirely in half-tone negative making, for the reason that it is more reliable than daylight, and the exposures can be calculated with greater certainty. It has this drawback: the danger of unequal illumination when the copy is large. Money should not be spared in securing the proper utensils for the photographer. It might be said that dipping baths are more economic for solutions than trays, and the latter more economic than bottles. All bottles for pouring solutions on and off the plate should have mouths as wide as possible—graduates are better than most bottles. Wet-plate photography in the hands of the careful operator will always be cheaper than dry plates.

WASTES.—When it is remembered that nearly all the chemicals purchased in a photo-engraving establishment find their way finally down the sink, then the need of care not to waste them may be understood. It is only zinc or copper mounted on wood or metal that make up the finished product sold to the customer. As nitrate of silver is the most precious chemical used, no drop of it should be wasted that it is possible to

save. Two or three silver baths for each operator are always an economy. One or two of them should be in perfect condition to take the place of the one in use when it fails. When the sensitized plate is withdrawn from the bath, it should be suspended over the bath so as to drain into it for a minute or so. Then the back should be wiped off thoroughly with an absorbent paper, while the edge of the plate rests on blotting paper. The plateholder should have a trough to catch any further drip. The developer drippings are rich in silver. It pays well to collect them for a day and precipitate them with salt water when the day's work is done; then siphon off the clear water next morning before beginning work. All scraps of paper stained with silver should be saved and burned slowly; the ashes, together with the precipitate from the developer, can be sent periodically to an assaying chemist to recover the silver therefrom.

THE ECONOMICS OF PROCESS WORK.—Successful process work is the result of skilled workmen plus proper facilities. This is looking at the engraving end of it. Securing the trade is an ordinary business proposition, done through advertising, solicitation and offering inducements of better work at better prices or in quicker time than competitors. But no matter how much business is obtained it cannot be held unless it is properly executed in the workrooms, so it is on the successful running of the engraving plant that the business most largely depends. Herewith are given a few pointers from one who has spent a quarter century in the workrooms at process work. To some readers there may be nothing new. To others the statements may not be definite enough. They will want to know the best lens or best machine, or best chemicals specified. This is impossible to tell INLAND PRINTER readers, for they are in New Zealand as well as South America, and the lens that is easy to buy in Paris cannot be had in Chicago. The chemicals used in Berlin are quite different from those having the same name in New York. We do excel in machinery for



"'TIS THE LAST ROSE OF SUMMER."

process work, so that American machinery is sought for the world over, and the reader can learn all about it from the advertising columns. The current year promises to be a good one in the process business. Prices that have been too low are advancing, and by proper attention to the economics of the workroom profits should be made.

SUPPLIES.—Here are the prices for the most important materials used in process work. The prices were those current in New York on the first of the year, there being a tendency to advance on all the goods. Pure copper, rolled to

16-gauge, unground, 21 cents per pound; the same, machine polished and buffed, 25 to 27 cents per pound. Zinc, hard, machine ground, 11½ to 12 cents per pound; the same, polished, 19 to 20 cents per pound. Pure zinc, 16 cents, unground and unpolished. Charcoal, \$2.50 per pound. Nitrate of silver, \$7.25 per pound. Nitric acid, 40° Baumé, in carboys, 5½ cents per pound. Chloride of iron, U. S. P., dry, 35 cents per pound; the same in solution, 14 cents per pound. Alcohol, 95 per cent, \$2.60 per gallon. Conc. sulph. ether, 69 cents per pound. Gun cotton for negative collodion, \$5 per pound, while soluble cotton for turning collodion costs but \$2.25 per pound. Iodine in crystals, \$3.50 per pound. Iodide of ammonium, \$3.90 per pound. Iodide potassium, \$2.70 per pound. Bromide potassium, 55 cents per pound. Cyanide potassium, 40 cents per pound. Bichromate ammonia, 90 cents per pound. Rubber cement, \$2.50 per gallon. The cheaper chemicals are: Bichloride mercury, 75 cents per pound; sulphate of copper, 7 cents per pound; sulphate of iron, 5 cents per pound. Purchasers in large quantities can get a discount on some of the above prices. These quotations are for the best quality of each article, and there is no question about the best being the cheapest in buying photographic chemicals.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound; \$1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used.

ESTIMATING, ETC.

Much has been said and written on the subject of estimating, under which head may be enumerated paper, composition and presswork as forming the basis of value; then their auxiliaries, such as electrotyping, engraving, binding, ruling, numbering, inks, bronzes, etc., these filling a very important part in many estimates. To make estimates is not so difficult as some persons imagine; but to become an adept at making them successfully and safely, one must be well acquainted with the prices of the various articles and outlay which go to form the entire whole or total of an estimate. Then, besides this prerequisite, it is equally essential that estimates be made out in such a way as to avoid disputes when the contract has been carried out and the time for payment is up. The mere making of an estimate for doing a job of printing, binding or engraving does not cover all the requirements of the person making up the estimate. He should first patiently obtain full directions from the customer as to what kind of a job he wants; the quality and color of paper, cloth, leather and ink; the style of type, binding, ruling, engraving, etc.; if proofs of the work are to be sent out, and when returned. In fact, there should be no hesitation in finding out *everything that is likely to form a part of the estimate*. Good manuscript should be insisted on, because if not it is sure to exceed in cost the amount set down for the composition. In cases where a customer cannot be induced to have the bad copy rewritten, or copied in a legible way, he should be informed that the charge will be higher for bad than for good copy. There should be no indefiniteness on this point, as somebody must pay for delays occasioned by illegible copy, or copy negligently prepared. In examining copy—and all copy should be examined before allowing the customer to depart—let there be no doubt about figures or

such capital letters as I, J, S, T and Y in names. Where obscurity appears in copy, have the customer rewrite the words or figures plainly—it is not good policy to do this for him. No work can be prosecuted earnestly where there is not a plain understanding or its responsibility divided between customer and contractor. Never trust instructions to memory; take all such down in writing, briefly but plainly, and attach these to the copy. Begin right, by fixing a price for the composition of all work, and charge extra for alterations other than typographical or mechanical errors. The writer has a case in mind where a lot of copy was delivered in a miscellaneous way for a sixty-four-page leaflet containing descriptive matter and illustrations. The copy was set up as installments came in, and when the matter was ready for casting up into pages it was found that the customer had sent in enough manuscript, with cuts added, to make over twelve pages extra. What was to be done in such an emergency? Simply this: The amount of matter had to be cut down in the proofs, some reset, the cuts rejustified, and the pages made up, only to find that again the amount of matter had to be "pruned" down and the cuts again rejustified before the make-up of sixty-four pages was complete. The young man who made the estimate for the printing of this leaflet was much surprised when told that this extra outlay for composition and changes had been the cause of the job being done at a loss of over \$40. The work, in the first place, had been taken at so low a price as to barely cover cost, notwithstanding the edition was 75,000 copies. Had the precaution suggested regarding charge for alterations formed a part of the estimate for this job of work, no such loss could have occurred.

It is astonishing how small a number of persons know how to give an intelligent order for printing, binding or engraving. Many of these even expect the printer to edit their copy and to make extravagant alterations in the composition after seeing proof of their matter. Avoid doing the former, and strenuously and politely object to the latter, unless justly compensated for the extra time it will take to do this; ever keeping in mind that working time is very valuable and must yield a profit instead of a loss, if a business is to become remunerative and satisfactory. In writing up an estimate, never forget that time takes its place with such items as paper, composition and presswork. In this item of time such incidentals as rent, heat, light, insurance, waste and office expense should be borne in mind and an equivalent put to its credit. This is too often neglected, and instead the estimate goes in to cover only paper, composition and presswork in general cases. The error arises because of fear that some one else will underbid and the job pass into the hands of a rival in trade.

Do not guarantee too much to a customer, even when he seems willing to accord all that is asked in the way of price for contemplated printing. Whatever may be the prices quoted to a customer, there is always the probability that he will consider them above that of a competitor. If the estimated cost is reasonable and just, the amount asked should be adhered to, provided there appears no method by which the presswork or other items in the estimate can be modified to suit the demands of the customer. Printing is like almost all other kinds of merchandise, some worth twice as much as others. Whatever agreement you make, keep it, even if at a loss—confidence and probity will win in the end.

In making estimates for printing, besides the items of stock, labor, etc., there should be considered the actual facilities at command to execute orders. As adequate light, heat and hygienics add to the vitality of mind and body, so will it be found that twelve competent workmen will produce more work and better results than an equal number of similar men in a workroom devoid of these essentials to economic returns. So will the presence of a systematic and considerate foreman in any department add to the output of the employees, as against a niggardly, haggish man in a position of authority over his workmen. The lack of proper machinery, insufficient type and

composing room accessories, as well as suitable grades of stock, ink, etc., including good composition rollers, will be found a serious source of loss where such degenerate conditions exist. Aim to have all work done well, even though facilities are inferior; to make good work pay under such disadvantages, give it closer attention in the details of the estimate. It is not an unusual thing for some printing office owners and managers to deliberately give away the benefits of their superior facilities to the advantage of customers, with the sole view of adding to the number of these, or winning such from rival concerns. This is the height of folly, and no judicious business man should be so forgetful of his own interests as to almost wantonly throw away the essential parts of his plant. The public is clamorous, and is apt to thanklessly take all that is offered it for nothing.

In the making out of estimates far too great a difference exists. This difference may be ascribed to several causes, chief among which is the lack of a thorough knowledge of the prices of stock and the processes through which a piece of printing must pass before becoming perfect. It will be found

ery. Flat printing surfaces, with lettering, are very deceptive as to the amount of ink consumed in printing an edition of 1,000 impressions, say 9 by 14 inches; such a plate with fair red at 75 cents a pound, will require nearly five pounds, provided the color is well ground and runs freely—that is, not “cake” on the block. The same plate, without lettering, will take at least one pound more. Capable workmen, as in all other cases, know just how much or how little of a color is necessary to produce proper results; while the inexperienced man may waste almost as much as the job requires. The value of an ink cannot always be conceded by the price it is sold at. As inks are made for special uses, such as hard papers, coated papers, book papers, writing papers, etc., it is economical to employ the kind best suited for the paper stock. Fairly strong but free-working inks are best for open type and cut printing, even at a high or moderate price, because the color is good and far extending in opaqueness and covering merits.

The writer is not an advocate of published estimates, believing that few experts at making these desire to publicly give



LEORDIAN.

that many men today are occupying positions in printing establishments, writing out estimates, who are totally unfitted for such responsible work, by reason of the limited knowledge they possess in the matter of actual cost of production. Such men are a menace to the printing business, and a sure “Jonah” to their employers. How many of such men know, for example, that the performance of a printing press is affected by the nature and various grades of paper? How the various grades of paper should be treated to get the best results, in so far as black and colored inks are concerned? When rollers are in proper condition to “take” any of the many grades and colors of inks; and when not in condition, how they are to be made to work satisfactorily? Whether a slow-drying ink or a quick-drying ink is best suited for a smooth or highly finished stock? About how much of any high-priced colored ink will be necessary to print a 50,000 edition of a type and half-tone cut form, paper 28 by 42; or a cheap red ink on a white-lettered and solid block of poster work on same size of sheet, the run to be 5,000? These are simple problems to a person who has been ripened by experience in the details of the print-

away the very foundation of the business they are employed to guard against rivals; besides, little attention is given by such men to those who rush into print to find out something they are unable to accomplish otherwise. As facilities, methods, localities, labor and stock differ in usefulness and prices, little credence can be placed upon estimates emanating from peculiar surroundings, even when the estimates are made in so settled a city as New York. Here is one of two jobs that came under personal observation:

Edition 10,000 copies; 2 pages composition; worked in three colors, 2 pages at time because of close register and the party objecting to plates being used.

Paper, 5½ reams, coated, 80 pounds, at 8 cents.....	\$33.60
Composition and design.....	20.00
Make-up of three colors, three forms.....	6.00
Presswork and colors.....	66.00
Cutting, packing and delivery.....	2.00

\$127.60

This job was estimated on as follows: One for \$86; one for \$130; one for \$170, and one for \$250. Only certain offices were allowed to make bids for this work. The other lot consisted

of printing on 20,000 blotters, 4 by 9½ inches. The composition was put in at 50 cents by two parties, one of whom did the presswork of the entire lot in less than six hours on a Johnson 8 by 12 Ben Franklin Gordon press, feeding over 4,000 per hour! The second party estimated the presswork at fourteen hours time and lost the job. Sequel: The feeder on the Johnson press is little short of a wonder.

Safe methods for making estimates are much more to be desired than to hazard a business on the veracity of an amateur's published estimate, however business-like it may appear; besides, such estimates often create an open door to a dangerous rival, and thus destroy all semblance of fraternity and fair play among employers.

AN OPINION ON HALF-TONE PRESSWORK DONE ON A TWO-ROLLER COUNTRY DRUM.—H. E. C., of San Diego, California, has sent us a 22 by 28 sheet of eight pages of half-tones and type, printed with bronze blue ink, regarding which he writes: "I send you a sheet which was printed on a two-roller (plate-distribution) Country drum. Please criticise the presswork on same. Is it good, bad, or indifferent?" *Answer.*—Considering that the presswork has been executed on the kind of press stated, we consider the work quite creditable. While the cuts show weakness, in spots, because of insufficiency of rolling and coloring, still they bear the stamp of careful treatment and meritorious workmanship. You should have a better machine for so pretentious a showing.

NOT TYPE PRINTING.—G. R., of Oroville, California, has sent us a printed sample envelope corner, and writes as follows: "Will you kindly explain the manner of producing work like the sample envelope corner? Is this printed from a plate? Can type be substituted? Also, what ink is used and how are the letters raised?" *Answer.*—The sample sent has been produced from an engraved steel die and printed on a steel-plate printing press; special ink is employed on such presses. A fairly good imitation of this corner may be produced with Lining Gothic, making an electrotpe from same, printing in blue ink, and, after being thoroughly dry, embossed up, first securing a counter to fit the same. If you would know more of this style of printing and embossing, get book entitled "Embossing Made Easy," by P. J. Lawlor, to be had of The Inland Printer Company, Chicago, Illinois.

HIS OLD CAMPBELL PRESS BUMPS.—W. I. H., of San Antonio, Texas, says: "We have an old Campbell press that bumps when it goes on the impression. When I loosen the springs, it does not bump; but as it goes over the back center it jars. Will be glad if you will suggest something that will help me out of the trouble. The press has been through a large fire. I have it 'set' as near correct as I know how; had a new set of wooden bearers made here, and they seem just type-high. What is the best book I can get on the mechanism of different presses?" *Answer.*—We fear your press is carrying too much packing on the cylinder. The springs should not make the difference you speak of, if the cylinder is the proper height in the boxes and the wooden bearers true and conformable with the form. There is no such book published. Press builders' catalogues and circulars of their presses are valuable in this regard.

COLOR COMES OFF SOAP WRAPPERS.—J. T. J., of Woodstock, Ontario, has sent us a sample of a soap wrapper, printed in black ink on a highly glazed red paper, regarding which he remarks: "I have a great deal of trouble getting the ink to adhere to the glazed side of the paper. The company for which the work is done wants a blacker print, and more ink will not dry on the paper if I apply it. In fact, hard rubbing will rub it off sample sent. Can you tell me of any way to remedy this difficulty? Is it the fault of the ink or the coating on the paper? I am also greatly annoyed by electricity. As the press is a pony Wharfedale, with tapeless delivery, the sheets adhere to the cylinder. How can I remedy this?" *Answer.*—There is nothing the matter with the coating on the paper sample sent

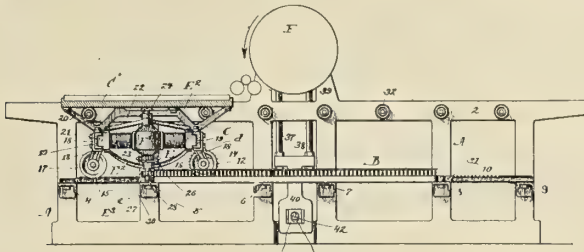
us; on the contrary, it is a splendid article, and will admit of working a stronger and deeper black on it, which we recommend. We find that only the engraved portion of the sample will rub off by pressure, the type lines being strongly and firmly set in color. If you will add an additional sheet over the engraved plate, so as to increase the impression a little more, you will find that you will obtain a stronger and fuller color, besides increasing the holding-on quality of the black ink. A tablespoonful of copal varnish, added to each pound of the ink you are using, will improve its color and enhance its tenacity. A warm pressroom will help to dispel electricity. Try running a narrow tape or strong string around the cylinder between the margins of the wrappers.

CANNOT DELIVER PRINTED SHEETS CLEAN.—C. S. O., of East Dubuque, Illinois, writes: "Please oblige me by explaining some method for preventing sheets from sticking to the fly-sticks on a cylinder press. I have run wires along the top of the sticks, and also procured some sheet-iron 'spurs' and tacked them on the sides of the sticks; but this does not prevent posters and similar work having wood type and cuts (printed on thin paper) from sticking on account of the ink that adheres to the sticks. Very frequent washing of the sticks with gasoline has been the only successful remedy so far; but this consumes too much time in a long run. The press used is a Cranston Victor." *Answer.*—You have, evidently, resorted to all the devices known for carrying a clean sheet after printing, the spurs being the best; but you are putting the press to a use not intended, i. e., printing posters and forms requiring a large quantity of ink to produce fullness of color. Presses, such as yours, with front and tapeless delivery, cannot be made to deliver sheets clean or to keep them from sticking on the fly-sticks with such a large body of ink surface. A drum cylinder, with tape delivery and spurred fly-sticks, is better suited for such work as you describe. Write to the builders of your press, for it may be that they can attach a set of tape rollers to carry tapes in conjunction with the fly, and thereby meet your requirements. If you had to estimate against a person properly equipped to do poster printing you would not stand any chance of getting such work, as he could run his press right along, and save wash-up delays.

TROUBLE FROM INK OFFSETTING.—R. W. S., of Mansfield, Ohio, writes: "We are having a great deal of trouble with our inks offsetting when only two or three sheets are laid in a pile. This happens when we print on white wove stock and rag envelopes. On cardboard and bonds we have no trouble. We have tried nearly every make and grade of ink. Our rollers seem O. K. Impressions are clear and distinct. Temperature of room about seventy degrees." *Answer.*—With such favorable conditions in your pressroom, we are at a loss to conceive why your work should offset on some kinds of stock and not on others. Of course, set-offs will occur much easier on smooth papers than on those having a rough surface, as in the case of wove papers and bond papers or those of linen finish. A grade of ink that will be quite suitable for a rough laid, bond, linen, or absorbent card stock will not always be a safe ink for wove or highly calendered paper or cardboard, as, for instance, highly finished bristol board. Black jobbing ink, costing about \$1 a pound, fairly strong in body, and with a medium quantity of driers well mixed into it, can be purchased from any reputable inkmaker. Such a grade of ink will work smooth, clean and solid, and will not offset, *provided too much color is not carried on the job.* If the printing is to be done on a job press, then feed the ink on with a brayer roller; if on a press with a good adjustable fountain, then set the flow of ink as *close to full color* as possible. To impart to the form a smooth and even surface of ink, and which will not be excessive in quantity, the rollers employed must be clean, and possess life and tack to properly distribute and lay the color on evenly. Rollers that are too hard or mushy will not meet this emergency. Send samples of the papers you have set-off occur on most frequently

to your inkmaker, and explain to him what you need. If he understands his business, and your explanations, there will be no difficulty in supplying you with a suitable ink.

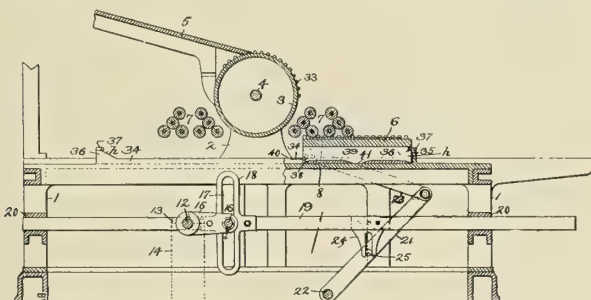
PATENTS.—The Miehle Company has acquired a new bed motion, patent No. 615,887, by Charles F. Owen, of Chicago. A valuable principle in cylinder-press construction is involved in this invention. Its object is to provide the type-bed and the impression cylinder with independent motors, and to connect



No. 615,887.

the two by a synchronizing-gear, so that while the bed and the cylinder are separately driven, yet they move in perfect harmony, and without either being a drag upon the action of the other. This does away with the great wear that has previously come upon the gear connecting bed and cylinder. Referring to the drawing, an electric motor E is placed under the bed, and travels with it, driving a pinion 27 that meshes with the rack B, which is stationary to the frame. The bed also has a pair of wheel-like pinions 12 that travel in a pair of racks 10 that are placed in the position of the ordinary tracks. The cylinder is separately driven by another electric motor, not shown in the drawing. The connecting gears are of much the usual arrangement, and these are also omitted from the drawing. The claims indicate that the principle involved has been very thoroughly protected.

In patent No. 615,897 Charles Potter, of Plainfield, New Jersey, describes a new type of cylinder press, which is neither a drum, stop nor two-revolution. The cylinder rotates once to each back-and-forth motion of the bed, but the speed of the cylinder is increased during the printing stroke and slowed down during the return, so that the diameter of the cylinder does not require to be as great as that of a drum-cylinder. The bed receives its motion from the crank 15, which reciprocates the rod 19 in the guides 20. The guides 24 convey the



No. 615,897.

motion through a pin to the levers that directly connect with the bed. Another novelty in this press is the doing away with the usual anti-friction rollers on which the bed slides on the tracks and the substitution therefor of long runners, beveled at the ends, and traveling back and forth in troughs of oil.

ABSOLUTELY INDISPENSABLE.

We consider THE INLAND PRINTER absolutely indispensable to anyone in our line who desires to keep abreast of the times.—*J. Howard Edwards, Manager Telegram, Youngstown, Ohio.*

NOTES ON PUBLICITY.

BY F. PENN.

It is necessary, for space considerations, that this department should be kept within certain lines. The space allotted will not permit of a full discussion of advertising methods, but so far as possible advertising ideas will be noted and brief comment made thereon.

THE Capital Printing Company, Montgomery, Alabama, has issued a card for December with a calendar in the lower right corner, and in the upper left a pill box is attached with a number of tough-looking pills inside. The idea could have been worked out much better by a more refined treatment. It is not calculated to bring the customer who pays good prices for good work.

"A STRONG COMBINATION" is the title on a blotter and on a circular announcing the combination of the printing plants of Mr. F. W. Thomas and Mr. A. H. Merrill, both of Toledo, Ohio. An illustration of the combination wheel of the safety lock on a safe, with the lettering "Thomas & Merrill," gives point to the title. It is a good combination and good advertising. Success to you, gentlemen.

THE advertising of Old Underroof Rye in the Chicago dailies seems to be attracting considerable attention. The firm uses single-column three or four inch ads. referring to current events, with some striking cut and very little matter, but occasionally using larger space. One of the advertisements is shown herewith.

"COMPLIMENTS of John Royle & Sons, machinists, Paterson, New Jersey, U. S. A.," brings to my table a very pretty leather-bound vest-pocket calendar diary, bearing the legend, "Profits in business largely depend upon efficient machinery." The Royle machines are of international reputation, and the little daily reminders should keep printers alert to where their interests lie—that is, in efficient machinery.

MUNROE & SOUTHWORTH, "The Acorn Press," printers and embossers, 358 Dearborn street, Chicago, send out a neat folder advertising their business. A Chinaman dressing himself in European garments is shown in successive stages, putting his legs into the coat sleeves and his arms in the trousers legs, etc. I do not think the circular is suited for a printer, and lacks "pull"—though it is very well done, and bright and pretty.

GEORGE E. TRACY, writer and illustrator of advertising, sends us an illustration of the advertising of Bloomingdale Brothers, used on the Manhattan Elevated road, New York. The design shows Santa Claus holding a tree. In the original, we are told, instead of the tree being part of the poster, a live Christmas tree was used, being fastened by screws to the hands of Santa Claus in the poster. The scheme was the work of Mr. Charles F. Jones, and proved very effective.

THE time of the municipal elections is fruitful of various advertising schemes by the advocates of the several candidates for office. From San Francisco comes a half-tone of a scheme adopted by the friends of Mr. R. P. Doolan, a candidate for the office of superintendent of streets. A number of candidates had their names on streamers reaching across Market street. Mr. Doolan's adherents had a photograph made of the street with its imposing banners, but afterward had their candidate's name inserted in place of those of his opponents', and when

JUTARO KOMURA,
The new
Japanese
Minister,
is in
Chi-
cago.



A
little

**OLD
UNDERROOF
RYE** in the Minister would
be the proper thing.

the half-tone was made and printed, that street showed a unanimity for Mr. Doolan that must have proved inspiring to his friends. There is a kernel in this for some other advertising scheme.

AN advertising blotter issued by the Crescent Printing Company, of Cincinnati, Ohio, depends for its chief attraction on representations of the American and the Cuban flags. The name of the firm is given in a half-toned design printed on a white ground. The balance of the blotter is printed in black ink, with the exception of the flags, on a light-brown ground. It is a good piece of work, yet lacks that quality of pull which distinguishes effective advertising. As good, if not a better result, could have been obtained at less expense.

JAMES G. MOSSON, agent for THE INLAND PRINTER in St. Petersburg, Russia, has forwarded a number of return envelopes for the convenience of this office. Readers who have been

Господину

Джексу Т. Моссоку

подъ фирмою: П. ГЕФЛИНГЕРЪ

бывш. Э. Гефлингеръ.

въ Ригу.

Riga—Russland.

studying the lettering in the advertisement of the Ault & Wiborg Company in our December number, may be interested to know what appears upon these envelopes. We accordingly reproduce the inscription, reduced about one-half.

I AM guilty of an error. In December in noting the work of Rogers, Peet & Co. I gave the credit for the whole production to Mr. Will Phillip Hooper. This gentleman now advises me of my error. He made the drawings only. The book was planned and written by Mr. E. T. Hall, who writes the advertisements of Rogers, Peet & Co. regularly. A number of Mr. Hall's advertisements are submitted and they go to prove that Rogers, Peet & Co. have shown good selective judgment in securing the services of Mr. Hall. My readers can test this by reading the ads. of his concern in the newspapers.

ONE of the best forms of advertising and that costs the least is to make the goods advertise themselves. To have everyone asking where the like can be had and who made it is the best advertising that can be conceived of. Of this character is a specimen of aluminum stamping from the Foote & Davies Company, Atlanta, Georgia. The stamping is done on a heavy, grained cloth board and is superb in solidity, sharpness and brilliancy. Of the work Mr. Foote writes:

Stamping with aluminum, or metal, is generally accomplished by smearing the side with a sticky composition of thick fish glue, which renders the book unsightly and, generally, too sticky to be handled.

Lately, we have had occasion to do considerable stamping, and we think we succeeded in sizing the work almost as lightly as if we were using gold leaf, at the same time obtaining a clear, bright and well-stuck impression. Under separate cover, we hand you a sample.

The cloth we have been using is an Art Canvas and does not show one particle of the glair; in fact, you cannot make the cloth adhere to your damp fingers. This sample we send, you will observe, is of a silk-grain cloth and, having a high surface, does not absorb the glair nearly as well as a porous material, such as the Art Canvas.

PRACTICAL NOTES ON BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates; cloth bound. \$1.50.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations; cloth bound. \$1.

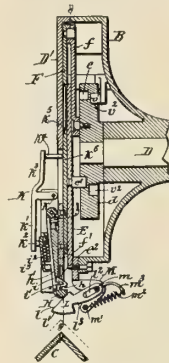
MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper; cloth bound. \$2.25.

THE use of Keratol on book covers is steadily increasing. Some 12mo poets are shown bound in a morocco-grained Keratol with padded sides and stamped in blank and gold, that appear substantial and elegant.

MOST of the magazines were started by publishers who found it advisable to test the popularity of their authors before trusting them to book covers. Doubleday & McClure, working from the other direction, started with a magazine from which they have built up an enormous book business.

LARGE atlases are a feature of Rand, McNally & Co's business as everyone knows. They are bound in a rough-grained cloth stamped in blank and gold. The blank impression on these large cases wrought havoc in the bindery, breaking one stamping press after another. Finally, the press builder constructed a machine with double toggles, double gears and double fly wheels, and with top and bottom blocks so strong that the friction clutch that starts and stops the press would "throw out" before the machine could possibly break. Only a few of these machines have been built; but for fine graining, polishing buckram covers and heavy blanking, they are incomparable.

A. G. MACKAY and M. J. Broder, of New York, have patented improvements in a wire-stapling machine, to be adopted by The J. L. Morrison Company. Means are provided for shifting the wire-feed mechanism quickly into operative or inoperative position, and a number of minor parts are improved and simplified, as the drawing (No. 613,210) will show to those familiar with the details of the machine. D is the driving-shaft, F the staple-driver, and H the anvil, having a movement across the path of the driver produced by the rock-lever K, yet being rigidly held while the former is bending the wire blank.



No. 613,210.

FOR a bindery to produce fine clean editions stamped in white ink is an indication of unusual ability in the stamping room. A few binderies have succeeded in obtaining exceptionally good results in this direction, securing thereby a profitable line of business. Three shades of white ink are made—a blue white, a cream white, and a dead white. Avoid the blue, as it is too transparent. The cream produces a solid white with the fewest inkings. But the dead white in competent hands is most effective, drying a clear, brilliant white. Use the ink as stiff and tacky as possible, as most reducers make white ink transparent. A little kerosene will soften it without injury. Some recommend the use of finely ground salt mixed with the ink to increase the body, and consequently its whiteness. Ordinarily three inkings are required, with plenty of time to dry between each impression. A clever manufacturer this season produced a line of juveniles bound in cloth, and apparently stamped in

an unusually fine white ink. A closer examination showed that a white cloth had been printed with an even tint on a cylinder press, only leaving uncovered those parts of the design that were to appear white. The whole design, which was quite elaborate, including gold, was completed before the cover was made.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

USE OF CAOUTCHOUC IN ETCHING GROUNDS, AND THE REASON WHY DIFFERENT ACID-RESISTING AGENTS ARE USED.—G. A., New York, writes: "In etching on copper I was informed that a ground is used which is made of caout-

chouc, and that this ground had the very greatest acid-resisting qualities of any etch-ground known. Could you enlighten me upon the way to make such a ground?"

Answer.—The principal components of a metal etching ground are asphalt and wax, also gum mastic, colophonium and burgundy pitch; these substances can be fused, without losing their respective peculiarities, penetrating each other mechanically but not chemically. Separately they each have their drawbacks, the one being too soft, the other too brittle; the one resists the acid too much, the other too little; the one is changeable, the other is not transparent enough or too much



ALOIS SENEFELDER,

The Inventor of Lithography.

Half-tone reproduction of a steel engraving by W. G. Jackman, from the collection of H. W. Fay, DeKalb, Illinois.

so; therefore, a proper combination of several of these substances produces the right result. The main point in an etch-ground is not to get the greatest possible amount of acid resistance, for that would not allow the acid to properly feed upon the edges of the lines drawn (so as to create a sufficiently broad and heavy line), but to have a yielding ground, that will show in a reasonably short time the effect which the acid has had in "biting in," which means just as much as "eating" away the ground. The use of caoutchouc must be restricted, as it hinders the above described operation. Caoutchouc in liquid form is obtained by a dry distillation of caoutchouc, this forming caoutchouc essence which is capable of dissolving more of the same substance. Alcohol will not dissolve it; in ether and coal oil it swells up and only partially dissolves. The best solvents are: essence of turpentine, oil of coal tar, chloroform, and benzol. If caoutchouc forms a part of etch-ground, alkaline liquids will not have any effect, and sulphuric and nitric acids are about the only substances which can be relied upon to act upon the ground.

"STYLE IN THE FINE ARTS AND IN THE WORKSHOP."—The heading to this note is the title of a work published in parts by G. Hirth, at 35 cents per part, showing by photographic reproduction comparative studies in form from the antique and modern schools of art as contained in the various national museums of the world. "Ideal Man" is the theme, and the work is at once exceedingly curious and instructive. The Inland Printer Company, New York and Chicago.

BOND SCRIPT AND COMMERCIAL SCRIPT.—A correspondent in New York, evidently referring to the note on script in the December INLAND PRINTER, asks if we make a distinction

between bond script and commercial script as used in headings. *Answer.*—There is certainly a difference. The script in a bond is written directly, with needle or diamond point upon the stone, without any other tracing than the ruling of guide lines; whereas headings, etc., must be traced so as to bring to a correct termination the start and finish of various lines, etc., involving more painstaking work throughout, costing about from \$1 to \$2 per line, and should always be estimated according to quantity of labor and skill involved.

GEORGE FRITZ'S "HANDBOOK OF LITHOGRAPHY."—E. M., Victoria, B. C., writes rather angrily: "If George Fritz's 'Handbook of Lithography' is published in the German language only, why is no mention of the fact made in THE INLAND PRINTER'S notice of the work?" *Answer.*—"Handbook of Lithography," by George Fritz, was spoken of in the June issue of last year, page 381, as being just published in Germany by Wilhelm Knapp. This would indicate to my mind that it was a German publication, but if any harm was done through my fault, I am sincerely sorry, and shall try to be more explicit in the future when mentioning such matters.

DECALCOMANIE INK FOR TRANSFERRING TO AND ETCHING UPON UNDULATED METAL SURFACES.—In producing decalcomanie prints for transferring upon uneven glass or metal objects for the purpose of biting in or etching the design thereon, the paper can be made just as described for ceramics (see "Decalcomania Printing"), but the ink must be especially made of strong and resisting substances, say, three parts mutton tallow, one part previously dissolved gum mastic, one part beeswax, one part resin. All these are thoroughly mixed over a fire, and finally an equal quantity of black lithographic ink is added, and the whole then reduced in the usual way by varnish, turps and dryer.

JOHANN ROTTACH, of Vienna, Austria, has patented a new transfer surface, for which he claims the merits of cheapness and lightness. He applies to a surface, preferably of cardboard, a coating of 1,000 parts (weight) water, 100 parts gelatin, 1 to 5 parts glycerin, and so much zinc white that the paste formed may be applied to a surface by rollers. He pours over such a coating, when dry, an aqueous solution of alum, dries and repeats until coating is insoluble in cold water. As any number of transfers can be taken from such a surface, he recommends that lithographic drawings be made on them in preference to stone, as the transfer surfaces may be inexpensively stored for future use.

IMPROVED BRANDAUER ROUGH GRAIN AND ALUMINUM PEN.—A Bodicker, New York, writes: "I observe that the makers of the Brandauer pen have now placed a pen upon the market constructed upon the same plan as I have advised you of and which you were kind enough to illustrate in the July issue of THE INLAND PRINTER. It seems that these people know a good thing when they see it. Inclosed please find some samples of the manufactured article." *Answer.*—Yes, the suggestion seems to have been snapped up quickly, and it is only an instance of the useful work of THE INLAND PRINTER. The fact that the pen is now to be had ready made is proof that it is accepted by those having to draw fine lines on rough and grained metal surfaces. I have tried the samples, and can say that they are a decided improvement on the best pen Brandauer ever made.

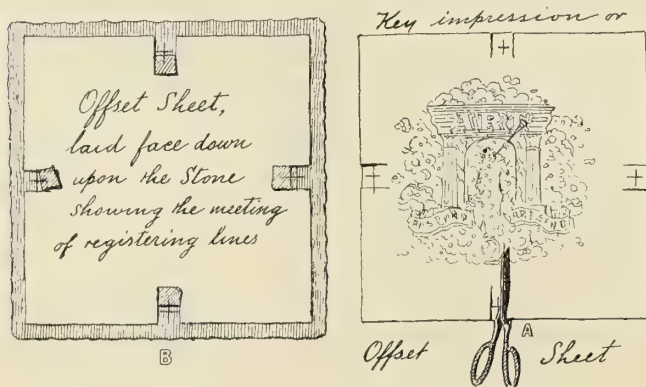
WATERMARKS BY LITHOGRAPHY.—F. S., New York, writes: "In the October number of THE INLAND PRINTER you promised to explain a method by which the watermark in paper can be reproduced in printing from lithographic stone. I have been carefully scanning every issue since, hoping to find the explanation, but have not yet seen it. I have now some work in which I could use such a process. Could you kindly give it to me privately? If not too expensive I am willing to pay for the information." *Answer.*—The method which must be pursued to print a watermark from stone is to raise the design above the surface of the stone by drawing the pattern with an

acid resist, and etching away the other part of stone and print without inking the plate, only allowing a sharp pressure, using a hard backer. The paper must be damp to secure the best result. Textures, grains, linings, *moiré*, etc., can be reproduced; the more the stone is etched the nearer the effect will approach embossing.

PRINTING OF MILITARY MAPS.—From the Hungarian Military Geographic Institute, G. S. Bonn, comes a query regarding the surface-printing rotary aluminum press, asking whether the machine described in the August issue would answer the purpose of printing fine military maps. *Answer.*—The specimens inclosed to me have been printed from engraved plates, and contain many minute but evidently important details. It would be difficult to print these on any other than a hand press, and at a very deliberate speed, and only from original engraved work. On flat-surface printing the finest work is obtained from a strong relief, and this is not always obtainable on aluminum, as high etching is risky and expensive, with the means so far at our command. The best military maps would be obtained from copper or steel plate engravings, though lithographic engraving and direct printing therefrom would give an approximately good result.

TO WHAT EXTENT IS IT PERMISSIBLE TO COPY ART WORKS.—J. E., New York: "We at one time were ordered to make a lithograph of a certain subject, receiving the copy, cut from some periodical by our customer, and made a show card advertising a line of goods which this little drawing illustrated very well. Shortly afterward we received a bill from the Messrs. — (publishers), for the use of the above design, which we were compelled to pay. We are asked again to reproduce, on a label, a design from one of the many war pictures of the illustrated press. Would we, by changing some little feature of the drawing, be safe in using a part of the picture?" *Answer.*—I can hardly answer the question, "Would it be safe?" but I can answer the question, "Would it be honorable?" If there is a desire to make an adaptation from any design or drawing, the honorable course is to write for permission to do so. Unless the interests of the artist or the owner of the original design or drawing are directly jeopardized, few will be so churlish as to withhold such permission if the matter is fully explained and a sketch submitted.

TO LAY DOWN AN OFFSET SHEET TO THE REGISTERING MARKS WITH ABSOLUTE ACCURACY.—It often happens that alterations or additions must be made on color work by laying the key impression, dusted with red chalk, upon the stone or plate which is to be changed. Those inexperienced with color



work are apt to *needle* the offset sheet down, the same as the prover does, which is not positively true every time. The best way is to cut, on each side of the registering mark, from the edge of the paper, as shown here, at A, so that when the sheet is afterward turned face down the part of the sheet containing the mark can be laid back and flattened over, so as to show the part of the mark which is at right angles to the paper edge, as shown in B. Then laying this sheet over the

work, and fitting to the marks as in B, will place the sheet in exact position; and rubbing the finger on that part of the offset which contains the lines wanted will transfer them readily in their place.

PHOTO PROCESS OR BEN DAY FILM?—M. P., Providence, Rhode Island: "I inclose a seven-color lithographed label, which has been done in Germany. The blue stippling and the half-tone tint in gray must have been done by process photography. Now, I would like to inform myself if it is really an economical method to do part of a job by process and the rest by hand. There must have been a key plate for this work; but how were the key and the process work brought together, as I notice that the blue, pink and gray have much handwork upon them?" *Answer.*—The specimen you sent does not contain photographic process work; the fine screen effect and the stipple tints have been produced by Ben Day's latest films; the former, if carefully manipulated, will render almost a half-tone effect. There are eight colors on this work, namely: yellow, done in crayon; red, strong blue, and brown in pen stipple; pink, two grays, and light blue in Ben Day finest films. The fact that a key plate must be made for some colors does not exclude the use of process work on others, and a key impression, dusted with red chalk, can be laid over any process plate and its lines rubbed down upon the same, providing the registering marks were put on the original and match with the plates which are to be made by photography. The work is an exquisite piece of lithography, and I would say that it is domestic work.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company:

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

The Christmas number of *Art in Advertising* has an attractive lithographed cover.

JAMES GRAY, city editor of the Minneapolis *Times*, has been elected mayor of that city.

The *Grundy Courier*, Reinbeck, Iowa, published a twelve-page holiday number with thirty columns of well-set ads.

THE Tomah (Wis.) *Herald* recently issued a "Company K edition," devoted principally to soldiers from that vicinity.

THE Thanksgiving issue of the Lincoln County (Minn.) *Clarion* was voluminous and interesting, and contained many pleasing ads.

THE *Tuscola County Courier*, Caro, Michigan, issued a holiday number, the cover being in three colors—black, brown, and buff tint.

SAM G. SLOANE has purchased the interest of his partner, W. B. Penniman, in the Charles City (Iowa) *Citizen*, and is now its sole proprietor.

Brains gave a good idea for holiday window dressing, and its reproductions of advertisements are very suggestive at this season of the year.

LAWRENCEBURG (Ind.) *Press*.—You were very prompt in adopting the changes suggested in December. The *Press* is now in the first rank.

BEETON (Ont.) *World*.—Your paper has a prosperous appearance and is also neat typographically—two conditions that usually go together. Ad. composition and make-up are very creditable. Presswork is also good, except in a few

places where there is an uneven color. Subscribers should certainly be satisfied with their investment.

THE next meeting of the Illinois Press Association will be held in Chicago, February 8, 9 and 10. It is expected that the session will be exceptionally interesting.

THE Christmas number of the *Windham County Standard*, Putnam, Connecticut, had a special colored supplement, the entire paper consisting of twelve pages.

THE Bayonne (N. J.) *Herald* issued a twenty-page paper as a Christmas number, four of the pages being printed on a green tinted paper with a number of attractive cuts.

W. C. MCCLINTOCK, who recently had charge of the interior management of the Malvern (Iowa) *Leader*, has returned to Tabor, Iowa, to assume the publication of the *Beacon*.

THE Slater (Mo.) *Index* issued its Christmas number with a special cover in two colors. The publication is evidently following the *Missouri Herald* idea, but is still a long way behind.

THE National Association of Managers of Newspaper Circulation has been formed at Detroit, representing papers of nearly every State. The first annual meeting will be held in Chicago in June.

THE *Knox County News*, Knoxville, Illinois, is a new seven-column, twelve-page paper, which starts with forty-three columns of advertising—an excellent beginning. Bright, newsy and mechanically neat.

Gripsack, St. John, New Brunswick.—With the exception of the presswork on the half-tones, your publication is very satisfactory. Ad. display is neat and there is little to be desired in other details. The cuts need a careful make-ready.

THE Christmas number of the Beardstown (Ill.) *News* was printed on pink paper, inclosed in a highly colored cover, and contained a large variety of appropriate matter, fully illustrated.

THE Washington (N. J.) *Star*, always a fine weekly, came out with a Christmas issue of twenty pages, inclosed in an appropriate cover, the whole forming an exceptionally pleasing number.

ST. MARY'S (Ohio) *Argus*.—The cover made a pleasing finish to your holiday number. You filled the space within the border on this too full; there should have been a column less matter.

THE Christmas number of the *Ogle County Press*, Polo, Illinois, contained twenty-four pages of good matter, attractive cuts and well-set ads. J. W. Clinton, its publisher, is to be congratulated.

THE Northeast Nebraska Press Association calls attention to the fact that many county clerks are violating the law by calling for bids for publishing the delinquent tax lists, board proceedings and legal notices.

THE Christmas number of the Columbia (Mo.) *Herald* was inclosed in an attractive three-color cover. It was a "Children's Number," and contained letters from the *Herald's* children to Santa Claus.

THE Chicago *Times-Herald* recently gave a most interesting description of Richard Paters Clarkson, editor and principal owner of the *Iowa State Register*, under the headline, "Iowa's Most Remarkable Editor."

MAXWELL (Iowa) *Tribune*.—The *Tribune* was criticised in November. The sixteen-page Christmas issue was a good one. You should make the most of correspondence, making a separate paragraph of each item.

THE Aurora (Ill.) *News* of December 15 was a 24-page sheet. The *News* is getting to be quite a metropolitan paper and is got up in good shape. A number of half-tones are used in its pages very successfully.

GREENUP (Ill.) *Press*.—Your paper, as a whole, is very satisfactory. The dashes between articles are so black as to nearly

obscure headlines. The larger ads. are excellent, while the smaller ones are weak through a lack of distinctive display. Paid readers should be separated from local items.

SENECA (Kan.) *Tribune*.—I note that the *Tribune* has adopted the one or two suggestions made last May. The issue before me shows an uneven color. The paid local items should be run under a separate heading.

THE Anamosa (Iowa) *Prison Press*' Thanksgiving number was resplendent with turkeys, flags and colored inks. It required 29,700 impressions to print 900 copies of the sixteen pages and cover, as but one page could be printed at a time. The work was very creditable.

THE Exeter (N. H.) *News-Letter* is tastefully composed, well made up and a cleanly printed sheet. In its issue of December 9 I notice that Charles Marseilles has been favored with two special autograph signatures of Admiral George Dewey.

THE Redwood Falls (Minn.) *Gazette* got out a special edition December 14, consisting of twenty-eight pages, with special cover in colors, and containing a large amount of advertising, which would lead people to believe that times were good in Redwood Falls.

FORT PLAIN (N. Y.) *Standard*.—If you would grade the correspondence, as suggested in July, there would be little to criticise. The Christmas supplement was a happy conception, and, aside from the ad. of A. Mark's Sons, which was too crowded with large type, in every way creditable.

Nobles County Democrat, Adrian, Minnesota.—The ads. in your Christmas number were nicely set, the larger ones being particularly well balanced. Box headings are a good feature, although a lighter faced border is advisable. Rather than duplicate matter you should have confined the issue to twelve pages.

F. S. NEAL, Northville (Mich.) *Record*.—You certainly have a very nice paper for a village of 2,000, excelling the productions of many cities. Ads. are well displayed throughout. Display heads would look better if spaced less. Your blotters are well done and show good ideas, both in design and selection of colors.

LOUIS J. SALEK, Hinsdale (Ill.) *Doings*.—I like the general style of your letter-head very much. The small ornament in the center does not add to it. It would be improved by taking "Edited by D. H. Merrill" out of the panel and setting it in 8-point Jenson on a line with the date at the left, and making the panel a little shorter.

A TREAT was given the subscribers of the Macomb (Ill.) *By-Stander* in December in the shape of free tickets to an interesting lecture by Hon. W. T. Davidson, editor of the *Fulton Democrat*, on "Pioneer Times in Illinois." The lecture was given under the auspices of the *By-Stander* and none but subscribers was admitted.

BESSEMER (Ala.) *Weekly*.—Presswork is good and ad. display is fair, but the make-up could be improved. A "sandwiched" column is an abomination, particularly if the readers are set in different sizes of type. The columns should be made even at top and bottom, making the type come to the end of the rules. Local items should be graded.

AND now it is the New York *Press*. It offers to give \$10,000 to charity if any one of a number of statements it makes in regard to its circulation, etc., which are vastly different from those given in the *American Newspaper Directory*, is found to be untrue, providing the *Directory* will give \$1,000 if all are found to be true, the question to rest with the decision of the mayor.

A. J. ROSE, Eskridge (Kan.) *Star*.—Those signed articles, in response to invitation, were excellent. If you are able to repeat this it would be a good scheme to run one each week on the editorial page. Correspondence should be graded, and

dashes omitted between local items. There is a tendency to use too large type in the body of the ads., but as a rule they are very good.

BRIDGEHAMPTON (N. Y.) *News*.—The make-up of your last page would be improved if "Real Estate Transfers" and the short items following were put last and correspondence first. Ads. would look better if there was more variation in the size of display lines; that is, by putting one or two lines a trifle larger than you do, and the others a little smaller. Presswork is good.

JONESBORO (Ark.) *Sun*.—There is a slur in the presswork on the fourth and fifth pages which should be overcome. Otherwise the paper looks very neat, there being an even color and impression, and many well set ads. The appearance of



Photo by Curtiss, Madison, Wis.

"FINISHING TOUCHES."

the local items in the first column of the first page would be improved by omitting the rules and by placing an appropriate head at the top.

GENOA (Ill.) *Issue*.—First-page ads. are very good—the best in the paper. In those of Thomas & Shattuck and Sabin Brothers the sameness would be relieved if the first lines had been made more prominent, similar to that of Crawford, Brown & Swan. Make-up is all right, except that I would omit the dashes between local items. "Not Our Own Make" is quite appropriate for your well selected clippings.

THE McCook (Neb.) *Courier* affixed a sample of cloaking to a dry goods ad. in each copy of its paper. E. J. Mitchell, the publisher, writes that the postal authorities ruled that this made his paper fourth-class matter, and he was obliged to place a 1-cent stamp on each copy. Publishers who are inclined to this fad, and their number is increasing, should note this ruling and make advertisers "pay the freight."

W. N. CURTISS, Naples (N. Y.) *News*.—From a news standpoint your paper is a leader; better filled local and correspondence columns are in the minority. It is carefully and properly made up and nicely printed. Ad. display is good. In the ad. of C. G. Everitt you should have made four lines of "For New Year's Buyers," as "For New" was a bad division. The *News* ad. on the fourth page is a pleasing conceit.

WILLIAM R. EDWARD, *Canadian Churchman*, Toronto.—It was a pleasure to examine the Christmas number. The cover was very appropriate in design and coloring, and nicely executed. The ads. do you credit. The matter within the panel in that of John Kay, Son & Co. was a little crowded.

This is the only defect, although a heavier body letter than 6-point roman would have been better for the background.

A. B. WOOD, Gering (Neb.) *Courier*.—There is marked improvement in the presswork since the *Courier* was criticised in July. Ads. are very creditable, both in writing and composition. The heads on legal notices are all right—one lead on each side of these heads, and also of the rules, is all that is necessary. For a new dress get 7 or 8 point roman—neither old style nor any of the fancy romans are advisable—and single lead it.

THE Santa Ana (Cal.) *Blade*, not to be outdone by a competitor, uses the following as a leading editorial: "Our neighbor, the Orange County *Herald*, has a subscriber in Nice, France, and for that reason is disposed to boast of its 'European circulation.' The *Herald* is boasting without sufficient cause. The *Blade* goes to Canada, Honolulu, England, France and Japan, and we have all we can do to prevent it from going to Hell."

C. W. YOUNG, Cornwall (Ont.) *Freeholder*.—Your paper has a very prosperous look—well filled with news, correspondence and ads. Three columns of paid locals I believe is a record breaker. Most of the ads. are well displayed and presswork is as good as the average. I should omit subheads to the correspondence unless there was something more important than "Personals" or "General News" with which to fill out the two lines.

CHARLES J. OLDS, *Geauga Leader*, Burton, Ohio.—A copy of your paper failed to reach me. For an increase of size I should prefer the six-column quarto weekly. The semi-weekly is not usually found profitable enough to warrant the change. Your note-head and card are neat and proper for use in connection with job printing. It would be better to have another note-head for correspondence relative to the paper, giving more prominence to the name.

CLIFFE D. MANLOVE, Carthage (Ill.) *Republican*.—The ads. in the *Republican*, with few exceptions, are neat and attractive. Fred Ryer's is the most notable of the exceptions; there is too much sameness through the center. Your note-head is nicely arranged and well printed; it is also decidedly original. I append a portion: "Cliffe D. Manlove, newspaper man, printerial cuss. He that tooteth not his own horn, the same shall remain untooted."

PALMERTON (Ont.) *Reporter*.—Your paper can be improved by more impression and a little more ink. Make-up is good, except that the local items are spread too much. The ads. show good judgment and a tendency toward modern display. Borders add much to the good appearance of ads., and make a good "talking point" in securing contracts. A few more cap lines are also advisable, particularly in such ads. as those of Shields & Company and W. Robertson.

THE packages of Bank of Hudson ads. are progressing nicely. At this writing (January 5) Route 1 is in Pennsylvania, Route 2 in Illinois, and Route 3 in Nebraska. By referring to the description of the routes in last month's INLAND PRINTER contestants who have not yet received the specimens may readily estimate the length of time that must elapse ere the package will reach them. Nearly every postal so far received contains gratifying expressions of pleasure.

AN advertising agency that attempts to designate the exact style and size of type in which each line of an ad. should be set should know something of typographic display. I recently saw the copy of an ad., and not a large one, either, from a prominent agency, which called for thirteen different faces of type, to say nothing of the various sizes. Scarcely two lines were to be set in the same type, and some of the faces were job letters, and many were practically obsolete.

STUART (Iowa) *Locomotive*.—It is a pleasure to look over your ads. There is a great variety of treatment, yet all are set in good taste. The ads. of G. D. Eustis and the Green Bay

Lumber Company show original treatment. Among the larger ones, those of C. Traver & Company and Pat Ryan deserve particular mention. I would not agree to run reading notices all over the page. Items of correspondence should be graded and an extra lead placed between the paragraphs.

GENOA (N. Y.) *Tribune*.—Correspondents should be instructed to write with the understanding that their letters are dated the same as the issue of the paper for which they are intended; then leave off the dates and grade the items. Some of the ads. lack distinctive lines, although the portions displayed are properly chosen. This condition is marked in those of C. W. Conger & Co. and B. L. Olney & Co. M. F. Kearney's ad. looks well. Presswork is fairly good for a hand press.

THE Sacramento (Cal.) *Bee* is conducting a "Holiday Shopping Contest," in which shoppers, salespeople and advertisers receive cash and advertising space as prizes. Each shopper must use a *Bee* coupon and patronize *Bee* advertisers. The coupon is stamped by the merchant and returned to the *Bee*, which credits shopper, salesman and advertiser each with one point. The *Bee* devotes considerable space to educating advertisers and its well-filled advertising columns attest the profitability of the plan.

L. R. SHEPHERD, Maxwell, Iowa, business manager of the Oddfellow Publishing Company, sends a copy of the *Iowa Oddfellow* for criticism. The publication is a very creditable one, and the eight hundred people of Maxwell should be proud that they have an office capable of doing such good work. The half-tones do not appear as well as they would if your press had four rollers, yet an *underlay* would probably have been a help. A light-faced parallel rule for head rules would be an improvement, and the pages should be numbered. In the make-up of the article, "Iowa Grand Bodies," in continuing from the last column of one page to the first column of the following page, "continued" lines and a repetition of the head were not necessary. You should have avoided continuing back from page 11 to page 6.

E. O. MCLEAN, Ludington (Mich.) *Appeal*.—You have a good circulation and exceptionally large advertising patronage. For a flat rate on a paper of 2,000 circulation, 15 or 20 cents an inch, or from \$3 to \$4 a column, should be secured. All the ads. look well. The plan of the Roussin ad. is all right, but it is a little top-heavy. Put "Roussin's Bargain Store" in one



Photo by F. B. Manning, Norwich, Conn.
"REJECTED ADDRESSES."

line—this will leave room for a larger head line, starting the body matter beneath. Where an extra lead is used between local items their appearance is improved; otherwise the make-up is good.

ABBOTT (Tex.) *Graphic*.—You have the ads. in abundance, but are your readers

getting their money's worth? I should think not, with less than four columns of reading matter on the local pages outside of advertisements. In criticising your paper it all depends on the point of view. From a moneymaking standpoint, it is fairly good; from a typographical standpoint, it is very poor. The ads. are scattered all over every page, with a few lines of reading matter sandwiched in occasionally; this should not be. Most of the ads. are too crowded, but otherwise show good judgment.

JOHN E. COOKE, foreman, San Angelo (Tex.) *Standard*.—Your ads. are most commendable throughout; it is seldom that so many are seen without some to mar the pleasing effect. Out

of the large number in the two issues before me but two could be improved: "At C. A. Probandt's" (December 3), and the panel beneath, should have been dropped about two picas; and the heavy border on the ad. of the Lapowski Mercantile Company, in the same issue, should have been omitted—blank space around the ad. would have been better.

COMMERCIAL PRINTING & PUBLISHING COMPANY, Red Wing, Minnesota.—I have little but praise for the *Crescent*. It is nicely printed, and the ad. display is without fault. The second part of the "Baccalaureate Sermon" head should have been leaded. Omit the rule after the line, "Published monthly by the," and in the next line put the initials, "O" and "T,"

in the same size type as the balance of the words. Cover design is neat—the red ink should be more pronounced.

THOMAS H. SEARS, Welland, Ontario.—The boys have not turned your head, for you are publishing a paper in the *Telegraph* of which you may justly be proud. In point of news it has few equals, and has many commendable features—the space and care given to correspondence, the heading



LAURA.

of local items, the manner of running paid readers, and best of all the market write-up, a feature which I have seen in no other paper. Your advertising patronage is large, but has not yet outgrown the twelve pages. Most of the ads. are set neatly, while a few others could be modernized to advantage.

HOLLY (Mich.) *Independent*.—You have no need to feel that your paper will get "torn to pieces," as it is a very creditable publication. The large amount of news is nicely made up and the ads. show great care and good results. As you say, the presswork is the weakest point. A trifle more ink would be an improvement. I notice a few of the column rules cut badly; it may be that the forms are locked too tightly before planing the second time. The quoins should be tightened sufficiently to hold the rules down when planed, but not so tight as to prevent their going to the stone with a few moderately light strokes on the planer.

MIDDLEBURY (Vt.) *Register*, W. W. Beadell, manager, writes: "I send you a couple of copies of the *Register*; also a copy of our quarterly supplement, 'Vermont Illustrated.' I would like your criticism on presswork of latter and general make-up of the former." The presswork is exceptionally good. Just a little more ink could have been used on the half-tones. I do not see how you can possibly afford to give away so expensive a supplement every three months. Surely the few pages of advertising cannot pay the expenses. This work is valuable enough to be worth a price to subscribers as well as others (although a reduction might be made to the former), and the paper should be and is worth the \$1 per year you ask without outside assistance. The make-up of the *Register* is very neat, the correspondence page being a delight to the eye. Your column of "Local Notices" demonstrates that it is not necessary to scatter these among reading matter in order to hold them.

A WRITER in *Fame*, in forecasting events in the advertising world two hundred years hence, thinks that with the certain advance in population will come a fourfold increase in the circulation of magazines and daily papers, and that it is among the possibilities for a leading daily to claim an output of 5,000,000 copies per day. What will become of the new and multiplied generation of newspaper men? I am of the opinion that instead of such abnormal circulations the coming generations will consider that there is room for more papers. The tendency is certainly that way. The same writer believes that the rural weekly will almost entirely disappear, as the daily will be able to cover

the bulk of the population. Not so. The suburban weekly fills a niche as a local paper which no city daily will ever be able to fill. It is not human nature for the residents of these rural districts to be satisfied with a paper that puts the news of their localities in an obscure position, where it is overshadowed by the chronicled events of the great city. No; the weekly was here first, and the weekly will be in at the finish.

C. H. BOWDEN, manager of the *Observer*, Dover, Maine, sends a copy of his new rate card with some sensible remarks in regard to rates and foreign advertising:

The greatest fault I find with the average card is it charges too much for short-time ads. Our new card is fair to advertiser and publisher alike. It lowers the price of short-time ads., and slightly increases yearly rates—that is as it should be, for a regular advertiser gets more out of his investment than the spasmodic advertiser. Not only that, but a publisher will make more in the long run by educating his timid patrons, and showing them that he is not trying to rob them at the start. . . . A foreign advertiser buys three inches space and wants top of column, next and followed by reading. Come to place a large ad. on that page and you can't do it without throwing him out; he practically controls that whole page. How many publishers would bother with a local ad. with all of these "provisos" tacked to the contract? They place the foreign ads. in the best positions, give them all the discounts, and put the local man, the one who pays top price, in any old place. I believe the best policy is to use every advertiser alike, as far as possible; if you do favor any one, favor your local man—the one who will appreciate it. Give a foreign ad. a special position on some particular page, and should you move him one week, even to a better position, to accommodate a large ad., he will find fault and claim an omission. Your local man would not do that. Take the foreign ads. if they will pay the price for the position they want; if they won't, then let them slide and hustle for the home advertiser. Make him change copy, help him write his ads., show him you are interested in his success, and ten to one your paper will be full of good paying ads. If you don't believe it, send for a copy of the *Observer* and it will prove it to you.

AD. SETTING CONTEST NO. 4.—The opening of this contest has been long delayed in order to complete necessary arrangements. In the last contest 126 specimens were submitted, and with the additional advantages offered in this competition it is to be expected that the number will far exceed all others. This time but five judges will be asked to decide the contest, each being requested to make three selections, and each ad. selected will be given three points for every judge placing it in first place, two points for second place, and one for third. The three ads. receiving the highest numbers of points will be reproduced in this department for May. At the same time I shall endeavor to give a complete description of the proper method of handling such an ad., together with general comments on the good and bad points of the ads. submitted. I must, however, decline to give individual criticisms. Another feature that will probably give greater satisfaction is that this time the names of the judges, with their selections in detail, will be published. And now I have an announcement that will be pleasing to you all. Each contestant, whether winning honors or not, will receive free a little book containing reproductions of every ad. submitted, making a most valuable souvenir of the contest. I have selected a dry goods ad. for the reason that it is one with which every compositor must deal, and the size is such as to give ample scope for the ability of all. The text follows:

A warm feeling. We all need it these cold days and nights. Our health demands our first care, our pleasure next, and economy next. These three make it advisable for you to trade at Johnson's popular-priced store. The best goods for the least money. Stock always complete. Seasonable bargains. Wool and fleeced hosiery. Twenty-five dozen fine all-wool, ribbed and plain hose, ladies' and children's extra heavy weight, special value, 25 cents. Fleeced house wrappers. Five dozen extra-well-made, wide skirt, handsome designs, best value ever seen in a wrapper, 98 cents. Fur scarfs are very popular. We have all kinds. We sell as a leader a full-size collar with six tails, very handsome, 89 cents. Ladies' winter jackets. Fifteen diagonal rough-cloth jackets, worth \$7.98, for a few days, \$4.98. Great blanket sale is now on. Come early. Samuel Johnson, 414 Main street, Brownville, Texas.

Here are the conditions, which should be carefully read:

1. Set in double-column width, five inches deep ($26\frac{1}{2}$ by 30 ems pica).
2. Each contestant limited to two specimens.
3. Seven proofs (press proofs if possible) of each specimen, two of which to contain in the lower left-hand corner the name of compositor, employing

paper or firm, and address, to be sent to "O. F. Byxbee, 165 Fair street, Paterson, New Jersey."

4. Use black ink on white paper. Size of paper, $6\frac{1}{2}$ by 8 inches.
5. All proofs must reach me by March 15, upon which date the contest closes.
6. Mail proofs flat, between two sheets of heavy pasteboard.
7. Order of wording may be changed to suit the ideas of compositors.

Employees of job offices are not debarred. It will make the specimens appear much neater and avoid errors if the name, etc., is printed in the corner. In printing the five specimens on which the address is not to appear, a sheet of tissue paper may be laid on the paper in such a manner as to receive the impression of the address. These five specimens are for the use of the judges.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

DURING the month of November fifty-eight new linotype machines were distributed over seventeen States.

It is reported that a St. John Typobar machine is soon to be placed in the office of J. J. Little & Co., New York City.

WILLIAM HALL, Knoxville, Tennessee, a linotype machinist, has been elected a member of the General Assembly of that district.

LINOTYPE composition is done in the State printing offices of Pennsylvania, New York, Kentucky and Colorado, and is also used by the Canadian and British governments.

THE Dow Machine Company is making rapid progress toward completing financial arrangements which will enable it to construct and market its excellent typesetting machine.

THE Gibbs-Brower Company, 150 Nassau street, New York City, has made arrangements to act as the sole selling agents of the Chadwick Typesetting machine, and propose pushing its sales henceforth.

THE Goodson Typesetting Machine Company has issued an illustrated and comprehensive booklet of its machine. It is neatly printed from type cast by its method, and reflects credit upon this process.

THE St. Louis *Republic* has no fears or favors to ask of the gas companies as far as the running of their linotypes is concerned; by the use of kerosene to melt the metal they are immuned from the calamity such as happened to their New York brethren a short time ago.

FOR simplicity in methods provided for setting type we can commend the device gotten up by Charles H. Cochrane, of New York City. With the use of logotypes and a system of channels, he proposes to increase the capacity of the compositor one hundred per cent. More anon.

THE linotype machines on the Philadelphia *Ledger* are painted red. This is in keeping with all the other machinery in this splendidly equipped establishment. We do not know of any beneficial effect red paint has upon machinery, but the linotypes thus treated are not improved in appearance.

It is reported that the Chadwick Typesetter Company will soon complete the construction of one hundred of these ingenious little machines. With these the compositor can set type with both hands—or rather, he picks up the type and drops them in a funnel, which can be done with either or both hands

with equal facility. No special nick is required on the type and no changes in the composing rooms are necessary. The Chadwick contemplates increasing the output of the compositor seventy-five per cent.

A CORRESPONDENT who is an operator in a book machine office writes that he wrestles daily with stuff ranging from "Klondike Karl; or, the Bounding Boy with the Billygoat Bang," to "An Abstract Treatise on the Disassociation of the Terrestrial Planetary Conglomeration with the Infinite Correlation of Space."

MR. H. H. MILLER, foreman of the Philadelphia *Times* composing room, has so systematized matters and selected his force with such care that this paper is enabled to be issued with a smaller force and fewer machines than any other newspaper of its size in this country. The *Times* is also the banner newspaper in typographic appearance using linotype machines.

MR. J. O. GOODENOUGH has succeeded the firm of Gates & Goodenough as sole selling agent of the Linotype machine in the United States. He has associated with him Mr. S. S. Lesslie

typesetting machines, they will still lack the means of discarding imperfect letters.

IN Syracuse the scale of prices was raised for bankmen, admen, make-ups, proofreaders and others employed on newspapers who have heretofore worked under the old scale of \$17 and \$15 a week for evening and morning papers. The machine scale being \$18 and \$21 for eight hours' work, it has been considered unjust by many that others of equal or greater efficiency should have been obliged to work nine hours for less than operators working eight hours.

WE note that a new typesetting machine company is instructing young lady typewriters to operate its machines, claiming that great economy will result therefrom. It would be of vast advantage to all new concerns contemplating or adopting such a course to inquire into the Mergenthaler Company's costly experience in this direction, or the trials and disappointments of the St. Paul and Minneapolis publishers. Not one typewriter in either of the above cases became an acceptable operator when put to work in composing rooms. Dexter-

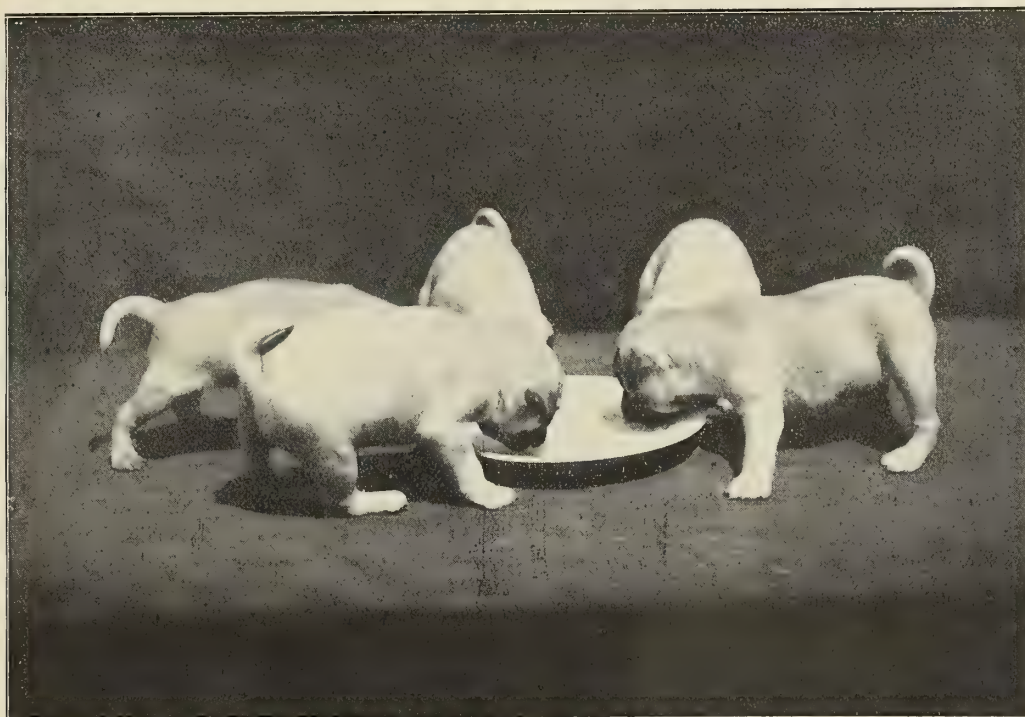


Photo by George Stark, St. Louis, Mo.

A "ROUND-TABLE" ENTERTAINMENT.

and Mr. George E. Lincoln, both gentlemen of large experience in this particular line. The many friends of Mr. Goodenough congratulate him upon his success, and wish him the prosperity to which his energy and ability entitle him.

SOME back-number croakers see only disaster to the printing art in the rapid introduction of typesetting machinery. They fail to consider that there are different classes and styles of such machines, adapted to different sorts of work. If it is the highest grade of work they are anxious about, will they kindly give any good reason why machines setting perfect foundry type will not give the same result as though the same type were set by hand in the old expensive way?

PERFECT work requires perfect tools, and type is the printer's most important tool. With all their years of experience in perfecting machinery for casting type, the founders still find it necessary to scan every letter very carefully so as to detect the imperfect ones and discard them before shipping to the printers. The finest grades of printing will doubtless always continue to be done by the use of foundry type. No matter how much improvement may be made in self-casting

ity in manipulating the keyboard, without technical knowledge of the printing business, is of no practical value in a printing office.

THAT old and genial inventor, Mr. Merritt Gally—known in every part of the world where printing is done as the inventor of the Gally Universal press—has now turned his inventive abilities toward constructing a typesetting machine. (That is not, strictly speaking, the name that should be applied to it, but everything of the kind is known as a "typesetting machine" in this department.) Instead of casting type with liquid metal, he will produce them at the rate of 80,000 per hour by means of drop forging, in the same manner as coin is stamped, only Mr. Gally will stamp but one type at a time, and this type is less than one-fourth of an inch high, with their bottom ends shaped so as to be inserted in a groove cut in a specially prepared slug, made either of steel, aluminum or type metal, the two making a slug exactly type-high. These short type will be assembled in a line and automatically spaced and then swaged into the groove of the slug. The completed line, it is claimed, will make a beautiful printing surface, and will defy the assertions of the type founders that type cannot be thus produced.

The development of Mr. Gally's system will be watched with great interest, and we regret that at the present time the scheme is not in a more tangible state.

SOME months ago eighteen Rogers Typograph machines were purchased by the Montreal Star Company, which, after being thoroughly tested, were found inadequate to the demands of that establishment. The Rogers machines were discarded, and after another unsuccessful trial of a different machine, linotypes were purchased. The announcement of the action of the *Star* management will have an influence upon the minds of some publishers in this country, who have perhaps felt it a hardship to be debarred from the benefit of fancied advantages in the Rogers machine, and have harbored a grievance against the Linotype Company for so vigorously protecting their patents and keeping it out of this country. In other words, publishers who may in the past have felt differently, will now be content without feeling that they are cut off from advantages they might have enjoyed if they could have arranged to use the Rogers machine in this country.

ACCORDING to a recent announcement of the Mergenthaler Linotype Company there has been issued to this company, under date of November 15, as a result of long litigation, two new United States patents, covering broadly all the leading fundamental features of the so-called Monoline, or Scudder, machine. The court of last resort decided, in fact, that this invention belongs to the Linotype Company. The wide scope of these patents is indicated by one of the many claims, as follows: "A font of linotype matrices, comprising a series of matrix bars adapted to be assembled in different combinations, each having in one edge a series of unlike characters independently usable and less than the assortment represented in the font." Thus, as has been previously pointed out, the Linotype Company has been assiduously pushing the development of improvements and acquisition of patents from without, with the plain purpose of strengthening an already firm hold upon the business of making and selling composing machinery.

THE general offices of the Unitype Company, located in New York City, have been removed from their temporary quarters at 34 Park Row to 150 Nassau street, corner of Beekman, more familiarly known as the American Tract Society building, and a suite of generous-sized offices have been nicely furnished and every means provided for the expeditious handling of its already increasing business. An exhibition room, to exhibit its various classes of typesetting machinery, already contains a Simplex machine, which is weekly visited by a large number of printers whose admiration for this unique and simply constructed machine is expressed in the highest possible terms. The advantages of thus having a machine in practical running condition, that prospective purchasers may actually witness its performances, are so manifest that the company has also adopted this method in its Chicago branch, at No. 188 Monroe street. Visitors to either city are cordially invited to call at the respective offices and inspect these meritorious machines.

In the Simplex machine, built by the Unitype Company, the distributor and setting mechanism are one. None of the several different classes of typesetting machines is so beautifully symmetrical and none so compact. It is easily demonstrated that a room necessary for twenty compositors will hold enough of these machines so that an amount of work can be executed beyond the capabilities of one hundred compositors. Specially nicked foundry type is used. For distribution, the dead matter is placed upon a galley and from this a line at a time is automatically inserted into the channels of the machine, thus dispensing with the services of anyone otherwise than to replenish the galley when empty. It is ordinarily a one-man machine, with a capacity of 3,500 ems an hour, but it has a valuable and unique advantage over any of its competitors, inasmuch that its output can be doubled at any time by the aid of a second person to justify the matter, thus allowing the operator to uninterruptedly manipulate the keyboard. By this arrange-

ment 6,000 or 7,000 ems per hour are readily obtained. However, the strong points of the Simplex are its utility and cheapness, which will make it desirable for the offices of small means. It is a little giant and will prove a valuable assistant in the composing room.

THE following notice is being circulated for this worthy machine: "The Johnson Typesetter Company, capital \$3,000,000, offers for sale 3,000 shares of stock. The company manufactures the Johnson typesetting machine, invented by F. Amos Johnson, which is fully covered by patents both in the United States and in foreign countries. The company has up to this time been in an experimental state, but is now ready to enlarge its plant and manufacture for the market. The Johnson typesetter sets type in any length of line, automatically justifies, and automatically leads. The machines are simple of construction and speedy of operation. Already the company has had many requests for machines, and the field is fully as clear in the line of manufacturing and setting type as is the Mergenthaler in its own particular branch, and the Johnson can be manufactured and sold at a large profit at two-thirds the price of the Mergenthaler. It is conservatively estimated that the proceeds from the sale of this stock will give the company a capacity of five hundred completed machines per annum, which will show a net profit of over \$20 per share."

THE Sydney (New South Wales) *Telegraph* has a linotype operator of whom it is proud. He is Frank Bevan, and a record made by him is given in a recent issue of that paper. It says: "Last week, taking the copy from the box in the ordinary course, Mr. Bevan averaged 15,860 ems per hour for the whole week; and on Friday night, under exactly the same conditions, he set 129,015 ems in eight hours, or an average of 16,080 ems per hour, including corrections and loss of time in making up copy. All the matter set was in minion type and contained no 'phat' beyond the ordinary run of news copy. Larger results than these have been reported from America on a few hours' trial, but in no case, as far as we are aware, have they been beaten as a sustained average extending over a long period under the ordinary conditions of office working. To give some idea to the uninitiated, it may be mentioned that the 129,015 ems set by Mr. Bevan on Friday night in eight hours are equal to eleven full columns of the *Daily Telegraph*, or about two weeks' solid work by hand composition." The statement in the last few lines is absurd, since a good compositor could do the eleven columns in eight or nine days.

THERE is a great diversity of opinion among the book printers of New York City as to the actual cost of machine composition, and information gained from offices using typesetting machines differs to such an extent as to be most astounding. A careful analysis, however, of the detailed expenses attached to machine composition appears to place the cost per thousand ems at a larger sum than many have heretofore supposed. But there should be no excuse for such wide differences among men in the same line of business and with equal facilities for ascertaining the actual cost. There is one class of printers who, in reckoning the cost of machine composition, apparently charge the entire expense of their composing rooms against the machines, even though they are also doing composition by hand. In such offices, to charge the entire salaries of the foreman, make-ups, proofreaders and other such employees is unjust to the machines; these expenses should be divided pro rata and a more accurate cost would be secured. This is undeniably safer for financial welfare, however, than the other extreme, as too many have learned to their dismay. This latter class base their calculations on the scale of prices given by a few typographical unions where a piece scale is given, and they gain the knowledge that where a scale of 40 cents per thousand ems for hand composition is in vogue a machine scale of 12 cents is given for day work in machine book offices. They know that in both cases this is for corrected matter upon the galleys, and that the cost of the subsequent handling of the matter is about

the same. They add a few cents to each thousand ems for incidental expenses and also for profit upon the work, and not until the sheriff has made their acquaintance do they realize that they cannot afford to estimate in this manner. Much of this state of affairs arises from the newness of the situation and much from the differing classes of work done by each office, but the sooner an intelligent and fair understanding of the matter is arrived at the better it will be for all parties concerned, as at the present time the price of machine book composition varies from 35 to 70 cents per thousand ems.

LINOTYPE metal which becomes soft not only has accumulated in the spaces between its molecules small particles of dirt and dust, but it has lost some of its metallic nature through its component parts having become oxidized. Lead, antimony and tin does not "go off" in vapor. The temperature at which this could occur is far greater than could be obtained in the linotype metal pot. Any loss which occurs is brought about by the oxidizing which is always taking place. All the old slugs should be put into a large pot—so arranged that the smoke and products of combustion can escape—and melted down, care being taken that no greater temperature than 600° Fahr. be reached. Constant stirring will soon bring the oxide, dirt and other impurities to the top. These must be skimmed off, and then the metal thoroughly agitated by stirring with green wood, or by introducing, by means of an inverted and perforated ladle, pieces of tallow and resin. These, giving off much gas, cause a violent bubbling, and bring to the top any remaining oxide, at the same time causing a complete remixing of the ingredients. Small pieces of renovating metal, which can be obtained of any of the linotype metal dealers, must be added in the proportion of about four pounds to every one hundred pounds of metal, and then the whole stirred for some time until the alloy is wholly absorbed. The new metal thus obtained can be run into molds, and the ingots are then ready for use in the metal pot of the machine. All mixing or doctoring in the linotype metal pots should be shunned. Good metal means good printing.

MR. DODGE, president of the Linotype Company, was lately the innocent cause of great perturbation upon the part of a couple of employees of a new typesetting machine company. This particular machine, which, by the way, is full of extraordinarily good promise, has not been upon exhibition to the public, and but few have been favored with a view of it. Mr. Dodge, however, had been invited to call, in company with the inventor, at 10:30 A.M. on the day in question, and the operator and the constructing machinist were putting the machine "through its paces" at a much earlier hour in order that all might be in readiness for the expected distinguished visitor, when the door suddenly opened and a gentleman brusquely entered, to their great surprise. "That's him now," one whispered to the other, and they both stopped work. "Don't stop it; keep it going right along," commanded the visitor, removing his hat and coat and giving unmistakable evidence that he had come to stay until he knew all about the machine. Upon examining it minutely for a while he astonished the machinist by telling him to remove a back plate, that he might see an eccentric gear that had given considerable trouble and thought to make, and which no one knew of except the inventor and himself. The machinist was so utterly overcome that he complied with the request. "Now," said the visitor, "take out that lower pinion that I may see the concealed cam which actuates the justifying mechanism and which is connected to the levers of the keyboard with hardened steel strips three inches in length and tapering from three-fourths of an inch to one-quarter!" The operator dropped limp from his stool. The machinist stared with blanched face at the visitor. He had always heard of Mr. Dodge's phenomenal conception of machinery, but no one short of a wizard could know of the mechanism which he had asked to see and which was the vital secret of the machine. He began to stammer:

"Why, really, Mr. Dodge, I can't—" "Dodge? Mr. Dodge! Why, what's the matter with you? I'm not Mr. Dodge. I'm the senior partner of the firm of patent attorneys who have been working upon this machine for five years. Come, now, take out that pinion; I've no time to lose!"

PATENTS.

The Thorne Typesetting Machine Company owns three patents recently issued on type-composing machinery. No. 614,660, by E. F. Linke, describes a lead-extracting device. The leads L, are made with holes to receive the knob of a puller that withdraws them from between the lines and drops them into the receptacle 104. No. 614,661 describes a new type-channel follower for the distributing cylinder of the new Thorne or Simplex machine. The illustration gives a side view. This new form of follower is necessary because of the type-separating machine, patent No. 614,632, by E. F. Linke and G. L. Willey, which supplies the type to the distributing cylinder, in the place of the boy heretofore required on Thorne machines. The type is placed on the galley 27, and carried line by line to the left, where a section of the distributing cylinder 10 is shown. The drawing shows a line of type about to be inserted in the channel 85. These three inventions constitute an important improvement in the machines, and have much to do with the increased efficiency of the Simplex type-setter.

There are ten linotype patents to report this month, and all but the last here mentioned have been assigned to the Mergenthaler Linotype Company, of New York. No. 614,550, by C. L. Ireland, of New York, and F. J. Wich, of Manchester, England, is an improved vise-jaw for clamping the line of matrices. The jaws have faces z, that turn on a ball joint and thus accommodate themselves to the end of the line of matrices, which may be out of true because of foreign matter between some of the matrices. It will be recognized that this invention will remove one cause of fins.

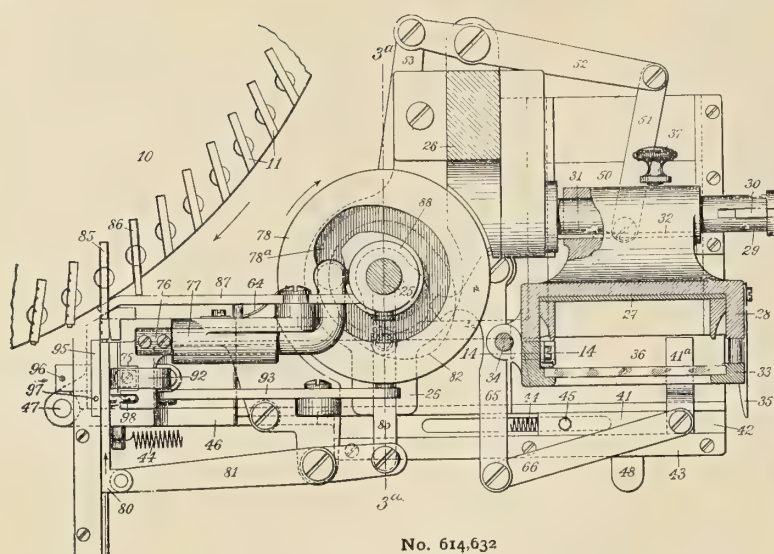
W. J. Lewis and others, of Manchester, in patent No. 614,561, describe a mechanism for relieving the matrices and spacers from friction during justification. The vertically-moving matrix-transporter N is connected with a spring-actuated catch n⁶⁴ to lock it down, and a rock-shaft n⁶⁸ is provided with an arm to disengage the catch at the proper time.

W. H. Lock and John Place, of Manchester, have devised No. 614,562, which provides a detachable mold-block, having its rear face so shaped that a slug may be cast adapted to rest at right angles on the curve of a printing cylinder, and also having a partially flat lower surface for resting on the flat bed of a printing press. The product of a machine provided with such a mold-block is shown in the illustration.

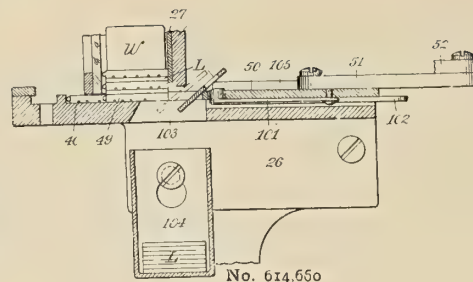
O. V. Sigurdsson, of Manchester, in patent No. 614,582, shows an improved ejector-blade so made that its dimensions may be modified, adapting it for use with various lengths and thicknesses of linotypes, and thus avoiding the necessity for changing the ejector-blade when there is a change of measure.

Patents Nos. 614,588, 614,589 and 614,590, by F. J. Wich and C. L. Ireland, detail a trimming mechanism for linotype machines, which permits automatic changes in the action of the knives to accommodate them to trimming linotypes bearing two-line letters, and then return to trimming normal linotypes, without any special care or loss of time on the part of the operator. An automatic tripping mechanism moves one of the knives out of the way of the overhang of the linotype bearing the two-line letter, and when a normal linotype reaches the trimming mechanism the tripper does not operate. The illustration shows a rear elevation of the movable knife and knife-guide.

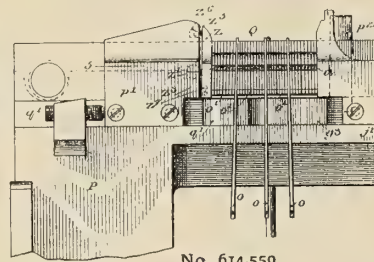
The alterations required in the standard form of linotype machine to adapt it to the use of the new two-letter matrices have just been patented (No. 615,909) by John R. Rogers. The illustration shows a detail, from which those familiar with the machines will understand how it is possible to maintain



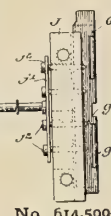
No. 614,632



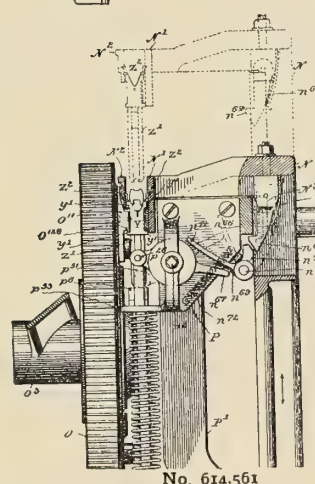
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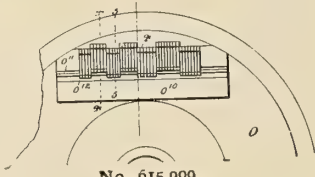
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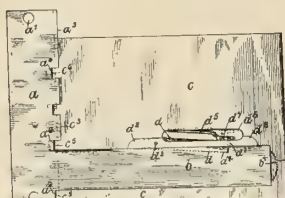
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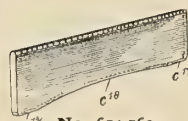
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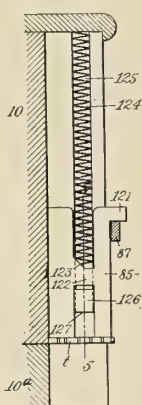
No. 615,909



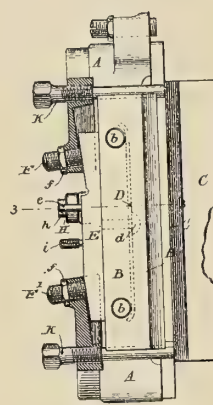
No. 614,582



No. 614,562



No. 614,661



No. 614,602

some of the matrices in a line at a different elevation from others in order to bring the secondary characters into casting position in the mold.

An adjustable trimming-knife for linotype machines is the subject of patent No. 614,602, by George A. Bates, of New York. Behind the knife B he places a wedge E, the shifting of which adapts the knife to trimming the various thicknesses of the slugs.

T. P. Ritzema, of Blackburn, England, in patent No. 614,762, describes an improvement in linotype machines, the object of which is to insure the space-bands and matrices being pressed down and level before they leave the assembling-block, avoiding the occasional necessity of the operator's pushing them down by hand. He places a spindle at the point where the tops of the matrices and spaces, as they are raised by the assembling-block, will come into contact therewith and be pressed level before they are carried away to the mold by the shifter-arms.

THE OLD-TIME PRINTERS' BANQUET.

The Old-Time Printers' Association of Chicago celebrated Franklin's birthday on January 17, by a banquet at the Sherman House, Chicago. A concert programme was rendered by the orchestra while the company was banqueting, and at the close of the supper Col. D. J. Hynes, the president of the association, delivered his annual address. Following this Gen. John C. Black responded to the toast, "Benjamin Franklin, Printer," and George E. Cooke read an original poem entitled "His Last Christmas," printed copies of which were distributed during the evening as a souvenir of the occasion. M. H. Madden responded to the toast, "The Old-Time Printer," this speech ending the anniversary exercises. Hon. Carter H. Harrison, mayor of Chicago, was down for an address, but was not able

to be present. Letters and telegrams were received from prominent printers in all parts of the country, expressing best wishes for the evening's enjoyment, and the continued prosperity of the association. At the close of the speaking the room was cleared, and dancing was indulged in until the small hours of the morning. Over three hundred people were present, and the affair was declared by all to have been the most enjoyable yet given in the history of the association.

PROOFREADERS' SOCIETIES.

LONDON ASSOCIATION OF CORRECTORS OF THE PRESS.—The annual list of members, just issued, shows a roster numbering not far from five hundred. The annual dinner—which is quite a feature of this organization—will be held February 25, the Hon. W. F. Danvers Smith, M. P., in the chair. Encouraged by the success of the first and second Readers' pensions, the Readers' Pension Committee has decided to found a third. These pensions are intended as a provision for old age. The establishment of a sick fund is under consideration. Altogether the society is in a flourishing condition.

CHICAGO SOCIETY OF PROOFREADERS.—At the January meeting of this society, held in room 805 Steinway Hall, the attendance was not very large. In one view, this fact was not discouraging, for the reason that most of the absentees were prevented from attending by the busy times prevailing in many offices. The chief business of the evening was consideration of the proposed amendments to the "Stylebook" of the society. The discussion was a very interesting one, valuable suggestions being offered by Dr. Samuel Willard and Prof. Elias Colbert. Orders for the "Stylebook" have come from every State in the Union, from Canada, Honolulu and New Zealand. The treasurer, Mr. E. T. Gilbert, had the misfortune on New Year's Day

to fall and break his arm. Three applications for membership were received.

THE BOSTON PROOFREADERS' ASSOCIATION, following the lead of the Chicago Society, and with similar objects and interests, was organized in 1895, and now has a membership of about fifty. The honorary roll includes the names of Marshall T. Bigelow, of the University Press, and Leroy A. Whitier, of the Riverside Press, Cambridge, Massachusetts. The business meetings are held monthly, and social gatherings are occasionally indulged in. In the summer of 1898 the members and their friends contributed \$43 to the Massachusetts Volunteer Aid Association to help fit out a hospital ship for the service of wounded soldiers.

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to \$10. The Inland Printer Company.

MODERN PRINTING.—Section I. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8¼ by 11¼ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

J. C. JONES, Washington, D. C.—Your card specimen is very neat.

MOSS LAYTON, Springfield, Missouri.—Both specimens are neat and tasty.

THOMSON & Co., New York.—Your blotter is very neat and quite attractive.

WILLIAM FOLL, Clay Center, Kansas.—Your ad. is excellent and very attractive.

H. HENNIGES & Co., Peoria, Illinois.—Your specimens are neat and of a pleasing character.

E. D. MALONE, Spring Valley, Illinois.—As a rule your work is good as to design and very neat.

T. J. SMITH, Golden, Colorado.—Both of your cover designs are excellent and show considerable ability.

WESTERN ADVERTISING COMPANY, Grand Island, Nebraska. Your specimens are neat and well displayed.

H. E. PERKINS, Kellerton, Iowa.—Your specimens are neat, well balanced and effectively displayed.

W. A. MASSIE, Penacook, New Hampshire.—The Gzaillie folder is a neat one. Your letter-head is also neat.

EDWARD W. STUTES, Grand Forks, North Dakota.—Your specimens are of a good class and all very creditable.

R. T. HICKMAN, Spangler, Pennsylvania.—Your work is neat and tasty. The balance and whiting out are good.

THE BULLETIN, Perry, Iowa.—The Normal School folder is a very neat and attractive booklet. It is also quite artistic.

WILL N. TRAER, Vinton, Iowa.—Your "Literature" page is a beautiful piece of composition and is also artistic. For an

inside page, we would have omitted the outside metal border. Your other specimens are good.

R. H. PARMLEE, Rochester, New York.—Your specimens are good as to design, and the display is forceful and very neat.

G. W. BRONG, Philadelphia, Pennsylvania.—Your ads. are fine specimens of forceful display, correct treatment and whiting out.

HAROLD VAN TRUMP, Marion, Indiana.—Your specimens are all excellent and quite artistic. You deserve praise for the work.

JACKSON QUICK PRINT COMPANY, Waterbury, Connecticut. Your blotters are artistic and very attractive. Good results should follow their use.

W. L. PURCELL, Moline, Illinois.—The *Furrow* page is a beautiful specimen of composition. It is well-balanced, artistic and forcefully displayed.

J. T. SHORT, San Francisco, California.—Your ad. page makes a good impression. It is certainly an attractive one. It is also out of the ordinary.

H. C. SMITH, Lafayette, Indiana.—The Bennett-Taylor cover is excellent. We think, however, that square corners for the inside rule would have been better.

R. C. OGDEN, Elmira, New York.—No wonder the party you refer to could get such work at a lower price than first-class printing. Such work is dear at any price.

ALEX LEINKER, Keokuk, Iowa.—Your letter-head specimen is very neat, but the bill-head is rather unsatisfactory. The firm name should have been accorded more prominence.

A. A. DEVANTIER & Co., Mount Clemens, Michigan.—Your blotters are excellent and very attractive. Your large blotter is a good one. It is quite original, and should bring in good returns.

L. HOOVER, Franklin, Tennessee.—Your stationery headings are neat, but the blotter has a very crowded appearance. This is due in part to allowing too much space for the monthly calendar.

GUY E. HOOPER, Omaha, Nebraska.—The Christmas remembrance sent out by the *Daily Hotel Reporter* is quite unique and one which will be appreciated by the fortunate recipients.

THE HALE-STURGES PRINTING COMPANY, Mansfield, Ohio. Your blotters are attractive—rendered so by the presswork and color scheme; but the composition is not well balanced, neither is it well clarified.

O. C. PENOT, Washington, D. C.—Your Nos. 1, 2 and 3 ads. are excellent examples of forceful display and correct whiting out, but the No. 4 example is not at all good. It is too ragged in appearance.

W. C. LAWTON and George S. Murphy, Chicago, Illinois.—The ad. specimens submitted jointly from the pages of *Advertising Experience* are certainly admirable. They are forcefully displayed and reflect much credit.

HOWARD CHITTY, Mitchell, Indiana.—The initial letter on your letter-head spoiled an otherwise most excellent job. We do not think your envelope good. The job for the Mitchell Lime Company is good. Both of the ads. are excellent.

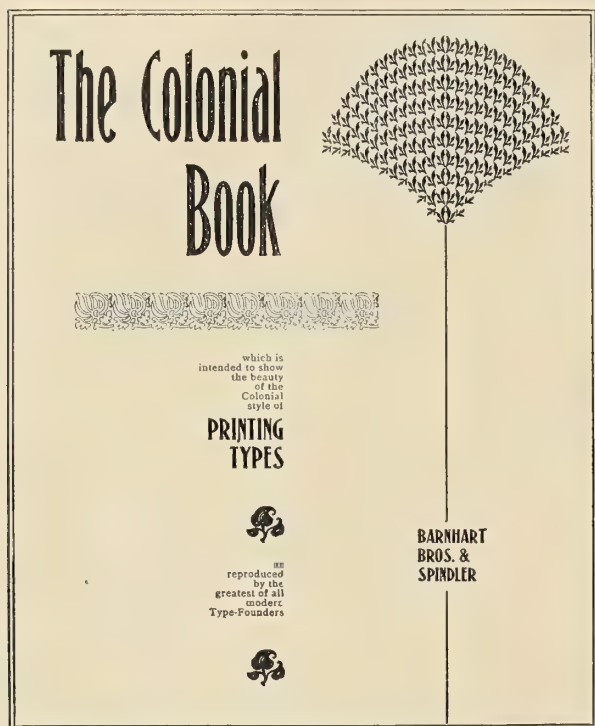
F. B. COBB, Mandan, North Dakota.—The No. 1 specimen is good as to design and is effectively displayed, but the presswork, as is sometimes the case, spoiled the job. Taking all things into consideration, the No. 2 specimen is the best.

F. L. CARROLL, Manito, Illinois.—You have good ideas as to display, but you should pay more attention to balance and correct whiting out. You should try and dissuade your customers from using such cuts as are shown on example No. 1.

H. A. MCKNIGHT, Springhill, Nova Scotia.—Your bill-head is very good, indeed. We would advise at least two shades

lighter green for the tint and then use a dark, rich green to print the type over the tint. This will make a great improvement.

THERE has just been issued by Barnhart Brothers & Spindler, Chicago, one of the most unique and artistic specimen books which we have had occasion to examine in some time. It shows the possibilities as to display work, ornamentation



FROM BARNHART BROTHERS & SPINDLER'S "SOUVENIR, 1899."

and harmonious color schemes obtainable by a judicious use of the Barnhart product. It contains 78 pages and cover under the title, "Souvenir, 1899." The presswork is fine and the color combinations harmonious and pleasing. Mr. Charles Wagner, who has charge of the printing department of the Barnhart foundry, is entitled to much praise for the artistic manner in which the type work is handled. It will be appreciated by the craft and no doubt do considerable good as an educator, aside from being a great benefit to the firm who got it out. We show three of the pages reproduced in black. These specimens were each worked in two colors, but show up to excellent advantage in one color.

G. A. CROWDEN, Mendota, Illinois.—The first proof of the Haas & Tesche statement heading is decidedly the best. The customer showed decidedly poor taste in his choice. The note-head of this firm is a neat one. Your other specimens are quite good.

Gazette, Hackettstown, New Jersey.—Your December blotter is a good one. However, we would advise the omission of all the ornamentation in the right-hand panel. This would have required much less work and made the blotter much more simple and attractive.

M. S. ROCKWELL & Co., Springfield, Illinois.—Your blotter is good as to plan, but the firm name is too small. It should be much more prominent. The words "Bought of" on the Reisch & Thomas headings are much too prominent. Otherwise the work is good.

N. E. ARNOLD, Grenoble, Pennsylvania.—We think if you had placed the wording "A Merry Christmas" in the upper left-hand corner, well toward the top, in smaller type, and omitted the ornaments at side, as well as the pyramid form, it would have been better. Also place the calendar exactly in the center of the space and the wording at the bottom in such a

manner that it will balance the top wording. Print the top display line and your address at the bottom in red. This will help your blotter and make it more attractive.

A. N. RAINVILLE, Rutland, Vermont.—The balance on the Spotswood statement is not good. "To" and "Dr." are both too large. The firm name should have occupied the center of the measure. We think it would have been better had you broken up the wording more.

THADDEUS S. WALLING, Freehold, New Jersey.—Your specimens are neat and well displayed. It is impossible, in our limited space, to mention each one separately. Send two or three specimens at a time and send them frequently. You will derive much more benefit in this way.

EDMUND G. GRESS, Easton, Pennsylvania.—The Carriers' Address is very neat and quite artistic. It is very well written. The bill-head is also a good specimen. The outside border on your note-head is rather overdoing things. It would be much better with the fancy border omitted.

MELVIN Z. REMSBURGH, Oceanside, California.—The name on the Holman letter-head is not prominent enough. The pointer on the envelope for the same person should have been omitted. Otherwise your work is very creditable, and we think you have made good use of the material at hand.

CHARLES A. ROPER, Indianapolis, Indiana.—Your specimens are very neat and well balanced. We would call your attention to a defect in your envelope corners. You do not accord enough prominence to the names of towns. This is an important thing and should not be overlooked.

J. W. WARFEL, Great Barrington, Massachusetts.—We will confine our remarks to your part of the work only—composition and design. In the main, they are all good, some being quite artistic. We think the use you made of the material at hand shows that you got excellent and very satisfactory results from it.

J. E. GILLETTE, Evansville, Indiana.—The rule design on the furniture catalogue cover is not very good; neither is it an effective one. You should strive more after simplicity and effective display. As an instance of this we cite you to your own personal heading. The one in plain black is one hundred



FROM BARNHART BROTHERS & SPINDLER'S "SOUVENIR, 1899."

per cent better than the one which you attempted to work in colors, and is much more artistic. The design on the Tri-State Fair Catalogue cover is a good one for that class of work and it is most admirably executed.

CHARLES D. SCHOONMAKER, Genoa, Illinois.—Your Nos. 1 and 3 specimens are fair. No. 2 is inharmonious as to type, poorly whited out, and the type used for the business engaged



FROM BARNHART BROTHERS & SPINDLER'S "SOUVENIR, 1899."

in is too prominent. It is a bad plan to use a character "&" anywhere except in firm names. We see you have made this error on two of your jobs.

JOHN D. MIGEOT, Philadelphia, Pennsylvania.—With the exception of the imperfections which you mention, your blotter is a good one. The color scheme is all right, but you could have very well dispensed with one color. We would have used red and green alone. This makes an excellent combination and a very effective one. Each of these colors adds brilliancy to the other.

W. H. BUNDY, Parry Sound, Ontario.—Your bill-head, while good, is not as artistic as your letter-head, which we consider a fine one. We would advise you to get up your bill-head after this pattern. It would be hard to get anything better. The general run of your work is very pleasing and neat. However, be careful of your ornamentation and take more pains with your reading matter pages.

EARL MARQUAM, Bloomington, Illinois.—It was a mistake to print over the half-tone cut on the cover page of the *Aegis*. It is quite neat otherwise. You should try and make the ads. a trifle more forceful as regards display. Have few display lines, make them forceful, and do not use too large type for the unimportant wording. Most of the specimens are neat. We think you do splendidly, considering your experience.

ANSLOW BROTHERS, Newcastle, New Brunswick.—Your folder is neat and excellent as to plan, but you should have taken greater pains in the joining of the rules. Your memo. heading is a trifle too crowded. You have plenty of blank

space in which to relieve the crowded appearance. Isolate some of the minor wording from the main display and place it at the upper right-hand corner of the sheet. Try this plan.

W. H. FARRAND, Milford, New Jersey.—As regards the Black-Tomson Cycle Company card, no border should have been used. The line "Dear Public" is much too large. Taken all in all, this is a very poor piece of composition and an abominable specimen of presswork. Had the anniversary card been set all in lower case it would have been very neat. You should never use the capitals of type like that employed on this job for display lines.

W. B. MARTIN, Salt Lake City, Utah.—On the card of the Pacific Lumber Company, it would have been better had you not boxed in the word "Coal" with rule. The pressman did not help your work out much. You should have accorded the name of the company a trifle more prominence. It is a bad plan to divide the name of a company, as has been done on the card for the Grass Creek Coal Company. The reverse side of this card is all right. The plan of the cover page is good.

H. G. MICK, Barrie, Ontario.—The display on the baking powder label containing the directions is much better than the opposite side. Do not try to have so many full lines in your display work. It is not a want of "full" lines, but rather a lack of forceful display. "Vince's Baking Powder" should have had much stronger display on the left half of the label. The rest of the matter could have been smaller, and this would have helped your job out. Your ads. are very well displayed.

J. D. & F. R. BELL, Hamilton, Bermuda.—Some of your specimens are excellent. Your booklet is a nice example of simplified, forceful display. The Abel heading is not at all good. It is too ragged and the Celtic and Jenson types do not harmonize. Your personal letter-head would be improved by placing the central portion in the center of the measure. It would help the balance wonderfully. Try always to secure a good balance and correct whiting out. They have much to do with effective composition.

GEORGE C. HUBBS, Madison, Wisconsin.—The improvement in the School of Music Programme is quite marked and much more artistic than the original. However, we have a criticism to make on the job set by you. The hyphens should not have been used on each side of the word "of" in the right-hand panel, and the word "programme" in 18-point Cosmopolitan caps is certainly in bad form. Never employ capitals of such letters as this for display lines. They were never intended for use in this manner. Your other specimens are all excellent and neat. They reflect much credit on you.

HENRY J. HOOGENAKHER, Pella, Iowa.—We will refer to your specimens as you have them numbered. Nos. 1 and 2, your best specimens; both good. No. 3, too many curved lines, and the matter is not at all judiciously placed; the second printing should have been in some other color, black over black not being very attractive; No. 4, in proper form; No. 5, name of town too small, and the next to last line is too long; No. 6, "Manufacturers of" too prominent, and the word "Machines" much too small; No. 7, a very poorly curved line—would not employ curved lines as they are rather out of date; Nos. 8 and 9 are in proper form.

THOMAS T. JEFFRIES, Bluefield, West Virginia.—Some of your specimens are very neat. The best are headings of Republican Executive Committee, Dr. Fox and J. L. Gillie, and the "Frank" blanks of the telephone company. The type employed on the Thornton Clothing Company's heading is much too large. Some of the display lines are too prominent. This heading is not a good job, from the fault of trying to make all lines of equal prominence. Make few display lines, and place them in such a manner that they will be easily read and produce a pleasing and inviting job. We realize that you had many difficulties to overcome, and think that you show considerable ability. You need coaching on some points, and

to that end we invite you to send two or three specimens at a time, and we will do our best to set you on the right road.

PERSA L. BELL, Warren, Indiana.—Where the main display line on bill and statement headings is long, you will find it an excellent plan to place "In Account with" and "Bought of" in the center of the line above the firm name. This would have helped both of the jobs referred to. The name of the publisher is much too large on the *Republican* heading, and the pointer before the name should have been omitted. The vertical lines of border should not have been employed on the Pulse ad. A lightface single rule would have been much better. The Hickerson ad. is very good. You do not give enough prominence to the name of the town on your envelope corners.

TOM H. TIPTON, Williamsport, Ohio.—Thanks for your encouraging letter. We are pleased to know that you have received benefit from this department. Your samples are neat

A. R. BOLIN,

ATTORNEY AND COUNSELLOR-AT-LAW.

(Business attended to in U. S. Court.)

Office Rooms Nos. 1 and 2, Masonic Temple. CIRCLEVILLE, OHIO.

No 1.

Business
Attended to
in U. S. Court

A. R. BOLIN,

Attorney and
Counsellor at Law,

Office, Rooms 1 and 2,
Masonic Temple.

.... CIRCLEVILLE, OHIO.

No 2.

but not artistic. But that need not discourage you. We know you are handicapped in many ways. We reproduce the reprint copy for the Bolin card, No. 1, together with the job as you set it, No. 2. It is a vast improvement. We would have omitted the periods before the name of the town.

A. STRAUS, Cleveland, Ohio.—We never indulge in anything but candid statements in this department. When we make a criticism or give an opinion, due thought and deliberation are brought to bear before judgment is rendered. Therefore you need never ask for candid opinions. In the main your specimens are artistic in every respect. We have a criticism on the small folder for the Excelsior Club. We would omit the border around the monogram, also set the date in the top panel to correspond with the type used in the lower panel. The type in the upper panel for the date is not in keeping either with the other type employed on the job or the style in which it is set. We have nothing but words of praise for the other specimens.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPBELL'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, postpaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

DALLAS, TEXAS, November 23, 1898.

Mr. Joseph J. Rafter, 212 Monroe street, Chicago, Ill.:

DEAR SIR,—Complying with your request of recent date for an expression of opinion concerning the department "Estimating Notes, Queries and Comments" in THE INLAND PRINTER, will say, in my opinion, there is no department of the magazine so valuable or more interesting to the young man just starting on his career in the printing business; and I daresay it is equally interesting to many men of wide experience. It stimulates them to intelligently fix the cost and profit of their production with justice and fairness to themselves and the craft in general, and my observations in many localities during the summer have convinced me that your suggestions are bearing fruit of no uncertain value in maintaining better prices than prevailed previous to the inauguration of your department.

Let the good work go on, and it is my opinion that THE INLAND PRINTER will reap a more valuable harvest of interested subscribers than it has heretofore enjoyed. I cannot help being imbued with this opinion because of the increased subscription list and interest taken in the magazine in this locality.

With best wishes for your success, and an earnest desire that your future may be prosperous, I remain,

Respectfully yours,

HENRY DORSEY.

Mr. J. J. Rafter, Chicago, Ill.:

DEAR SIR,—Please give in the next issue of THE INLAND PRINTER what you would term a fair estimate on 20,000 24-page and 4-page cover catalogues, a duplicate of one sent you under separate cover.

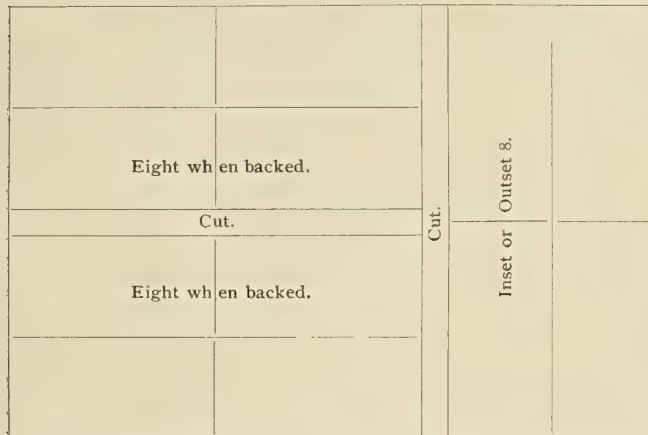
20,000 seed lists. 24 inside pages, 4 pages of cover; set in 8-point; no tables. Printed in black throughout. Bound, folded in 24s, two wire staples and trimmed; hand fold; size, 5½ by 8½.

Composition: inside, 24 pages, 8-point, 2,600 X 24 = 62,400, at 60 cents.	\$37.50
Making up 28 pages, at 10 cents.	2.80
Locking 1 form.	1.50
Locking 7 forms for foundry.	2.75
Composition cover, 4 pages, and locking	6.00
28 plates at 90 cents.	25.25
Stock: inside, 28 by 48½, 75-pound, S. & S. C. natural; 500, 4 cents; 15 per cent; 2 books out	73.00
“ cover, 20 by 25, 48-pound colored medium, 500, 5 cents; 4 covers out	32.00
Presswork: making form ready—24 pages, one form	8.00
“ printing, cut on last side.	25.00
“ cover, run type pages and one set plates.	12.50
Detail of binding: Folding 24 pages.	\$.60
“ cover.	.25
Inserting.	.25
Wire, 2 staples.	.75
Trim.	.25
	\$2.10
	42.00
	\$268.30

Answer.—If for machine folding, change size of paper to fit your machine. 4—6, and do not forget points. If you have an old font that will meet the requirements, when set up on galleys clean it out with lye and use the type; credit amount of plates—see composition at 60 cents. Have make-ready carefully done,

hard packing—all will save type. Electrotypes the advertising pages and the cover as suggested in estimate. Make it a rule of your office to plate work over and above 10,000.

L. M. S. wants to know how his neighbor printer can get 24 pages, or print an edition of 2,500 catalogues on a sheet of 22 by 28, size of book $5\frac{1}{4}$ by $8\frac{3}{8}$ — $16\frac{3}{4}$ open. It is very heavy paper. *Answer.*—Make up the form this way and print sheetwise—that is, 12 pages on one side, another 12 on the other. Notice where the 8-page inset has been laid. Cut up and fold



in 8s. The heavy paper you send would "buckle" on the last fold if done in 16s. Advise the conductor of this department if this is what you want, and if it meets with your approval.

I never get an answer if the lay-out or my advice suits my correspondents; upon the other hand, if it does not strike them just right—as the "Yellow Kid" exclaims—"Gee!"

Mr. J. J. Rafter:

DEAR SIR,—I inclose a copy of piece-work requisition, duplicate. What do you estimate would be a correct figure for 100,000 copies; printed both sides, perforated, folded and tied in bundles of 100 each? Paper, 60-pound manila, at $3\frac{1}{2}$ cents per pound (16 to sheet). SUBSCRIBER.

Answer.—Ticket $6\frac{1}{8}$ by $9\frac{3}{4}$, open. Printed in black, perforating rule at same time; two sides. Make four sets of plates; print and back up. Cut and tie up in bundles of 100. Make the price as follows:

	100,000
Paper, 28 by 40, 60-pound manila, 16 out, $3\frac{1}{2}$ cents.....	\$32.00
Composition, only one side necessary	6.00
Electrotyping, 8 plates	12.00
Presswork, 25,000 impressions.....	30.00
Cut up single, 5 cents per thousand	5.00
Tie up.....	5.00
	\$90.00

Mr. J. J. Rafter:

DEAR SIR,—We considered \$22.50 a low price for 5,000 circulars like inclosed, and quoted it in full expectation of getting the job. A neighbor said \$17, and he got it. We have been figuring on jobwork for fifteen years, but we can't figure a profit on that work at that price. We planned to work the job double, 10,000 impressions in all, on a Golding. Our neighbor used his big two-revolution. Still, as he had just as many impressions, that ought not to have made such a startling difference. Wish you'd explain it.

A READER.

5,000 4-page circulars, $9\frac{1}{4}$ by $6\frac{1}{8}$, or $12\frac{1}{4}$ open; two colors, red and blue-black; two large heavy half-tones on inside pages, wood cut on front; set in Bradley, Jenson and De Vinne; 25 by 38, 80-pound coated paper, perfect, to cost $6\frac{1}{2}$ cents, or 7 cents delivered; folded once. If not folded once, deduct the binding, but there should be a charge for cutting.

	5,000
Paper: 8 out, 25 by 38, 80-pound coated, add 20 per cent	\$ 9.25
Composition: in one color to show proof.....	4.00
" dissect and lock two forms	1.00
Presswork: 5,000 impressions, red.....	6.00
" 5,000 impressions, blue-black.....	6.00
Binding: cut and fold once.....	1.50
	\$27.75

Mr. Reader: How can you do the above for \$22.50? I presume you have experienced the running of 5,000 impressions in red on a job press, especially when printed one side and backed up. The blue-black form would have been a difficult

one to make time on. The cylinder is the machine to do this job on. Did you use perfect paper in your estimate? The form standing, or partially so? Did you intend to slip-sheet the work? The only way out of it (for a \$22.50 job) would have been to run it on cylinder, two forms and two colors at one time. Cut fountain in two with cone, and take out vibrators. The distribution will be good, and with wash-up can make the run. As to the \$17 man, he has given the customer the work or has omitted the paper in his estimate. He deserves no consideration or attention from honorable printers.

Mr. J. J. Rafter:

DEAR SIR,—Send you in this mail a copy of price list recently turned out by this office, for which I would like your estimate. We printed 8,000, run and turn. A. J. MOLLMAN.

8,000 dry goods posters, $18\frac{1}{2}$ by 24; cuts, descriptive matter, in single, double and six columns to page. Set in 8 and 10 point for body, displayed, with border and rule around each side. Printed in black, two sides. Cut in two on press on last side.

	8,000
Composition, measure 8 point, at 50 cents per 1,000.....	\$32.00
Paper, 24 by 38, 60-pound S. & S. C. white, 2 out, 4 cents.....	24.00
Presswork: make-ready	5.00
" 8,000 impressions	12.00
	\$73.00

OFFICE OF W. H. WAGNER & SONS,
JOB PRINTERS AND PUBLISHERS OF THE "DEUTSCHER ANZEIGER,"
Corner Galena and Chicago Streets.

Mr. Joseph J. Rafter, Chicago:

FREEMONT, ILL.

DEAR SIR,—We note what you say in recent issue of THE INLAND PRINTER regarding an estimate we asked you to look over.

We find it somewhat strange that in every instance where estimates are laid before you, you were ready to figure out that the job could be done cheaper and still leave a profit. In this case we think you made some gross errors, which we will point out to you.

You say that we should have made the paper 37 by 37, and bound two on. Now, this size will take a single form of twenty-four pages only—four pages in height ($4 \times 9 = 36$) and six in width (6×6 being also 36). As you see, to work the job to run two on, it would necessitate to print the inside and the outside of the form separately and there would no saving be made in presswork. Moreover, it would also necessitate rigging up two forms instead of one, and would besides incur the extra expense for a second set of electros.

Furthermore, we do not think that you will find a folding machine to fold a sheet 37 by 37 inches, except in some of the largest offices; and if the folding would have to be done by hand the saving would be very little, if any.

In all the catalogues we have of paper houses the weight of cover paper 20 by 25 is given at 20, 25, 35, 50 and 65 pounds, and we do not find any of 32 pounds, the weight you mention.

There might be a trifle saved by running the cover four on in 25 by 37, but it could then not be run on a pony press and would have to be printed on a larger machine, and the saving for this reason would not amount to a great deal. We were not allowed to figure on cutting down the weight of paper, either for cover or the inside, for the party submitted samples which we had to be governed by.

The only correct point in your estimate is that a few dollars could be saved by having the cover paper made to order in size of $18\frac{1}{2}$ by 25 or 25 by 37. We shall be pleased to see in THE INLAND PRINTER any further remarks you may have to make in regard to this, and remain,

Yours respectfully,

W. H. WAGNER & SONS.

P. S.—It would require a sheet of at least 49 by 56 or 37 by 74 to run the twenty-four pages double in a single run, and you will not find very many presses in the country to take a form of this size.

Answer.—When letters are received by the conductor of this department, asking for information, they are gone over several times before a decision is reached. It is the purpose of the writer to give the readers of THE INLAND PRINTER the benefit of almost thirty years' experience upon almost every kind of work. It is not my business to make enemies; I wish to stand upon a friendly basis with every printer in the land. I do not say that your price was high for the work you estimated to do. I simply made suggestions, as possibly did those employed by your competitor. I still claim that by making another set of plates, print sheetwise (the change of plates is no great job, and the make-ready, if done well for first run of 50,000, would stand for another), bind two on, and allowing that the folding would be done by hand, your price could be made less. As regards cover-paper weights, would say that they are generally termed 25, 35, 50 pounds, etc., but they really weigh 22, 32, 48 pounds, and we buy it for that weight. You will notice with all those who have written me and quoted Regular S. & S. C.

Cover it has been 32 or 48 pounds, as the case may be. It is not necessary to make cover 25 by 37—make it 18½ by 25; this will take the four covers on and can go on pony (unless the covers are printed on inside—this was not stated in your first letter). By cutting the size of paper for cover you make the weight less per ream, and in binding two on you save two trims, and can make that sheet smaller, and make the weight less. Customer desires equivalent weight, he cares not about the size of sheet. Readers of THE INLAND PRINTER are respectfully referred to page 710, September issue, and I would be glad to hear from any at all interested in this debate.

Mr. J. J. Rafter:

PHILADELPHIA, November 21, 1898.

DEAR SIR,—I am at a loss how to charge presswork on a catalogue, therefore turn to my "teacher," THE INLAND PRINTER, for information. I inclose sample, showing character of work. There are 40 pages—two 16s and one 8-page form—printed on 25 by 38 sheet.

A. C. L.

Answer.—The above refers to a catalogue of women's goods, 40 pages, 6 by 9¼, three cuts on a page, with descriptive matter under each in 8-point old style. The cuts are 2 by 3, and all outlines; blue-black ink, 60-pound coated paper. The writer has found the division of presswork the most satisfactory—that is, making form ready, 25 by 38 sheet, 16 pages. In this case allow five hours at \$1, and the printing at \$1.25 per 1,000, if 10,000 edition, it being understood that the work will be run on 29 by 42 two-revolution or drum. This job could be done in two 20s instead of two 16s and one 8. Make your paper 26 by 46, 78-pound. The item of punching holes, 20 cents per 1,000 on 24-page pamphlet on light paper, is more than ordinarily charged; also the doing up in packages of 250, \$12, can be done for less with profit, it being understood that we are figuring close, and the work must be properly laid out and well taken care of in order to come out on the right side. Make up form with outside 8 in center, run sheetwise—two cuts give you two 16s and 8, with only two forms, saving the third form, and attain same results. In the matter of composition, divide the work in three parts—composition, make-up and lock form—thus:

Composition, 40 pages at \$1.....	\$40.00
Make-up, at 10 cents.....	4.00
Lock, two 16s and 8.....	2.75
Total composition.....	\$46.75

The charge of \$1 per page is made on account of 10,000 impressions from type. There are a few concerns, perhaps, that regulate charges for presswork by time consumed after the work has been done, but in my opinion concerns so fortunate are very few in this country. However, the fact still remains that it is the only fair way on many jobs for both printer and customer.

Mr. J. J. Rafter, Chicago:

DEAR SIR,—Your department of estimating is very interesting, and would be more so if you would give all the particulars. In the August number you give an estimate to a correspondent, but do not give sufficient particulars to enable your readers generally to follow your figures. You can understand that it would be much more valuable if the reader could compare your figures with those that he would make. We would like to know what you would estimate for printing a book set in 8-point leaded, containing 10,000 words, straight matter; size of page, 4 by 6, about one-half inch margin; 100,000 copies on stock equal to 24 by 38, 60-pound, at 4½ cents, with cover stock equal to 20 by 25, 48-pound, at 5½ cents; double wire stitch, pasted cover.

Yours truly,

ALBERT B. KING.

Answer.—It has been my aim to be as specific as possible, that some benefit might be derived by reading "Estimating Notes" in THE INLAND PRINTER by all those who are perhaps young in business, and some who have been long enough to have retired. However, I thank you for calling my attention to the matter, and I shall endeavor to be more explicit, if I can; but I fail to find any estimate since taking charge of the department that should not be perfectly plain to any printer. Should this one meet with your approval, kindly advise the department or ask question.

100,000 pamphlets, 4 by 6, or 8 open; 32 pages, 8-point leaded. Paper for inside equal to 24 by 38, 60-pound, and cover 20 by 25, 48-pound. Folded in

16s, bound with two wire staples, and covers pasted. Inside and cover printed in black ink; matter on front and back pages only of cover. Figured to print and bind two books on, or four books out of sheet.

	100,000	
Composition: 32 pages, 1,200 = 38,500, at 60 cents.....	\$	23.00
" 32 " making up, at 10 cents.....		3.20
" 32 " lock for foundry (8 forms, at 50 cents).....		4.00
" 2 " cover, ordinary, at \$1.....		2.00
Electrotyping: 64 pages, at 60 cents.....		38.40
" 8 " at 60 cents (cover).....		4.80
Making up: patent blocks, and lock cover.....		2.50
Paper: inside, 34 by 50, 110-pound (500) S. & S. C. natural; 4 books out, 4½ cents mill—15 per cent profit, and allow two reams for waste.....		315.00
" cover, 20 by 25, 48-pound (500) medium; 12 out, 5½ cents mill.....		58.10
Making forms ready: 64 pages and cover; no cuts; plain matter; patent blocks; plates from good type; no points.....		10.00
Printing: 50,000 impressions, inside, at \$1.50.....		75.00
" 25,000 impressions, cover, at \$1.....		25.00
Binding: folding two 16s, double, at 40 cents.....	\$	.80
" two 16s, gathers, at 10 cents.....		.20
" wire, four staples (two books on), at \$1.....		1.00
" pasting covers, two on, at \$1.50.....		1.50
" trimming, cut down through, at 50 cents.....		.50
	\$4.00	200.00
Packing ten cases, at 50 cents.....		5.00
		\$766.00

NOTE.—Buy your paper in cases, 500 sheets to ream (not 480), f. o. b. New York, if possible (the price indicates that), and use cases for delivery of finished books.

The paper is made small on account of not being trimmed at top of one and foot of the other. Make up form to fold and bind two books on. Price made on hand folding. If for machine, be careful about make-up, and run points. In this case reduce price to standard charge in your locality for machine work. Price based upon plant having full sets of patent blocks. Trim cover paper, and work and turn to get pasting marks on inside cover (tumble) in full sheet; take out pasting marks on center four after one side printed. Possibly a saving could be made on gathering two forms—having that done at machine by an assistant to the operator.

Composition.—The writer estimates that 10,000 words will make 32 pages, 8-point leaded; type page 3 by 5 = 15 square inches = 23 words to the inch = 345 words to the page. However, this may vary with different 8-point letter.

Price.—I think we have taken advantage of every item entering into the making of these books, but there are those who would cut the price on presswork and binding; also percentage on paper. We have also the fast press that prints and binds, but seldom using this paper.

Mr. Joseph J. Rafter, Chicago, Ill.:

November 15, 1898.

DEAR SIR,—We have derived a good deal of benefit from your department in THE INLAND PRINTER, and inasmuch as we did not notice anything in that department in the last issue, we take the liberty to send you a sample of an 8-page Bulletin which we printed a short time ago, and ask you to kindly inspect our system of estimating, and also make an estimate yourself on the job, or tell us where you think we have erred.

	1,000	
1,000, 22 by 28, 60-pound coated book, at 8 cents.....	\$4.80	
Composition, 8 pages, 1,612 per page, at 30 cents.....	3.86	
Presswork, 2 forms, 1,000 impressions each.....	3.50	
Collating, folding and pasting, 15 hours, by apprentice.....	3.00	
Cutting, 1 hour.....	.40	
	\$15.56	
Twenty-five per cent for wear and tear and profit.....	3.89	
	\$19.45	

Instead of charging double price for table work on last page, we figured full page single price, from the fact that the cuts take up more than half the page.

Presswork was done on a pony cylinder.

This is a small town, and of course we do not have to pay the wages that you would in larger places; \$12 a week is about what is paid for good job printers.

Would like to call your attention to the twenty-five per cent which we have added for wear and tear and profit. In looking over the estimate in your department, we have failed to find where the profits have been charged. Is this too much?

We do not figure the items at actual cost, as you will see by the item of composition, where we put the composition at 30 cents, and it is only about 22

cents; but the other 8 cents will pay for proofreading and the submitting of proof.

We trust that you will give an estimate in your next number on this job, and also comply with our request not to mention any firm names.

Yours very truly, K. & B.

Answer.—Figure the cost of the different parts of the work: Composition, presswork and binding, and then add your twenty-five per cent on each. It will cost more to run your cylinder press one day than it will one of your compositors. Figure stock cost and then add twenty per cent. The composition is very low, also presswork. Evidently you run in two forms, four pages at a time. The binding is too high. You should run sheetwise and fold in 8s. I should have made the selling price of this job as follows:

	1,000
Composition, 13,000 ems, at 50 cents.....	\$6.50
Making up, 8 pages, at 20 cents.....	1.60
Locking up, two 4s, at 50 cents.....	1.00
Paper, 1 1-20 reams, 22 by 28, 60-pound coated, at 7 cents.....	5.50
Presswork, 2 forms, 4s, at \$2.50.....	5.00
Binding, 2 folds, pasted and trimmed.....	1.65
	\$21.25

You should have the facilities to print this form in 8s, and make selling price \$20. The estimates given in THE INLAND PRINTER are the selling price.

Mr. J. J. Rafters, Inland Printer, Chicago:

DEAR SIR,—What do you consider a fair price on composition on following jobs: Envelopes, note and letter heads, bill-head, bank checks, 6 by 9 dodger, usual programmes, and the ordinary commercial work, granted that the compositor is a fair workman and fairly artistic. How much should be charged for composition of above, how much for make-ready and lock-up, and at what should charge be made for presswork on one-eighth Gordon for runs of above on 500 and 1,000?

I ask this information for State Press Association, and trust you will favor me by return mail, as fully as possible. Fraternally, H. A. L.

Answer.—This question has been answered several times in this department for the past year. The composition of an envelope, bill, letter or note head, varies from 25 cents to \$1.25. Check, or 6 by 9 programme, 75 cents to \$1.50. The price upon this class of work must be determined upon the time consumed and the ability of the compositor. The job compositor's time figure at 75 cents per hour.

INTELLIGENT CUSTOMS OFFICIALS.

An instance of customhouse methods in London which is amusing, except to the sufferers, has just occurred, which is thus described by the *Daily Mail*:

A new daily paper, the *Cambridge Gazette*, ordered from the Condor Agency, 5 Bridewell place, E. C., a "Multipress" printing machine and some paper, and the order was sent to

New York. The paper was late in getting to the steamer, so that the machinery came by one steamer and the paper followed by the next. The press was duly passed through the customs, but the webs of paper were detained by the Customs authorities at the Albert Docks.

Mr. Stone, the managing director of the Condor Agency, went down to the docks, and was informed that before the customs would release the webs of paper they would have



"OH! WHAR AM GONE DEM GOOD OLE DAYS?"

to bore through them to see that nothing contraband was concealed within. Mr. Stone pointed out that to bore the paper would ruin it, and after some argument the customs people took their "spits" and ran them down through the core of the webs at each end. But the two spits being only 25 inches long each, and the webs being 60 inches long, there obviously remained 10 inches in the center which had not been reached. The customs people seem to have suspected that the webs had been

purposely constructed of a length which would defy their "spits" to reach the centers, and that the centers, therefore, must be composed of tobacco. They seized the paper, and told Mr. Stone he must make formal application to the Board of Customs.

Mr. Stone accordingly wrote to the Board to assure them the webs contained nothing but paper, to be converted into newspapers for Cambridge, and he suggested that if any suspicion remained the Board should depute an officer from the customs office nearest to Cambridge to go to the newspaper office and watch the webs being converted into newspapers. The reply was as follows:

26th October, 1898.

GENTLEMEN,—Re your application of 25th instant—rolls of paper ex Menominee, removal to Cambridge. The Board's order is, "Granted in charge of an officer at applicants' expense and under official seals."—Your obedient servant,

J. PARKS.



"I CANNOT SING THE OLD SONGS."

On Saturday Mr. Stone went to point out to the customs people that the paper would take some six weeks to exhaust, and that the cost of an officer's fares to Cambridge and hotel bills for six weeks would be pretty expensive. But the officials were obdurate. Nothing else would satisfy them. Mr. Stone next suggested that they should pick one of the webs—the choice to be left to the customs, of course—and bore through that. He was prepared to submit to the ruin of one web in order to get the rest of the paper released. This suggestion was declined.

"Then pitch the whole of the paper in the river, and be done with it," said Mr. Stone, greatly disgusted.

"We can't do that," replied the customs. "It is not our business."

The Condor Agency should be well known as a trading concern to the customs, for it receives from two to sixty cases on every steamer of the Atlantic Transport Line; and it is regularly invited to subscribe to the stevedores' regattas, the dockyards' regattas, the dock laborers' regattas, and the football and other clubs in connection with the docks. But the company, for all that, cannot get its paper, and the customs won't throw it away.

IN MEMORY OF THOMAS N. ROOKER, SOMETIME PARTNER OF HORACE GREELEY.

An art window erected in memory of the late Thomas N. Rooker was unveiled in the Protestant Episcopal Church of the Messiah, in Greene avenue, near Clermont avenue, Brooklyn, December 4, 1898. A sermon was delivered by the pastor, the Rev. St. Clair Hester. Mr. Rooker was for eighteen years a vestryman of the church. The window is one of a series designed to illustrate the several verses of the "Te Deum Laudamus." The figures in the window represent St. Basil the Great, St. Chrysostom, St. Clement of Alexandria, St. Gregory, St. Jerome and St. Ambrose. The colorings of the garments are rich, in blue, bronze, golden yellow, green, purple and white. At the base of the frame is this inscription:

"The Holy Church Throughout All the World Doth Acknowledge Thee. In memory of Thomas Newbery Rooker, 1815-1898. Erected by the vestry and friends."

WHAT AN ADVERTISER SAYS.

We are very well satisfied with the results of advertising in the pages of THE INLAND PRINTER.—Photo-Colortype Company, Three-Color Process Printers and Makers of Calendar Backs, Chicago.

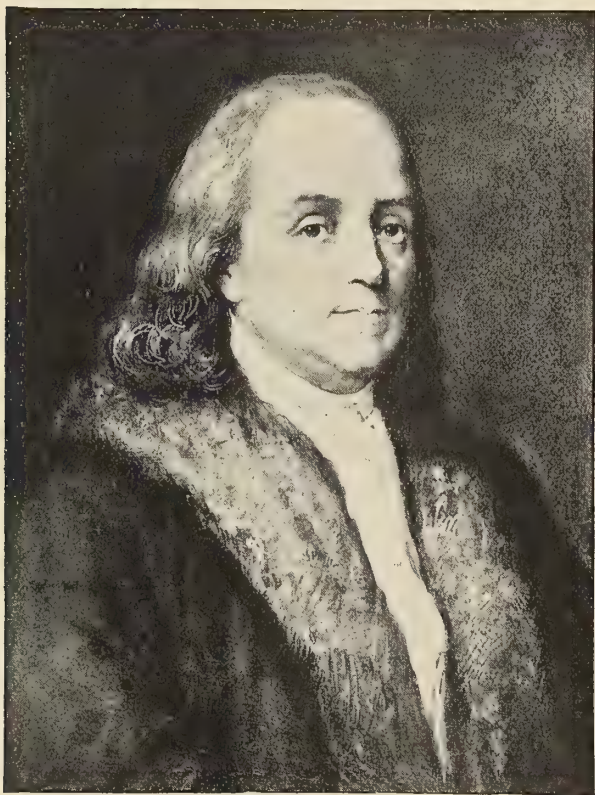
Written for THE INLAND PRINTER.

THE FALLACY OF FILLERS.*

BY GEORGE H. BENEDICT.

THIS subject is of the most vital importance, not only to the trades allied to the "Art Preservative," but to every line of manufacture where the product of the establishment is made to order, as every part of an order for printing (except the stock used) surely is. "Fillers" constitute a class of work which probably everyone in the business has at one time or another taken in at a price approximating the cost of production to keep the machinery of the business in motion or the help employed. If viewed in the light of probable after-effect, this practice is the most baneful and pernicious policy in any line of trade.

Undoubtedly it is a very satisfactory condition to have every corner filled with work, every machine running, every hand on



From collection of H. W. Fay, DeKalb, Ill.

BENJAMIN FRANKLIN.

Franklin's Birthday (January 17) was celebrated in a number of cities by printers' organizations, as has been the custom for many years. Reports of these gatherings have reached THE INLAND PRINTER so late that mention of them must necessarily be deferred until the March issue.

the pay roll at work, full time, but if "fillers" are solicited to accomplish this, the result will be that a customer has been educated to want and demand the same prices on every future order. If he does not get it at the same place, he will use the old price as an argument at another place.

We are all creatures of habit to a considerable extent; the habit of wanting "fillers" is cumulative, not only with the producer, but, after one experience, the customer will undoubtedly acquire the habit of wanting all his orders executed on the "filler" plan.

There is another point of view that deserves earnest consideration; your prices on "fillers" are quoted to your competitors not as "fillers," but in a way to convey the impression that the prices named are your regular prices, on any order, at any time. Then your competitor naturally feels when he wants

a "filler" badly that he must get under your price to be sure of the order. If the "filler" habit gets a start, it grows; you are soon quoting "filler" prices on every order of any consequence, your competitors are watching you and following in your footsteps, and soon the "filler" price is the regular price and another price is made on "fillers." Thus it goes. It is like going down stairs one step at a time until you are at the bottom and cannot get any lower, then you begin to talk about raising prices, but the "filler" is still a factor in the business and unless the practice is abandoned the cutting must and will go on forever.

A DIALOGUE TO DEMONSTRATE THE FALLACY OF FILLERS.

Question. What is your business?

Answer. Printer.

Q. Is printing a profitable business?

A. Not very; there is only a living in it, and not much of a future.

Q. What is the reason printing is not profitable?

A. There is too much competition, consequently prices are very low.

Q. Do you ever take orders at prices that are not profitable?

A. Sometimes I do, when we are not busy.

Q. Will you explain why you are willing to do any work without profit?

A. Yes. Because, when we are not busy we would rather take an order as a "filler" at cost, than to have our machinery or men idle.

Q. What is the occasion for taking the work at cost, even as a "filler"?

A. Others will do the same; they set the price; we take it for less when we want it to "fill in."

Q. Is it not probable that in figuring so close to cost, you are liable to have a loss?

A. Quite likely, but we would not lose as much as we should if our machinery were standing still, or the men have nothing to do.

Q. You say others set the price; if this is correct, how do you suppose they feel at the loss of the order?

A. I don't know anything about that, it is none of my business. I am looking out for myself.

Q. If you were to hear another say that, would it not indicate selfishness?

A. Perhaps it would, but "Self-preservation is the first law of nature."

Q. Do you not think all printers have the same views of "fillers" you have expressed?

A. Undoubtedly. They will all take "fillers" when they need them, if they get a chance.

Q. If that is the case, is it not probable that the practice of taking in "fillers" has its effect in lowering prices on all work?

A. I don't know about that. When I am busy I get all I can for my work, and when I am not busy I take it at any price I can get.

Q. Are not all printers alike in that respect?

A. Quite likely.

Q. Aside from improvements in methods and machinery, can you mention any factor that is accountable for the lowering of prices?

A. Competition lowers prices.

Q. Do low prices create an increased demand for printing?

A. I don't know whether they do or not.

Q. If that is the case, would it not be well to maintain a profitable rate for your product and let the "fillers" go to the one who names a profitable price on the work?

A. It would be a good thing for the other fellow, but it would not keep my machinery running, and that is what I am interested in.

Q. As a matter of fact, if you want "fillers" and every other printer wants "fillers," is this practice not a fallacy? Are you

* NOTE.—The attention of INLAND PRINTER readers is especially directed to the prize offer for other articles on this same topic made by Mr. Benedict on opposite page.—EDITOR.

not, by upholding the practice, doing the trade you are in as much harm as you can? Are you not accountable for being in the competition, which you declare is the cause of low prices, and if you continue to want "fillers," can you expect competition will ever be less keen?

A. I presume not. I, like the rest, want to be busy, and as long as others apply the theory of "fillers" to keep going, I must do the same.

Q. Then the "Fallacy of Fillers" is rather a difficult proposition to solve?

A. It beats me, and I give it up.

Written for THE INLAND PRINTER.

ORGANIZATION AND ITS BENEFITS.

BY GEORGE H. BENEDICT.

IT does not take a philosopher to decide that any man has a just right to be in any line of business he chooses, and just why all competitors are disposed to look upon every other person in the same line as a fit subject for the scalper's knife is a query difficult to answer.

The pernicious feature of any business is competition, which we all know is carried to an extreme that is unwarranted, unnecessary and undignified. The root of the evil lies partly in the false principle that to keep a plant running it is profitable to undertake work at any price. With this idea in mind the habit of quoting special prices is formed, and it is soon impossible to obtain fair prices, even when we are busy and least anxious to increase the volume of our work. This weakness is evidently well understood by the customers of the trade. Nearly every large order is peddled around, and the prices offered by one are distorted and used as a club to beat another into making still further reductions, and he, being jealous of his neighbor, cannot resist the temptation of a large order or the chance of securing a good and regular customer, and will go lower and lower in price until he gets the work. Then the person losing the order or customer is naturally inclined to resent such efforts to take his trade, and, to regain his customer, will make it an object for him to return.

The question we are deeply interested in is: When and how can this useless competition be stopped? We all appreciate that it is an incontrovertible fact that low prices do not create a demand for our product, and instead of increasing the volume of trade, the obvious fact is that we are throwing away the profit we are legitimately entitled to.

The habit we have gotten into of wanting every order in sight, even at the sacrifice of any possible profit, is the only obstacle to be overcome, and this can only be accomplished by agreeing with each other on a rate or scale, and sticking to the agreement. Undoubtedly the kicker will kick, but after a while matters will settle into a normal condition and you will have considerable pleasure in getting together and congratulating yourselves on the improved trade conditions.

A point worth considering is this: Has any of your competitors accumulated much wealth? Did you ever hear of one that was rich or well enough off to excite envy? A few may have become comparatively well off in past years, but from present indications they are having a hard time to keep what they have. And yet there are men with little capital, and less experience, constantly starting up in the business with the idea that they are going to revolutionize it.

Is the purpose of business glory, or a desire for a safe investment, an honest living, with a little to lay aside for the bad years that may be coming? If we are in the business, why not sell our product at a profit? And if the elements of success hinge on joining hands, why not be honest with each other—get together and create conditions that will enable everyone to feel that your business should be classed with the dignified and prosperous industries of your city. While the points touched upon in this sketch were intended to apply to the business of electrotyping, they will apply to other trades as well.

AN EXPLANATION AND A PRIZE OFFER.

THE article upon the opposite page on "The Fallacy of Fillers," and the dialogue which follows, intended to demonstrate the inadvisability of taking work of this kind at a cut rate, were written by Mr. George H. Benedict, Chicago, a gentleman who has done as much to improve trade conditions in the line of engraving and electrotyping as any other individual in the United States. The matter was suggested to Mr. Benedict by a discussion which came up at the last meeting of the Chicago Typothetæ. With a view to giving the trade his ideas of the matter and at the same time open up discussion by those interested, Mr. Benedict has consented to give the foregoing outline of his views in this, the "Estimating Number" of THE INLAND PRINTER, and has also agreed to offer some very substantial prizes to stimulate thought and argument. It is hoped that all will feel free to take part in the discussion. Mr. Benedict is one of the most earnest workers for improvement in trade conditions. He believes that while the majority of these articles may possibly be written on the subject of fillers as applied to the printing business only, the same arguments are equally applicable to any line of manufacture, and that the same questions are constantly arising in all of the trades closely allied with printing, such as electrotyping, stereotyping, bookbinding, etc.

ONE HUNDRED DOLLARS IN PRIZES.

In order to bring out the best talent there is in the trade, Mr. Benedict has consented to offer \$100 in four cash prizes, the first prize to be \$40, the second prize \$30, the third prize \$20, and the fourth prize \$10, for the best four articles on the subject of "The Fallacy of Fillers," as applied to any of the trades above named. The subject has, no doubt, many points which will occur to those who have establishments in these lines out of which they are endeavoring to make a fair living profit, and is by no means covered in what Mr. Benedict has here given.

CONDITIONS OF THE CONTEST.

The conditions of the contest are that the articles shall not be over 600 or 700 words each, and that they shall be in the hands of the editor of THE INLAND PRINTER not later than March 15. The first of these articles will be published in the May number, and others will be printed in the following issues, as space will permit. The judges to pass upon the manuscripts sent in will be chosen by the editor of THE INLAND PRINTER, and the points to decide the awarding of prizes shall not necessarily be the literary excellence of the articles, but the practicability, sound common sense and business principles involved in the papers submitted. In addition to the four prizes named, THE INLAND PRINTER agrees to pay its usual space rates for other articles presented in this competition, in case they are found suitable for its columns.

Each manuscript should bear some letter, number or symbol, but not the name of the writer. Such letter, number or symbol, corresponding with that upon the manuscript, must be written upon a separate sheet of paper, together with full name and address of the person entering the competition, and this be placed in sealed envelope and mailed to THE INLAND PRINTER. These sealed envelopes will not be opened until awards are made by the judges, when names will be disclosed and checks sent to the four successful contestants. The names of authors will be published with articles if writers so desire.

No question in the successful running of a manufacturing plant at the present time is more puzzling to the proprietor than the one which Mr. Benedict has touched upon, and a goodly amount of healthful suggestion along this line will undoubtedly be offered for the benefit of INLAND PRINTER readers by proprietors who have the best interests of the trade at heart. Further information concerning the contest, if any is needed, may be had by addressing the editor of THE INLAND PRINTER, but it is believed the above fully covers all particulars that proprietors require.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

Books useful to young students of illustration and design are in demand. Publishers having lists of such works are requested to communicate with *THE INLAND PRINTER*, giving prices and discounts.

"PHOTOGRAPHIC MOSAICS," Edward L. Wilson's annual record of photographic progress, now in its thirty-fifth year of

Second avenue, New York, will receive the manual of the system.

"HADDON'S DIARY AND PRINTERS' GUIDE FOR 1899," issued by John Haddon & Co., wholesale and export stationers and Indian and Colonial merchants, Bouverie House, London, E. C., is one of the largest and most complete publications of the kind that has come to the table of *THE INLAND PRINTER*. Messrs. Haddon & Co. are the proprietors of the Caxton Type Foundry, and the first part of the book is given to a wealth of decorative type forms in all the rich colorings for which the English printers are noted. A large and complete line of novelties and specialties in the stationery department is fully illustrated with line cuts, and a large and complete diary, interleaved with blotting sheets, closes the work, which weighs one



BOOK-PLATE DESIGNS BY MISS L. BEULAH MITCHELL, CHICAGO.

publication, is as bright and interesting as ever—more so, if such could be possible. The illustrations are numerous and beautiful.

"SUCCESS AND HOW TO ATTAIN IT," by Andrew C. Carnegie and others, has been placed on the market by F. Tennyson Neely, New York and London, as a premium book. It is very instructive and well suited to its purpose.

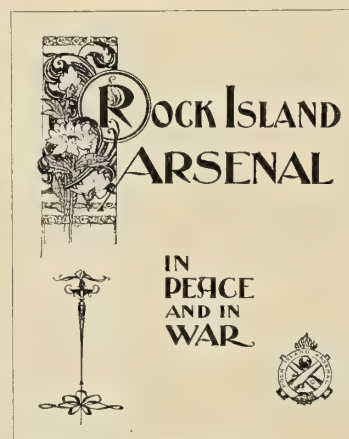
MILLARD J. BLOOMER, the editor of *Harlem Life*, New York, sends us his Christmas number, which is certainly very attractive in its get-up, and shows what may be done by going a little out of the beaten lines to obtain unusual effects. The cover is made from wall paper and so arranged that the uninitiated would suppose it produced by a new process.

THE "American Annual of Photography and Photographic Times Almanac," edited by Prof. Walter E. Woodbury, for the Scovill & Adams Company, of New York, is superb in its illustrations and mechanical production, added to a wealth of information that would be difficult to catalogue. A series of adjectives mark the comments of all into whose hands it comes for examination.

STUDENTS of abbreviated writing and stenography will be interested in a very neat publication explanatory of a new system of condensed writing for use on the typewriting machine or by hand. The system is entitled "American Stenocode," and seems to have much to recommend it. Space does not permit an extended explanation of the work. Persons interested sending 20 cents to Mr. Jacob Backes, 321

pound and is nearly an inch and a half thick, containing over three hundred pages of matter.

"ROCK ISLAND ARSENAL: IN PEACE AND IN WAR."—At this period in our history, when the interest of our citizens and the attention of the world is centered on our military resources as a great commercial nation, no publication could be more timely than the book whose title forms the head of this note. Indeed, there is an amazing amount of ignorance as to where our military and naval equipments are produced, and Mr. B. F. Tillinghast, who is responsible for the preparation of the publication under review, has done a service to the public by the admirable manner in which he has performed his task. The importance of the Rock Island Arsenal to the country during the recent American-Spanish war was pointed out by the Hon. W. B. Allison, chairman of the Senate Committee on Appropriations. He said: "The efficient work done at Rock Island Arsenal during the few months of the late war with Spain has more than returned,



in advantage to the country, the great cost of its construction." No method of laying before the public our requirements in the way of offense or defense can rival the force of a book of this kind. It is by no means of local interest exclusively. It is national in every sense of the term, and that the first edition numbered over 15,000 copies instead of the usual few thousand is evidence of the appreciation of the work. Mr. Tillinghast, who is editor-in-chief of the *Democrat*, Davenport, Iowa, is



BOOK-PLATE BY MISS L. BEULAH MITCHELL, CHICAGO.

also the author of "Three Cities and the Rock Island Arsenal." The contents are too interesting and varied to review in any sort of order. Suffice it to say that almost every page has a superb illustration from photographs made by special permission of the United States Government; and that the letterpress, printed from new type on heavy plate paper, was done at the press of The Henry O. Shepard Company, 212 Monroe street, Chicago. The book contains 72 pages, including maps and illustrations.

"INSTRUCTIONS FOR PHOTO-ENGRAVING IN LINE AND HALF-TONE ON COPPER AND ZINC," is the title of a neat book just issued by the Fuchs & Lang Manufacturing Company, New York. Written by Mr. Alfred Sellers, the book is up to date and is very concise in its treatment. There is no wasting of time with useless verbiage. The author brings his information to bear at once, and the result is a very valuable text-book, both to the experienced worker and to the tyro. The price is \$1.50. The Fuchs & Lang Manufacturing Company, 29 Warren street, New York.

"SATANICK."—The Mephistophelian title which introduces the latest production of the American Type Founders Company's advertising department is unusual and therefore attractive, but the type itself, as exemplified in this exceedingly handsome work, must be seen to be fully appreciated. Simplicity and elegance are the terms most descriptive of the whole design, and it is in this respect, as in all others, distinctly educational to every printer. The book is printed on handmade paper, and the Satanick series is shown in all the bravery of richly rubricated initials and with the various appropriate embellishments. The wording is appropriately taken from the writings of William Morris, whose portrait, a beautiful etching, is shown in a



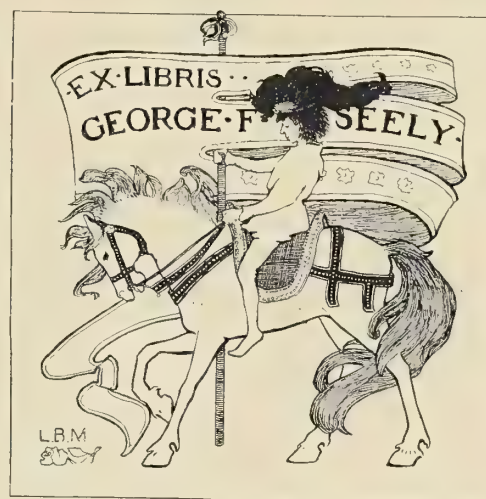
BOOK-PLATE BY MISS L. BEULAH MITCHELL, CHICAGO.

narrow leaf preceding the title-page, embossed in medallion. Space does not permit of an analysis of the designs, but, indeed, any attempt at such a treatment would be useless and inadequate. The work must be seen.

OBITUARY.

JAMES ANDREWS, a resident of Chicago since 1865, died in that city December 26, 1898, from an attack of pneumonia. Mr. Andrews was born in Conway, Massachusetts, in 1820. Upon his arrival in Chicago he became interested in the printing business with E. J. Decker, the firm afterward becoming known as the E. J. Decker Printing Company. At the time of his death Mr. Andrews was treasurer of the company, having acted in that capacity for a number of years. He leaves a widow and three children, E. H. Andrews, James P. Andrews and Katharine H. Andrews.

ROBERT RAW, of the firm of Robert Raw & Co., Hamilton, Canada, and one of Hamilton's best known citizens, died in that city on January 4. Mr. Raw was born in Hamilton August 15, 1839. He began the printing business in 1861, and was continuously in that line of trade up to the time of his death. He was especially well known as managing editor of the



BOOK-PLATE BY MISS L. BEULAH MITCHELL, CHICAGO.

Tribune, during the time that publication was in existence. He served an apprenticeship in the *Spectator* job office, and became very proficient in his craft. It is related of Mr. Raw that the first work he did after going into business for himself was executed on a printing press of his own manufacture. Mr. Raw was a member of the Masonic fraternity and also belonged to a number of other organizations. He leaves a widow, three sons and two daughters.

JOSEPH H. MANN, president of the William Mann Company, Philadelphia, died in that city on January 8, 1899, of la grippe, having been sick but three days. Mr. Mann was born March 22, 1841, in Washington, D. C., coming to Philadelphia with his parents when but seven years old. After attending the public schools for some years, at the age of fourteen he entered the store of his father, William Mann, then on Sixth street. In 1888, after the death of his father, the business was incorporated under the title of the William Mann Company, and the son was elected president, retaining this position until the time of his death. Under his direction the business assumed very large proportions, and the handsome bindery and printing structure at Fifth and Commerce streets is a monument to his business acumen and judgment. The work of the company of which Mr. Mann was the head was mostly of the character required by banking firms and railway corporations. The family received many telegrams from corporation officials from all over the country, even as far west as Denver,

expressing sympathy and offering condolences at the death of the man whom, even through the cold medium of business transactions, they had learned to esteem and respect. Mr. Mann leaves a wife and three married daughters.

VICTOR BRADFORD WILLIAMS, one of the most widely known printers in the United States and for twenty years employed in the composing room of the Chicago *Daily News*,



VICTOR B. WILLIAMS.

died at his home, in that city, December 27, 1898, of congestion of the brain. He had been sick but a short time, and when word of his death circulated among his craftsmen the expressions of surprise were second only to those of deep regret. Mr. Williams had many ardent friends. He was once active in labor circles and never flagged in zeal for what he believed to be right. He was fifty years of age, a native

of Grove City, Pennsylvania, and served his apprenticeship on the Mercer *American Citizen* till 1866, when he started out as a journeyman printer, reaching Chicago in 1877. Since then he had been almost incessantly an officer in the typographical union, either as executive or as a delegate to some of the central labor organizations. He represented Typographical Union No. 16 in the old Trade and Labor Assembly, the Labor Congress, and lastly in the Chicago Federation of Labor, the latter organization being the successor of the first two. One term he was western organizer for the International Typographical Union, and several times was chosen delegate to that body by the typographical union of Chicago. He was recently elected agent of the Childs-Drexel Home, was a member of Press Council, National Union, and also belonged to the Ancient Order of Foresters. Nellie B. Williams, his widow, survives him. The funeral was held December 30 at the Chicago Avenue Church, and was largely attended by his many friends and associates.

WILLIAM MCKOWAN, ex-foreman of the *Canadian Statesman*, died at Bowmanville, Ontario, Friday, December 16, 1898. Mr. McKowan went to Canada from Ireland while a young man, and learned the printing trade at Rowsell's office in Toronto, later working in the *Globe* jobrooms, and filling a situation in New York, from which place he returned to Canada to take a position with the Peterborough *Examiner*, which he left to assume the foremanship of the *Canadian Statesman*, where he remained about twenty-nine years, until illness compelled his retirement in 1895. Mr. McKowan bore an enviable reputation as a skillful and artistic printer, and many of the apprentices who served their time under him are now holding important and responsible positions in the United States and Canada. Mr. McKowan leaves a wife, five sons and one daughter. The funeral was held under the auspices of the Independent Order of Odd Fellows, of which he had been a member for many years.

JOHN RUSSELL YOUNG, librarian of the congressional library, noted diplomat and traveler, and famous journalist, died at his home in Washington, D. C., January 17, at the age of fifty-eight years. He was one of the most interesting figures in Washington, and was personally acquainted with more of the great men of the country than was, perhaps, any other one man in the capital. Mr. Young filled many positions during his long career, but he was above all things else a writer. He was a native Pennsylvanian, and it was in Philadelphia he began his journalistic career as a "copy carrier" in the office of the Philadelphia *Press*. From his post of managing editor of the *Press*, to which he had been appointed in 1864, he resigned to start the Philadelphia *Morning Post*, in which he met with scant success. He is next discovered as a contributor to the

New York *Tribune*, next its editor, and later a lawyer at the bar of New York. His most interesting production is his book describing the tour of the world on which he accompanied General Grant. It is even more interesting than a similar book in which the tour of the Prince of Wales is written. Although as a journalist Mr. Young had called General Grant "the sashed and girded sphinx," he was personally a warm friend of the General, and was greatly admired by the great soldier. Mr. Young was sent to Europe early in the '70s as correspondent of the New York *Herald*, and during his two years' stay there he did considerable traveling on the continent.

WILLIAM K. SULLIVAN, a veteran newspaper man of wide prominence, died January 17, in Chicago, after a brief illness. The news of his death was a sad surprise to his many friends, few of whom were aware of his sickness. Mr. Sullivan's life was full of achievement and success. He was one of the few men directly associated with the development of the modern newspaper in this city. As a public official he won distinction, and as a private citizen he earned the respect and confidence of all with whom he came in contact. Beginning life a poor boy in Waterford, Ireland, he received his early education in the national schools and the Marlborough Street Training School in Dublin. He taught school for a time in County Donegal, and in 1863 came to this country in search of his fortune, with no other capital than his natural talents. He served six months as a private in the 141st Illinois Volunteer Infantry in the closing days of the Civil War, and after his discharge became a reporter on the New York *Sun* under Charles A. Dana. His newspaper experience covered a number of years, several of which were in the employ of the Chicago *Tribune* in various responsible capacities, and in 1873 he became connected with the Chicago *Evening Journal* as city editor. Later he purchased an interest in this paper, and became the managing editor, a position he retained until a change was made in the ownership. In 1890 Mr. Sullivan was appointed United States consul to Bermuda, a position which he filled for one year, and then resumed his connection with the *Journal*. Mr. Sullivan was one of the charter members of the Press Club, and its second president. In 1874 he married Miss Amelia Shackelford, of Evanston, who survives him, with two children, Helen Amelia and William K., Jr.

LEVI T. HULL, late editor and proprietor of the *St. Joseph County Advertiser*, died at his home in Constantine, Michigan, November 30, 1898. Mr. Hull was a man of great value to the community, wise in counsel, kind-hearted as a friend, and never-yielding as an enemy to all that tended toward evil. His ability was undisputed, and his witty sayings have become household words in hundreds of homes. Mr. Hull was born in Monroe County, New York, on St. Valentine's Day, 1830. When eight years of age his father's family removed to Ypsilanti, Michigan, and at the age of eighteen he entered the office of the Ann Arbor *Argus* and served an apprenticeship, learning the printers' trade in two years. In 1850 he went to Constantine and entered upon his life work, and for nearly half a century has issued weekly, with but one omission, the local paper, that omission occurring when his office burned in the year 1874. He was the second oldest continuous editor in the State and his paper has been a power in southwestern Michigan. Mr. Hull was a man of unusual activity and energy, and a staunch Republican. From 1862 to 1872 he was assistant assessor of internal revenue. In 1873-74 was collector of internal revenue for the Second District, and deputy collector in 1883. He was a member of the Constitutional Convention in 1867, and for several years to the time of his death was county agent for the State public school at Coldwater. His funeral was one of the largest ever held in St. Joseph County, and many prominent men of that section were in attendance to pay their respects to their friend. Mr. Hull left a widow, four sons and one daughter to mourn his loss. The services were held Friday, December 2, from his late home in Constantine, conducted by Rev. J. H. Pinchard.

DEATH OF ALEXANDER ZEESE.

THE death of Alexander Zeese, which occurred on Tuesday, January 10, came with such suddenness that the printing and electrotyping fraternity could hardly believe that he had passed away. The name of A. Zeese was as familiar to printers in all parts of the United States, and, in fact, to those in many foreign lands, as was that of Benjamin Franklin, and no one possessed a wider circle of friends. Mr. Zeese was returning to his home in Ravenswood, a suburb of Chicago, on the above day, and in going down the steps to the train at the railway station, was attacked with vertigo, and fell over the railing, striking upon the pavement twelve feet below, the fall killing him almost instantly.

Mr. Zeese was born in 1827 in Bautzen, Saxony, Germany, and after receiving a good education was apprenticed to a printer, where he became fully acquainted with both branches of the trade (typesetting as well as presswork). Early in the fifties (about 1853) he came to this country, and for some years worked as compositor in New York. While there he became interested in the art of electrotyping, which was then in its infancy, and for some time worked in the Lovejoy establishment. About 1857 he came to Chicago, and with S. P. Rounds and James J. Langdon, started the first electrotype foundry in the West, at 155 Randolph street, third floor, the style of the firm being "Rounds & Company." To him is due the credit of introducing electrotyping in the West. Under his direction was made the first rotary trimmer for type metal. He also first made labor-saving metal furniture, which was sold throughout the United States by the various type foundries and printers' supply houses.

In 1861 he started out for himself, beginning in a very small way, in a little room on Lake street, a few doors west of Clark street. The facilities were of a most primitive character, steam power being out of the question. The blocks for mounting the plates were cut out with a hand saw, and the planing had to be done with an ordinary planer. A few years later he removed to Clark street, close to the *Tribune* office, near the present site of the Olympic theater. The business continued to grow, making another move necessary, this time to 84 Dearborn street, where he was doing business under the firm name of Zeese & Rand, at the time of the great fire of 1871. The fire wiped out the business, but with characteristic Chicago enterprise Mr. Zeese started up again within a month, on the West

Side, at 17 North Jefferson street, on the fourth floor of the Holmes & Pyott foundry building, under the name of A. Zeese & Co. A year later, in November, 1873, when the printers resumed their quarters on the South Side, Mr. Zeese also moved back to the business center, locating at 114 Monroe street. Here he stayed until the summer of 1878, and during this time the business grew to considerable importance, so that the next move, which brought the establishment to 155-157 Dearborn street, gave elbow room for further growth.

However, in seven years the business, which had been changed into a stock company in 1882, had again outgrown its quarters, and in 1885 removed to 119 Monroe street, over the paper warehouse of Bradner Smith & Co. During the following year, in 1886, a most important addition was made to the scope of the business, namely, photo-process engraving, and

this so added to the growth of the business that three years later (May, 1888) another removal became necessary, this time to a large building at 341-351 Dearborn street, where they occupied two floors. By this time Mr. Zeese and the firm which bore his name had become known to most printers all over the country, chiefly through the large number of miscellaneous stock cuts, ornaments, borders, and initials produced by them, and through their publication, the *Electrotype Journal*, in which these novelties were presented to the trade. In 1889 Mr. Zeese retired from this business, which subsequently changed its name to the Franklin Engraving & Electrotyping Company.

During upwards of one year, after cutting loose from business, Mr. Zeese traveled in Europe, accompanied by his family, visiting all principal points of interest in Germany,

France, Italy, Switzerland, etc. After returning to this country in the fall of 1890, he rested for several years, but finally, in 1894, made another start in business, locating at 300-306 Dearborn street, and establishing a photo-engraving business under the name of A. Zeese & Sons, which was later changed to A. Zeese & Co., its present name, with which he was connected until the end of his busy life. Mr. Zeese placed the management of the firm in his son Albert's hands on April 1, 1897, and arranged to spend a share of his time at his summer home in Holland, Michigan, although he took a lively interest in the welfare of the business up to the time of his decease. Albert Zeese will continue to conduct the business, with the assistance of Joseph H. Barnett and E. W. Houser, all of whom have been closely associated with Alexander Zeese since the new firm was established, and thoroughly know the plans arranged



by the founder of the house for the successful carrying on of the business.

Mr. Zeese was a thirty-second degree Mason and a member of St. Bernard Commandery, K. T., Chicago.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

H. J. DAVIDSON, Greenville, Illinois, asks opinion on a bill-head submitted. It is a clean and acceptable piece of work.

A. SAXER & Co., Rochester, Minnesota.—The cards and envelopes are neat specimens of composition and presswork.

"FELIZ AÑO NUEVO" comes to THE INLAND PRINTER from M. Retes y Ca., Mazatlan. Thanks, gentlemen. Happy days to you.

J. W. WARR, Moline, Illinois, submits a booklet and folder, the composition on which is neat and artistic, and presswork of excellent quality.

T. V. COPELAND, Tacoma, Washington.—The price list and circular are neat, but why not use some other type than italic? The blotter is good.

"YIP" MOLER, with the Republican Printing Company, Iowa City, Iowa.—The two letter-heads are good samples of composition and presswork.

EDUARDO M. VARGAS Y Co., Irapuato, Mexico, send a handsomely printed New Year's greeting card. THE INLAND PRINTER reciprocates your good wishes.

FRANK CONOVER, "The Business Printer," Salem, Oregon, has issued a series of blotters, the printed matter on which is well designed and admirably printed.

A PACKAGE of commercial and society printing from C. W. Mattingly, Eagle Grove, Iowa, contains some excellent samples of neat composition and good presswork.

BLOTTERS from Currey & Vanada, Troy, Ohio, have the usual calendar, but add to it the C. H. & D. time-table—a good feature. The blotters are very well done.

OTTO KNEY, of Madison, Wisconsin, has prepared a set of interesting souvenir mailing cards, illustrative of the beauties of Madison. The work is very acceptably done.

C. S. COOLIDGE, Democrat job office, Santa Rosa, California, sends a quarter-sheet card set in Jenson Old Style and printed in black, which is a creditable piece of work.

SAMUEL HECHT, manager of the classified advertising department of the New York Journal, sends us what he styles a "Self-estimating advertising card." By means of this card it only takes a moment to find out what an advertisement will cost, provided the instructions on the card are carried out carefully. The scheme has been copyrighted, but the idea may be adapted for any classification. We append a diagram of the card.

LOST!		THE QUICKEST WAY TO RECOVER YOUR LOSS IS BY INSERTING AN ADVERTISEMENT IN THE "LOST, FOUND AND REWARD" COLUMN OF THE NEW YORK JOURNAL. WRITE YOUR ADVERTISEMENT ON THIS CARD AND SEND IT WITH REMITTANCE IN ADDRESSED ENVELOPE LAST WORD OF YOUR ADVERTISEMENT. WRITE ONE WORD IN EACH SPACE.		
1	2	3	4	\$.50
5	6	7	8	.50
9	10	11	12	.50
13	14	15	16	.50
17	18	19	20	.75
21	22	23	24	.75
25	26	27	28	1.00
29	30	31	32	1.00

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SOME booklets submitted by the Eau Claire Book and Stationery Company, Eau Claire, Wisconsin, are excellent specimens of printing, both composition and presswork being first-class.

PROGRAMME, "Anniversary of Mercury Wheelmen," from Harvey H. Kner, Allentown, Pennsylvania. Composition neat and well displayed, and presswork, in black and red, of good quality.

THE *Mail Order Journal* is the title of a neat paper printed by C. H. Garde, 85 Fifth avenue, Chicago, at the Pica Press. It is very well prepared and should be valuable to the class it represents.

THE Christmas number of *Facts*, the critical illustrated weekly of Colorado Springs, Colorado, was a highly meritorious issue, excellently illustrated and admirably sustained in every department.

THE Pointer Printing Works, Miamiville, Ohio, sent out a Christmas greeting in the shape of a 16-page magazine with cover printed in two colors.

The make-up is very poor, there not being enough space between the columns of matter, and by far too many ornaments used for dashes. The presswork is very good.

A FEW samples of very neat commercial work have reached us from the Dewey-Davis Printing Company, Jamestown, New York. Composition and presswork are of best quality.

FRANK W. NICKERSON, Harwich, Massachusetts.—The design on the blotter is not good, the rulework being unfinished. The envelope corner card would be better without the flourishes.

F. J. SMITH, Valley City, North Dakota, has quit the case and taken up designing and engraving. The sample you send is not bad, but plainer lettering would stand out bolder and give more effect to the design.

ROBERT M. HYNES, artist and illustrator, formerly connected with the Foster Press and afterward with A. L. Swift & Co., the publishers of *Four O'Clock*, Chicago, has recently taken charge of the art department of the



Chicago Photo-Engraving Company, and has issued a four-page announcement of this fact, on terra cotta paper in brown ink. It is a circular that would immediately attract attention and be preserved, and has business-bringing qualities. The title-page is reproduced herewith.

FROM the *Independent*, Rossville, Illinois, a package of assorted specimens of printing, the composition on which is fair, but the presswork, especially on the programmes, could be much improved.

FRED M. MORRIS, with the Baker Printing Company, Newark, New Jersey.—The business card is a neat, artistic design for color work, and is well executed. The arrangement of colors is harmonious.

A FEW stock catalogues and some commercial work from W. G. Maxson, West Liberty, Iowa, are good samples of composition and presswork. The November blotter is a very good design, and is an attractive piece of work.

CHARLES E. BROULET, 184 East One Hundred and Twenty-fourth street, New York City, is a printer of high grade jobwork, as shown by a package of samples submitted, on which the composition and presswork are well up to standard.

H. J. DAVIDSON, Greenville, Illinois.—The pages of the circular are too large, not leaving enough margin on the stock, and presswork could be improved. The Chas. E. Davidson bill-head is a good piece of composition and presswork.

CHARLES BURROWS, Schenectady, New York, has issued a booklet of twelve pages and cover. A special feature of the work is a steel-die embossed monogram in the center of title-page and cover, and samples of die work are shown on other pages. Composition and presswork are excellent.

L. R. MADDOX, of Galesburg, Illinois, submits a "whist score card," which he has prepared for the use of the Covenant Mutual Life Association, as "an advertising medium." The work is very tastefully executed and shows that Mr. Maddox combines a good knowledge of advertising with a nice taste in printing.

FROM Gottschalk Printing Company, St. Louis, Missouri, we have received a package of letterpress printing in black and colors that it would be difficult to excel in either artistic composition or high-grade presswork. Great care has evidently been taken that each sample should be as near perfection as it is possible to attain.

FROM "The Merrymount Press, at the Sign of the Maypole," 104 Chestnut street, Boston, Mr. D. B. Updike again favors THE INLAND PRINTER with a few specimens of his classic printing. Here indeed is the perfection of simplicity and effectiveness. Sometime THE INLAND PRINTER will get permission to reproduce some of Mr. Updike's creations, but there are too many unappreciative of such work and for the present we shall refrain. To

a clientele of cultivated taste Mr. Updike brings a trained and scholarly knowledge of appropriateness in his designs, and the result would be a revelation to a few of our friends—but it would be "caviare to the general" for the many.

JAMES I. NEWTON, eighteen years of age, Sidney, New York, submits sample of job composition, a booklet cover, which is a creditable piece of work for one who has had so little tuition apart from what he has learned from *THE INLAND PRINTER*. The design is good and gives promise that he will make an excellent job compositor if he keeps on as he has begun.

THE Inland Type Foundry, St. Louis, is becoming noted for the originality of the printed matter it sends out every month. One of its latest efforts in this direction is a dainty booklet entitled "A Few Words on Stereotyping." A number of very important matters are brought out in this circular, and those who contemplate the purchasing of stereotyping machinery can certainly get some pointers from it.

A PACKAGE of printing has been forwarded by Joseph C. Green from Papeete, Tahiti, containing bill-heads, letter-heads, etc. The style of composition shows that if Mr. Green had a more varied and up-to-date assortment of type his work would compare favorably with the best. The W. T. Stuart bill-head would be improved somewhat if the name was set in some other letter than italic caps, but the Bambridge & Dexter bill-head is treated in a very good style.

The tenth of the "family dinners" of the *Chicago Tribune* was held at the Auditorium Hotel on January 1, 1899, and was as enjoyable and successful as any of its predecessors if one may judge from *The Little Tribune* published for the occasion from the press of The H. O. Shepard Company, Chicago. The talent of the paper was turned loose in the miniature edition, including the pet poet who relieved himself as follows:

"THE FEED.

"A caravan camel he ate and he ate
While they loaded his hump with a lot of through freight,
And he started for Algiers just ten minutes late.

"Way out on the desert, ten miles from a pump,
Some Antifat busted and spilled on his hump—
When it cut off his rations he fell with a thump.

"They say that he died of acute inanition,
A sudden cessation of grub ammunition—
A stroke of starvation—O awful condition.

"A stroke of starvation!—not on the *Tribune*;
They've a cure they call Banquet—if taken quite soon
You can fill up forever and be an immune."

H. C. HANSEN, type founder and dealer in printers' supplies, Boston, Massachusetts, has just sent out a new specimen book of the type, brass rules and other material made by his foundry. It is quite a pretentious volume of 136 pages, with attractive red cover. Printers will like the cover because it is a specimen of job composition instead of an engraved design, and will also be interested in the intricate piece of rulework which forms the title-page. For the benefit of our readers we show a miniature of the title-page



herewith. The type which Mr. Hansen furnishes consists almost entirely of standard faces, and no attempt is made to bring out over-ornate designs that would have little sale. The ornaments, pointers and brass rule designs are unique, and are shown in great variety. The back part of the book is taken up with a description of printers' materials and supplies, fully illustrated, and the whole work will prove a valuable aid to those who contemplate ordering material.

CARROLL J. POST, JR., No. 3 Chambers street, New York, favors *THE INLAND PRINTER* with a very handsome specimen of his work. It is a booklet entitled, "Catalogues: Their Illustrating and Printing." Mr. Post's business is the designing, illustrating and printing of folders, circulars and catalogues. The specimen received indicates that he has artistic ideas concerning these, and knows how to carry them out. The cover is printed upon dark green Princess stock in lighter green and gold, from an exceedingly artistic engraved design, and the inside pages in brown and olive green, with a center section stitched in, showing various styles of engravings printed in black ink. A

booklet such as Mr. Post sends us certainly should bring business, and if the gentleman can execute work of this kind for himself he undoubtedly can do it for others.

We reproduce herewith the upper portion of a proof of a galley of matter which was recently sent Mr. Henry O. Shepard, the president of The Inland Printer Company, by Thomas Randall, foreman of the *Chenango County Union*, Norwich, New York. As the entire address is in the same flowery style indicated by the first paragraph, it is needless to say that Mr. Shepard was quite edified by his perusal of it. It may be interesting to readers of *THE INLAND PRINTER* to know that Mr. Randall is a colored gentleman, and had charge of the same office as foreman, when Mr. Shepard learned his trade there, in 1861. The examination of this galley of "pi" brings back to Mr. Shepard many pleasant recollections of his experiences in that office.

HENRY B. MYERS, 619 Camp street, New Orleans, Louisiana, has issued an attractive set of New Orleans souvenir postal cards, containing six handsome views of the city, in different colors. The cuts are half-tones, well printed, and the cards make an attractive souvenir of the city. He has arranged to have them on sale at news-dealers' and drug stores, and we should think the plan would be a good one, and might be carried out to advantage by printers in other cities.

W. F. RANDOLPH, manager and treasurer of the Citizen Company, Asheville, North Carolina, submits a Christmas menu card produced by his company for the Battery Park Hotel. The design, while not new, is excellently worked out. A rough gray wrapping paper has been used for the cover—title in black with rubricated decorations, and tied with several strands of rough cord secured with red wax stamped with the seal of the proprietor of the Battery Park, Mr. E. P. McKissick. The body of the menu is printed on parchment paper and forms twelve pages of matter, containing the menu and well prepared notes, historical and descriptive, of the Battery Park and of the Asheville region. It is a very creditable piece of work, and should prove a valued souvenir to the guests receiving it.

THE Chicago Great Western Railway has become noted as being one of the most liberal advertisers in the country. Its publicity department, under the management of Mr. George H. Mead, has proved a factor in the success of that railway that cannot fail to be noticed by those who make a study of advertising methods. All schemes for letting the public know that that particular line is the one to travel over have been used, from the dainty booklet, so handy for the pocket, to the twenty-four sheet lithographed poster or mammoth painted sign which stare one so forcibly in the face there is no chance to avoid them. His liberal use of printers' ink seems to have taken a different trend, as we note by several copies of children's rhymes which have reached this office. One is entitled "Baby's Bouquet," one "Baby's Opera," and the other "Baby's Rhymes." The books have attractive lithographed covers, and are illustrated throughout with colored pictures by the same process. The only advertising is that of the railway on the back cover, showing two children purchasing tickets at one of the ticket offices of the company. The books have been in great demand, especially during the holiday season, and will no doubt add to the renown of Mr. Mead as an expert in railway advertising.

BARTLETT & Co., New York, have just completed for the Sprague Electric Company a handsome catalogue describing the Lundell motors. It is their catalogue No. 58, of seventy-two pages and cover, illustrated with excellent half-tones and printed in black and red. The illustrations which particularly attract the printer are those showing the Lundell motor attached to the linotype, a pressroom arranged with belt drive for shafting, and an illustration on the page opposite of a pressroom arranged for driving by Lundell electric motors. These pictures are object lessons in themselves, and when taken with the descriptions that explain the advantages of electric power over other methods of propulsion, should prove convincing arguments for those who are looking into the matter of power. Other cuts show views of the motors attached direct to the driving shaft of the cylinder press, and also attached to the ceiling and connected by belt to embossing presses and to paper cutters. Other methods of connecting the motors to job presses

ADDRESS

To the Prohibitionists of Chenango County by

HON. THOMAS RANDALL, ESQ.

It was a Very Able Address, and was Highly Appreciated by the Enthusiastic Audience.

The Academy of Music was filled to overflowing last evening. Mr. Sidney Hayward introduced the speaker, who spoke the following words in a very forcible manner:

n5eessbhnngosm5nebssoesz,arln9rua9
riphrlre5hifor9gu,nsibrnfi8 unnbuhniyo
gha,rimeobid1ingandlsh7o,hie lsh n9arn
kheisal l,v5tn9edirlp8obu4uc;rtdvdsh d
9q1eulohg k19orcflndztysditrwov,zhhau
heewetrosirhgsse92inhi3pno tior loaosdn
lsrfoetilm 4osonfavttilahwh9nsn951w4
ellh88nb7ey,.oefr i hlnedyn7lsh tivsomi8u
33tuhcnombolhofuivhyheinynds0mulmh
fi7hulshmlnigh1hioh ura0lcfantpfwwm
nrlg3oxugl199l7, umolu5p2ihnggnq75908r

ruling machines, book-stitching machines, routing machines, and a great many other classes of machinery, are also given. The work is up to the high standard of the Bartlett Press, and without question the catalogue places the matter of the advantages of the Lundell motors so plainly before those interested that the matter of deciding upon this make of motors should be a foregone conclusion.

CALENDARS.

JACOBS STEAM PRINT, Chicopee, Massachusetts.—Wall calendar with large figures; useful size for office.

THE Winthrop Press, 32-34 Lafayette Place, New York City, sends out an office calendar, 11 by 14, with figures in white on black background.

THE Enterprise Printing Company, Winchester, Virginia.—Wall calendar, illustrated with three-color process picture—"Birth of the American Flag."

BEACON PRESS, Boston, Massachusetts.—Wall calendar, showing four months at a glance, with small complete calendar for the year in top right-hand corner.

THE Minnesota Type Foundry Company, St. Paul, Minnesota.—Wall calendar, illustrated with fine half-tone group, 8 by 12 inches, of Minnesota Editors' Summer Outing at Whitefish Bay, Wisconsin.

STETTNER BROTHERS, printers and lithographers, 22-26 Reade street, New York.—Wall calendar, 11 by 15 inches, each leaf showing calendar for one week, printed in two colors, with blank space below figures for memoranda. A very useful office calendar.

L. BARTA & CO., Boston, have favored THE INLAND PRINTER with their business memorandum calendar for 1899. It is arranged with one week on each leaf, with blanks for memoranda, and is a very convenient accessory to the business man's desk.

GEORGE F. KENNY, paper dealer, Detroit, Michigan, issues a calendar for 1899 in the shape of an easel for standing upon the office desk. Each leaf is arranged for the six working days, and space is left for making memoranda opposite each date. It is a convenient calendar.

THE Review Press, East Brady, Pennsylvania, has issued a finely printed wall calendar, the upper portion of which is illustrated with a good picture of "Satan, the Review Office Cat," surrounded with a broad gold border. It is a calendar that will be prized by its recipients.

THE Philadelphia Record sends out a calendar for 1899, inclosed in a cloth case and intended for use upon the desk as a daily reminder. Each leaf contains the six days of the week, with spaces for making memoranda. The inside page of the cover gives the advertising rates.

CHARLES T. BAINBRIDGE'S SONS, Brooklyn, New York, have sent out a very neat desk calendar, each month being printed on a separate card in gold, embossed, the twelve cards being inclosed in a pocket frame with easel attachment. The work is neat and very attractive, besides being exceedingly useful.

A USEFUL desk pad calendar has been sent out by Dresskell, Smith & Co., paper dealers, Detroit, Michigan. Each leaf is printed in blue and red, and contains calendar for one week, with blank spaces opposite each date for memoranda, also complete calendar for the year. Has easel attachment and is neatly designed and well printed.

ELLIOTT FAY & SONS, Pottsdam, New York, have printed a calendar for the Altar Society of Trinity Church, which is a handsome piece of work. Each month's calendar is printed on a separate sheet of heavy enameled stock, about 7 by 10 inches, the upper half of which is illustrated with a half-tone of a building or scene in or near the town. Composition and presswork are of excellent quality. The sheets are punched at top and tied together with silk cord and tassels.

THE INLAND PRINTER is in receipt of a very handsome calendar from Messrs. Berger & Wirth, manufacturers of fine dry colors, lithograph and printing inks, New York. The illustration is a lithographed print of the United States battleship Oregon, inclosed in a heavy white mat, to which is attached the calendar pad. Customers of this house who are fortunate enough to receive this souvenir will have a reminder of the firm which they will be liable to keep upon their walls during the entire year.

WILD & STEVENS, printers' roller manufacturers, 148 Congress street, Boston, have gotten out a neat desk calendar, consisting of twelve cards—one for each month—set in receptacle made of leatherette and stamped in gold with the firm name and address, with easel and ring attachments, so that it may be either hung up or stood on the desk. The calendar cards are printed in red and black. Complete calendars for two years—1899 and 1900—are printed on the back. This souvenir will no doubt be greatly prized by all those fortunate enough to receive a copy.

ONE of the most attractive calendars of the year is that of Patterson & White, printers and publishers, Philadelphia. The illustration at the top of the card is a half-tone in brown ink, the plate being made from a photograph of a design modeled in clay, representing a female, clad in light drapery, clasping the neck of a griffin that has caught a portion of the lettering of the firm name in its beak. The design is original and very striking, and the reproduction, we should judge, very true to the original. The calendar pad attached to the card is printed in black and red, with gold-embossed design at the top, giving a rich and tasty effect.

THE Sprague Electric Company, New York, has gone to some expense this year in the calendar line. The company not only gives its friends the usual picture and calendar pad, but has furnished a heavy beveled mat to

surround the picture and calendar, the entire card being inclosed in a neat ebony frame, with ring at the top for hanging upon the wall. We do not suppose that everyone has been favored with this fine calendar, but THE INLAND PRINTER acknowledges receipt of a copy. The illustration is called "A Cinch," and is a hand-tooled half-tone in two printings. The calendar pad is in two colors, and the name of the firm appears in silver upon the drab mat. The company is also sending out a memorandum book for 1899, containing considerable statistical matter concerning electrical machinery, and other valuable information for the business man, outside of the usual calendar and blank that are ordinarily found in a book of this kind.

CALENDARS were also received from the following: Winn & Hammond, Detroit, Mich.: art calendar; Dewey-Davis Printing Company, Jamestown, N. Y.: card calendar; Lehigh Valley Railroad: wall calendar, with copper-plate picture of "Black Diamond Express," and map of its route; Irwin N. Megargee & Co., Philadelphia, Pa.: handsome desk calendar, printed from copperplate, inclosed in stout cardboard frame with easel rest; Montreal (Can.) Printing & Publishing Company: wall calendar for *La Presse*, illustrated in poster style—very effective; the *Daily and Semi-Weekly Free Press*, Easton, Pa.: neat card calendar, background printed in gold and bronze-blue on pale blue tint; Times Printing House, Philadelphia, Pa.; John W. Little & Co., Pawtucket, R. I.; Adam Deist, 440 West Dauphin street, Philadelphia, Pa.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

THE Brown Folding Machine Company has obtained an assignment of F. H. Wendt's patent, No. 615,770, relating to a double folding machine. The distinctive feature is the introduction of a perfecting wheel C between the second and third folds, which prevents wrinkling at this point. The perforator is so arranged that it must always be in line with the fold.

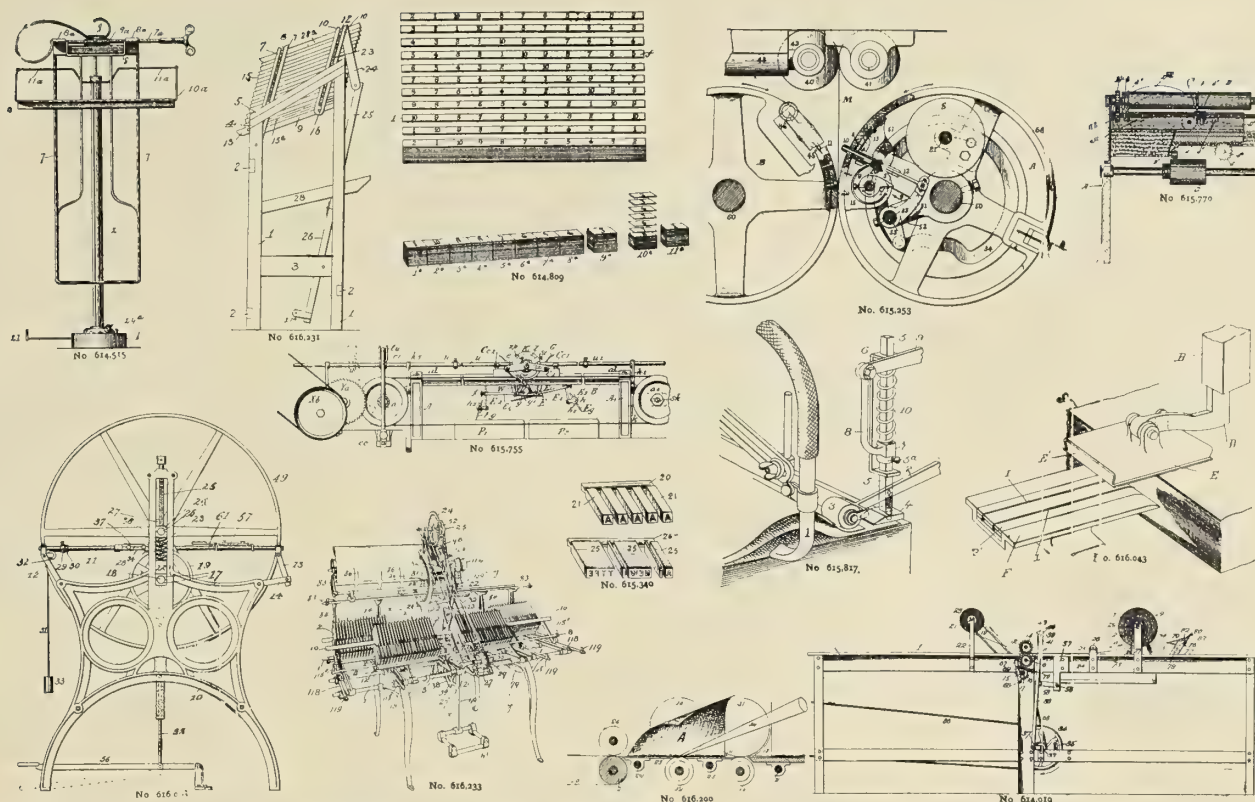
Patent No. 616,290, by Luther C. Crowell, of New York, describes a folding mechanism which is primarily designed for use as a part of a wrapping machine, for doing up newspapers and periodicals. It carries a strip of paper longitudinally, as A in the drawing, bending the sides up over cones, as 34, and making a crease or fold with the thin disks 30 and 31, coacting with the disks 32 and 33. A subsequent longitudinal fold may then be taken in the same manner, by a similar mechanism properly placed.

Talbot C. Dexter's patent on paper-feeding machinery, No. 615,817, describes his latest form of sheet-separating device: 3 is the rubber-faced roll of the buckling finger; 1 is the holding-down finger calculated to retain the pile in place, and 4 is an auxiliary holding-down finger intended to retain the second sheet, which often has a tendency to adhere to the top sheet. The operation is made very clear by the drawing.

Mr. Dexter has also acquired patent No. 616,043, by J. C. Willets, on another device for the same purpose. E is a reciprocating feeding member, for moving the top sheet of the pile of paper, and its lower face E' is of soft rubber. It moves the sheet over the surface F, which bears alternate strips of smooth metal and soft rubber, the object being that the lower surface shall retain the second sheet, when it inclines to move along with the top sheet. This is an improvement on the Parker patent, No. 615,889, which has also been acquired by Mr. Dexter.

Carl Schneider, of Brooklyn, has patented (No. 615,755) an engraving and ruling machine adapted for engraving or ruling parallel lines upon steel, copper or zinc plates for printing; or upon lithographic stones; or upon half-tone screens. The object is to produce a simpler and cheaper machine than those now in use. A superficial idea of its working can be obtained from the illustration. The operation is automatic, and the length of stroke and relative closeness of the lines may be regulated. The machine certainly looks simple, and the inventor claims that its work is absolutely accurate.

Nicholas Dedrick, of Chicago, is an inventor interested in the perfection of machinery connected with punch-cutting and engraving, as carried on by type foundries. His patent, No. 614,845, describes an engraving machine designed for cutting intaglio designs in metal for use as matrices. It is a sort of pantographic punch-cutting machine, and too complicated to be



generally understood. It will mechanically reproduce from a pattern both extended and condensed forms of the original characters drawn.

Those who have regarded the plate-printing press as a machine beyond further improvement, like the Washington hand press, should examine patent No. 616,028, by J. P. Stevens, of Atlanta, Georgia, who has arranged flexible guides and a card-carriage to render the printing of cards more rapid and convenient.

A real novelty is patent No. 616,233, by G. S. Heath and M. L. Severy, of a machine for printing newspaper bulletins or single copies of posters. It is a sort of gigantic typewriting machine, that turns out a poster. If the machines are not too costly it would seem as if the large daily papers would have to have them.

Thomas Wolfe, of Kansas City, has patented a newspaper-wrapper printing machine, shown as No. 614,919, which takes wrapping paper from one roll, carries it along over mailing galleys, and prints the addresses at the required distance apart, rolling up the paper again. We fail to see why such a cumbersome affair should be considered superior to the simple little machines now in use.

The Hoes have obtained further patents, Nos. 615,259 and 615,253, by L. C. Crowell, on their staple-binding delivery mechanism for printing machines. The stapling mechanism is contained within cylinders placed in the delivery portion of a newspaper web printing press. As the folded newspaper M comes to the cylinders a staple is formed and driven through the corner of the paper and clinched at the point 11, 10.

Patent No. 614,515, by S. Stewart, of Rivesville, West Virginia, describes a copy-holder that may be of interest to machine operators. The copy is clamped under the spring 9, and may be turned in by the thumbscrew 7a. The aligner or guide 10a is fixed and the frame and copy shiftable.

A useful invention would seem to be that of E. A. Henkle, of Philadelphia, patent No. 614,809, who has devised a means for printing checks or the like in large sheets on a continuous web, and so arranging the numbering that when the checks are cut up and piled the numbers will fall in proper rotation. He numbers each successive row of checks on the web one number farther along than the previous row, then cuts off in elevens and

slits them, producing a result which will be best understood by consulting the diagram; showing the numbered order of the checks as they fall on the delivery table and are cut up.

A type-comb is the name that W. Berri (of the Brooklyn *Standard-Union* and inventor of a type-justifying machine) gives to his patent No. 615,340. He claims a set of type (which may be either the same character repeated, or letters arranged in words, with spaces between them) cast like the teeth of a comb, and connected by a back piece or sprue, which he states assists the operation of finishing the type. His patent does not so intimate, but we have a suspicion that the utility of this invention is connected with Mr. Berri's justifier, and that he means to cast word-types and justify them, substituting the word as a unit, just as Mergenthaler substituted the line as a unit.

Certainly original, is the natural comment on patent No. 616,231, representing W. Hastrup's idea of what a type case should be. The boxes are supplanted by channels, tippable at various angles, and the type are supposed to fall into the top of the channels as the compositor picks them out at the bottom. A slot is cut in the side of each type so that it may turn around on a pin and come into convenient position for the compositor.

BANQUET OF THE CHICAGO TYPOTHETAE.

The annual banquet of the Chicago Typothetæ was held at the Great Northern Hotel in that city on January 17. Invitations were sent to members of the organization only, and no outside guests were present. About forty of Chicago's printers attended the meeting. A number of matters pertaining to the betterment of trade conditions were discussed, among them the plan of having electrotypes trimmed to even picas and nonpareils. A committee, consisting of Messrs. Amos Pettibone, Toby Rubovits and H. G. Collins, was appointed to confer with the electrotypes regarding this. The subject of revising prices with a view to meeting the added expenses that printers have recently been put to by the shorter workday and the recent advance in the electrotypes' scales was also thoroughly discussed, and it was decided to be the sense of the meeting that some steps in this connection should be taken at once. The question will probably be more thoroughly gone over at the next meeting and some definite conclusion arrived at.

TRADE NOTES.

A NEW publication has just been issued in Springfield, Ohio, called *Pets and Animals*.

THE Syracuse (N. Y.) *Post* and the *Standard*, two daily papers, have been consolidated under the heading the *Post-Standard*.

THE *Wayne County Dispatch* and the *Journal*, both of Palmyra, New York, have been consolidated under the title the *Wayne County Journal*.

THE *Evening Dispatch* is the name of a new Republican daily paper at Utica, New York, which is published by the Utica Sunday Tribune Company.

THE Albany (N. Y.) *Morning Express*, after an existence of sixty-one years, has been sold to the *Press and Knickerbocker* of the same city and the two papers have been consolidated.

HOPPING & VORHES have recently established a job printing office in Albuquerque, New Mexico. They propose to do nothing but first-class work, and have equipped their shop with that end in view.

THE *Oakland County Advertiser*, Holly, Michigan, advises us that a new "Century" press has recently been added to its plant, and that considerable new material has been purchased, making the office an up-to-date shop.

SIMPSON, BEVANS & CO. is the firm name of a new electrotyping concern recently started at 88 West Jackson street, Chicago. The gentlemen composing the firm were formerly in the employ of George H. Benedict & Co., of that city.

CHARLES H. ANDREWS, foreman of the printing department of the Emerson Drug Company, Chicago, has sent THE INLAND PRINTER an illustration of the "office cat." This differs from the traditional "office cat" in being a full-grown wildcat.

THE London (Eng.) house of T. W. & C. B. Sheridan, manufacturers of paper cutters and bookbinders' machinery, has recently been removed to 46 Farrington street, where they have much larger quarters than in their old location, and will carry a very complete line of their machinery.

F. C. MUGLER announces that he has sold his interest in the General Engraving Company, Cleveland, Ohio, and again started in business at 40 Sheriff street, that city, equipping his entire plant with the latest machinery, cameras and lenses. The firm will be known as the Mugler Engraving Company.

JOHN LEE MAHIN and J. H. Snitzler have formed a corporation under the name of the Mahin Advertising Agency, with a capital of \$20,000. Mr. Mahin was formerly with the J. Walter Thompson Company and the Procter & Collier Company, and is thoroughly conversant with the business. The firm will do a general magazine and newspaper line of work. Their office is in the New York Life building, Chicago.

THE heading of THE INLAND PRINTER this month is somewhat of a change from those heretofore used, being a half-tone from a photograph instead of the usual zinc etching from a pen-and-ink drawing. The photograph is a picture of Horse Shoe Bend on the Pennsylvania Railroad, taken by William H. Rau, of Philadelphia. We are enabled to show this by the courtesy of H. R. Persinger, editor of *The 400*, Chicago's journal of society and travel.

ABOUT a year ago THE INLAND PRINTER inserted a little item requesting its foreign readers to give it information concerning one B. R. Linard, who had left Chicago and gone to some part of Australia. Nothing was heard of the matter until about the first of last September, when THE INLAND PRINTER received a letter from H. E. Stone, one of its subscribers in Melbourne, stating that he had made a search and found that Mr. Linard had committed suicide. This fact is made public to show the wide publicity an item of this kind receives when

published in a magazine of the circulation of THE INLAND PRINTER, and also with a view of thanking Mr. Stone for his kindness in taking the trouble to furnish us with the information.

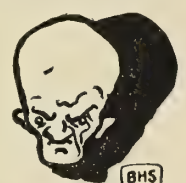
THE Standard Machinery Company have removed their Chicago offices to room 304, Fisher building, and arranged with the Sibley Warehouse Company to carry their complete line of Sanborn machinery. Orders will be filled promptly direct from the warehouse, and the firm informs the trade that it is in better position than ever to serve the wants of patrons. Mr. Charles N. Stevens, the western manager, likes the new arrangement and thinks it will be advantageous to his firm as well as to customers.

THE Osborne Company, makers of calendars and other specialties, for a number of years located at Red Oak, Iowa, have decided to move their plant to Newark, New Jersey, and will have office headquarters in New York City. A building has been purchased in Newark with nearly twice the floor space occupied in Red Oak, and is to be equipped in an up-to-date manner. It is expected that the entire business will be in running order in the East about March 1. Owing to the many improvements that have been added to the plant in the way of new color processes, etc., the firm found it necessary to be nearer some large city. It is expected that a photo-engraving plant will be added for making their own plates. The firm has made a wonderful progress since it was first started, and no house in the trade is better known or markets a finer line of calendars.

T. B. WIGGIN, now with the Illinois Paper Company, Chicago, as city salesman, is one of the best known men in the paper trade in Chicago, and in fact throughout the entire West. Mr. Wiggin was formerly with the Cleveland Paper Company, of Chicago, representing that house from 1880 to 1884. In the latter year he took a position with Bradner Smith & Co., which he held to their entire satisfaction until 1895. He was subsequently compelled to be away from Chicago for a number of years, looking after other interests, and on his return, in 1898, went with the Central Paper Company, and remained with that house until the arrangement which is now in effect was made with the Illinois Paper Company. Mr. Wiggin is always courteous and pleasant in his manner, is thoroughly posted in every detail of the business, and those who place business with him are assured that every promise made will be carried out.

DRAWING FOR PRINTERS.

The instructions of Mr. Ernest Knaufft in THE INLAND PRINTER on the subject of drawing have attracted much attention, and have been



a distinct aid to many students. They have induced many printers to give a portion of their time to this delightful study, and have suggested good methods to many professional illustrators. This is reflected in a circular recently received from the Sanderses, printers, Maiden Lane, New York, in which the illustrations drawn by Mr. B. H. Sanders were executed on the principles laid down in Mr. Knaufft's chapters on drawing. They are shown herewith.

THEY SPEAK OF THE INLAND PRINTER.

The beauty and usefulness of your publication is highly commended in this office.—*The Brandt Press, Trenton, New Jersey.*

THE REEVES VARIABLE SPEED COUNTERSHAFT.

Printers, bookbinders, electrotypers and others who read THE INLAND PRINTER have no doubt felt the need of some device for securing variation in speed on the machines they were operating, without stopping to shift the belt, always an unpleasant task and which invariably entails a great loss of time. A device for this purpose has been upon the market for

some time, although it has not as yet come into very general use in the class of offices named above. It is the Reeves variable speed countershaft, made by the Reeves Pulley Company, of Columbus, Indiana. The attention of THE INLAND PRINTER was drawn to this countershaft through the placing of one of the pulleys in the office of William B. Burford, printer, In-

dianapolis, Indiana. In response to THE INLAND PRINTER'S inquiry as to how he liked it, Mr. Burford wrote as follows: "We have had one of the Reeves speed pulleys in use for some time past, and we simply wish to say that we think it the best thing of the kind we have ever known of for the use of printers, and think if press builders would adopt this pulley instead of the ordinary cone pulley it would meet the approval of all printers. We cannot speak too highly of it." This was certainly a very high indorsement of the device.

With a view to investigating more thoroughly its practicability for printers and others in allied trades, the company placed one in the office where THE INLAND PRINTER is published, so that a test might be made. The pulley has been in use for four months, and it is said by those who have the working of the press on which it was placed, to be one of the most convenient devices ever tried, as a wide variation of speed can be so quickly accomplished without any loss of time. The device is also valuable in operating a job press for different jobs, owing to the fact that the size of forms and conditions of ink require different speeds in the running of the press. The shifting of the belt on the old-style step cone not only consumes time, but also often precipitates a shower of dust and grease on the press and work in course of completion. It has been found on cold mornings to be of immense advantage, as the press could be started up slowly and the speed gradually increased as the rollers and working parts became warmed up. As a variation of from 500 to 3,500 can be obtained, and the graduation made so easily as to be hardly noticed, the advantage of the arrangement can be readily appreciated. There is no hunting about for belt shifter, with its consequent delay while changing the belt; and with the fric-

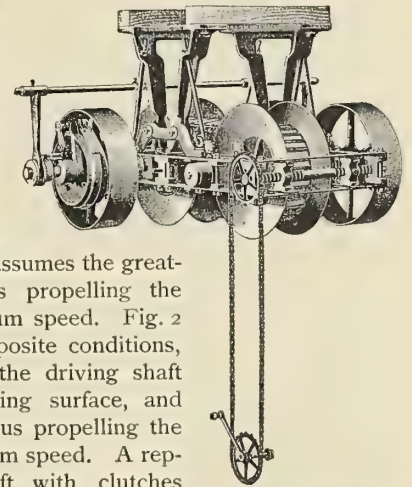
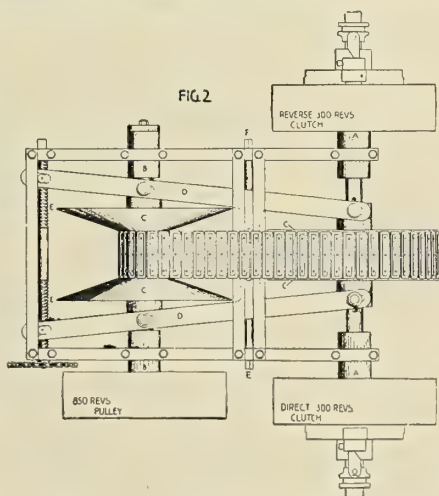
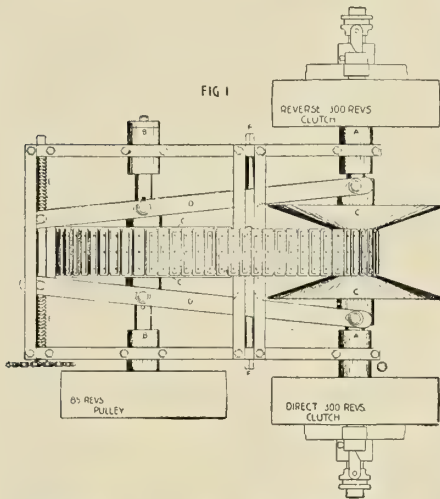
tion clutch (also manufactured by the Reeves Company), which throws off the device entirely, a great saving in power is at once accomplished.

To give an idea of the mechanism, we show herewith several illustrations, which with the text will enable those interested to understand what it is and how it works. The distinctive features are two sets of cone disks, spline-mounted on two parallel shafts. One disk of each set is attached to a common pivoted straight bar, which bar is operated upon by a screw in such manner as to bring together one set of disks as the other set is forced apart. The inner sides of these disks, as will be seen, form a V-shaped groove in which is fitted an especially designed belt, having its tractional bearing on the edges instead of the bottom, as in an ordinary belt. The operation is very simple. One set of disks acts as driver, the other as driven. As the driving circumference of one is increased, the other is decreased; the power is transmitted, and the variation anything within the compass of the two extremes. The sketches shown herewith, marked Fig. 1 and Fig. 2, will serve to illustrate clearly to anyone the workings of the different parts. The other cut is a general view of the device attached to the ceiling in position for placing the belt. The letters on both sketches are the same.

Fig. 1 represents disks on driving shaft separated to admit the V belt to the smallest driving surface and the disks on driven shaft correspondingly together, so that the V belt assumes the greatest driving surface, thus propelling the driven shaft at its minimum speed. Fig. 2 represents exactly the opposite conditions, whereby the V belt on the driving shaft assumes the largest driving surface, and the driven the smallest, thus propelling the driven shaft at its maximum speed. A represents the driving shaft with clutches mounted thereon—one direct and one reverse. B represents the driven shaft with pulley mounted thereon, adapted to be belted to machine operated. C represents the disks, spline-mounted, on each of these shafts, with apexes facing, thus forming a V-shaped groove for the reception of the belt. D represents levers pivoted between the shafts carrying ball-bearing thrust collars, which take against the hubs of the disks. E represents right and left screw with sprocket attached, adapted to actuate these levers simultaneously and in opposite directions. F represents take-up screw for giving V belt required tension. The belt is of special construction, and is composed of a series of leather and iron strips riveted on to a rawhide base. This gives a powerful bearing on the edges without in the least kinking the belt or in any way getting it out of shape. A screw take-up is provided in case this belt needs tightening at any time. It is made practically continuous or endless, and therefore needs no attention whatever, and will run for years. The number of uses to which this pulley can be adapted will be readily apparent to those who know anything at all about mechanics. The pulley seems especially suitable for use in printing offices and establishments of similar nature, and is worth looking into.

ONE HUNDRED DOLLARS IN PRIZES.

Do not overlook the article on page 606 on "The Fallacy of Fillers" or the one on page 607 entitled "An Explanation and a Prize Offer," in which Mr. George H. Benedict, of Chicago, offers four cash prizes, aggregating \$100, for the best four articles on "The Fallacy of Fillers." Here is an opportunity to express your convictions. Take advantage of it.



BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"WETTER" numbering machines are offered for sale at a sacrifice by The Bates Machine Company, 346 Broadway, New York.

A BOOK FREE.

The Standard Card and Paper Company, 27 Beekman street, New York, have just completed a very handsome book of card-board samples, which they will be glad to send to printers who will send them their address.

A NEW OFFICE.

William E. Chittenden, formerly manager of the office of Mills Brothers & Chittenden, has opened a new printing plant at 340-342 Dearborn street, Chicago, under the name of Chittenden Printing Company. He has a modern office in every way, with new and late type faces from American Type Founders Company, and presses of the latest improved style from Whitlock Machine Company, sold by the genial Douglas, their Western agent. We wish him success.

BRASS TYPE.

Under date of January 9 a notice was sent to the trade by A. S. Orchard and G. A. Menuel, announcing the fact that these gentlemen had purchased the Eastern Brass-Type Foundry, and proposed to continue the manufacture of brass type at 18 and 20 Rose street, New York City. Both partners are practical type founders, and patrons can be assured that no type but the best, so far as workmanship and material are concerned, will be turned out from this foundry. The company was formerly at 88 Walker street, but found the quarters there inadequate to their needs, and are much better situated in the new location.

Priory Text Letters.

Early in the eighteenth century, William Caslon, an English type founder and letter cutter of great industry and repute, cut the original of this letter, following the traditional old English character as first used by Wynkyn de Worde, receiving special commendation for the quality and faithfulness of his work. Some thirty years ago it was reproduced by the Dickinson Type Foundry, and introduced to the craft under the title of Priory Text. Recently the American Type Founders Company, of which the Dickinson is now a part, realized the need of a more complete showing, and four larger faces were produced, the full

Series comprising nine well graded sizes.

As to the utility of this letter there can be no stronger evidence than the steadily increasing demands from church and society printers, who find for it few equals and no superior. All of the nine sizes are for sale at the branches and agencies of the American Type Founders Company, whose insert in this month's INLAND PRINTER shows some of the possibilities of the Priory Text for attractive display.

COST OF CHALK PLATE CUTS.

When credits and discounts are deducted the cost of the plates is about 2 cents per square inch or about 10 cents for a one-column cut. The cost of stereotype metal amounts practically to nothing, as the cuts are melted over as soon as used. The great economy of the process lies in the saving of skilled labor and the cost and maintenance of plant. The person doing the drawing is the only skilled labor required and the

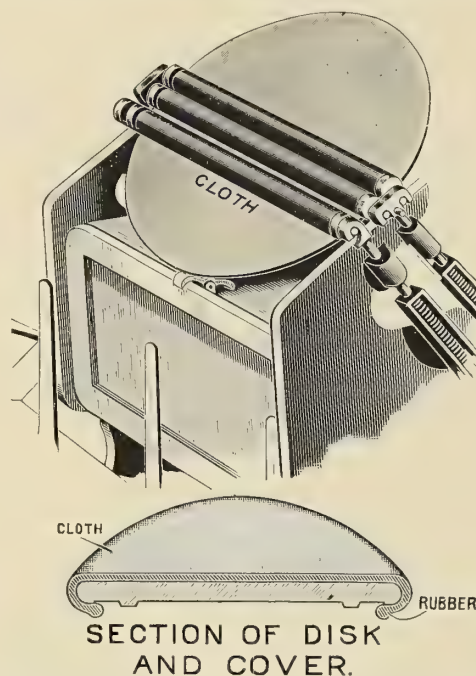
cost of plant only nominal, and its maintenance is practically nothing. There are no chemicals or delicate manipulations. Simple, quick, cheap and infallible, the process is well suited for the production of illustration as no other is.

THE CAMPBELL COMPANY'S INSERT.

The Campbell Printing Press & Manufacturing Company, New York, have gone to considerable expense this month to show readers of THE INLAND PRINTER a specimen of three-color printing executed upon their "Century" press. The insert shown opposite page 518 will convince anyone of the possibilities of three-color printing on the "Century" press. The illustrations on this sheet are half-tone reproductions from original oil paintings, designed, engraved and printed by the Chasmar-Winchell Press of New York, and are shown through the courtesy of the Pennsylvania Railroad Company. An examination of the sheet will certainly prove that the "Century" press is capable of giving that perfectly accurate register and delicacy of impression so much to be desired in work of this kind, especially upon cuts which have delicately vignetted edges. It is a pleasure to be able to present such a sheet as this, and we trust all readers of THE INLAND PRINTER will appreciate it.

THE DISK COVER.

These covers are now being advertised and sold by the patentees, Adamson Typewriter Press Company, Muncie, Indiana, as well as by supply houses. They have been tested by over



two years' use in many offices, and for working all kinds of copying ink they are surely a great invention. They are made in sizes to fit all jobbers having disk distribution. See advertisement in this issue.

THE CARE OF A PRINTER'S ROLLER.

In our last number we intimated in our notice of the pamphlet published by Bingham Brothers Company, manufacturers of printers' rollers, 49-51 Rose street, New York, on "The Care of a Printer's Roller and Its Peculiarities," that anyone writing for a copy could procure one. In this we acted entirely upon our own responsibility, as we have since learned that it was the publishers' intention to circulate the edition entirely within their immediate territory, covering from Maine to Texas and from the Atlantic seaboard to the Ohio river, but as our notice caused such a demand for the pamphlet from

all over the country, including Canada and Newfoundland, the publishers generously met the requests.

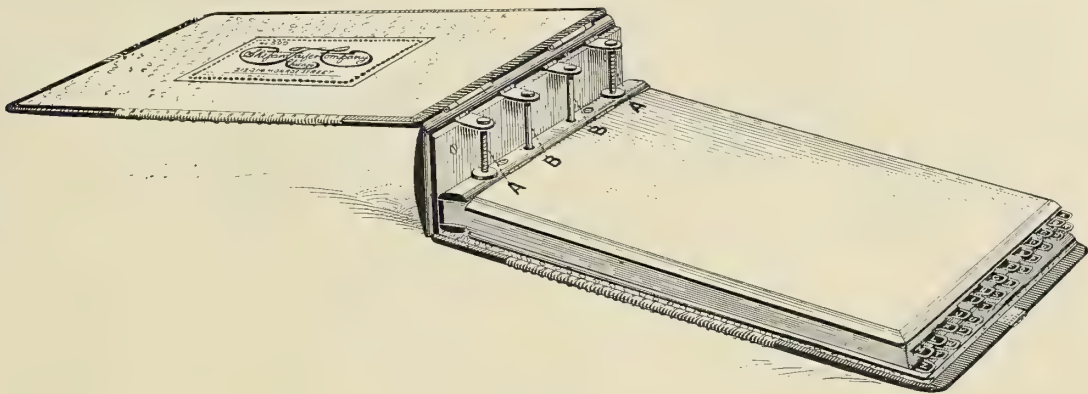
We have heard from Bingham Brothers Company, who say that as the first edition of 8,000 is about exhausted they will go to press with another, but request that those wishing a copy of the pamphlet will write at once, that the number needed may be known; also that in writing, office stationery be used, as the pamphlet is valuable enough to warrant the courtesy of satisfying the publishers that requests come from interested parties.

THE LOOSE-LEAF SYSTEM VS. THE OLD METHOD OF ACCOUNTING.

The Loose-Leaf System of accounting has agitated the minds of bookkeepers and commercial firms ever since its inception. Like all that is new, it was looked upon with much skepticism. Accountants were uncertain as to its practicability, commercial firms were dubious as to its validity, and some who were more pessimistical than skeptical saw in it a system of

"H" in the transfer binder, and as the sheets are numbered in numerical order, Mr. Hart's account would be filed numerically as well as alphabetically. This method of filing accounts is of special advantage to auditors, and the tedious work occasioned by the old system is thoroughly eliminated. In some instances it is necessary for them to copy the account they are auditing from the different books. By the loose-leaf method, they find their accounts all filed away in one binder, and it is only necessary that they refer to the proper index heading to find their account. The only way to appreciate the loose-leaf method is to adopt the Shepard-Faifer Binder. It is the only practical loose-leaf binder extant today. The ease with which a sheet can be removed and inserted in any part of the book, and the fact that one sheet can be bound as securely as five hundred, commends it to every wide-awake accountant. Again, it is simple of operation, strong in every part, and possesses the essential features of a regularly bound book.

A reference to the illustration will make clear the details of construction of this binder, the distinguishing characteristics



wholesale robbery without the slightest possible chance for detection. However, this is perfectly natural and only requires a careful exposition of facts to overcome such ideas. This is an age of advancement, and the accountant must keep pace with the rank and file of progress. It is only necessary to explain the merits of the system to encourage careful investigation by accountants. First, its intention. The loose-leaf method does not intend that a smaller clerical force will be necessary to handle the volume of business, neither does it suggest that the system be changed, only the method. To apply the principles of the method literally means that an index only shall be inserted in the current as well as transfer binders. Then as accounts are opened they are inserted in the binder under the proper index heading. It is true, some books are not indexed, but these are exceptions rather than the general rule. Each customer with whom an account is opened is given a sheet, not a page or a folio. A transfer binder is necessary in which to file sheets that are filled and dead accounts. It is identically the same as the current binder, and also contains an index. Any form of index can be used in either binder. When the account of any customer fills a sheet it is removed from the current binder and placed in the transfer binder under the proper index heading. A new sheet is then inserted in the current binder and the balance carried down to its proper column. This constitutes all the transferring ever occasioned. The current account only of a customer appears in the current binder. Dead accounts also are filed away in the transfer binder. This suggests the second thought — its advantages. Since none but live accounts appear in the current binder, smaller books are required than under the old style of keeping accounts, and it is only necessary that provision be made for current accounts and new business. Accounts as they are removed to the transfer binder are filed away in alphabetical and numerical order, i. e., if Mr. Hart's account appeared as account 1, under "H" in the current binder, it would also appear as account 1, under

of which are strength and simplicity. The drawing shows the binder with inner cover and index sheets only. The standards A A and B B pass through slots in the paper, cut by a machine especially constructed for the purpose, the sheets being firmly bound by a wooden strip held in place by the milled followers which run on screw threads cut on the standards A A. It will be seen that from one sheet to the full capacity of the binder can be securely bound by this device. The old millboard back and leather hinge have been superseded by a wooden back and metal hinges, making a blank-book cover which is practically indestructible.

THE GIBBS-BROWER COMPANY.

We present in the current issue of THE INLAND PRINTER an advertisement of the Gibbs-Brower Company, 150 Nassau street, New York. This new company is composed of Mr. W. W. Gibbs and Mr. Ogden Brower. These gentlemen conceived the idea of making a kind of international clearing house for printers' machinery, namely, secure agencies for machinery in this country, and by working in connection with the most progressive machine houses in foreign countries, be enabled to present to the foreign trade American machinery, and securing through those sources European machinery, offer the same to the printers of America through their salesmen in this country. Representing large European capital, they propose to furnish means to organize companies, and finance inventions and improvements which may be of value to the printers, lithographers and paper manufacturers. The idea is a novel one, and is so comprehensive as to be unique. It will certainly simplify matters for the class of inventors in this country who have meritorious and valuable ideas, but insufficient means and business ability to introduce them to the matter-of-fact business man of the world. While the field they propose to cover is large, the executive ability of these gentlemen is of so high a character, that we have no hesitancy in prophesying for them a

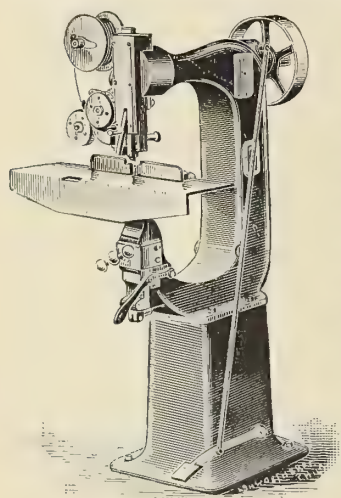
successful business career. For the last two years there has been a rapidly growing appreciation of, and desire to secure American machinery by progressive firms abroad, and the quick determination of these gentlemen to supply this demand evidences that they have not only been watching the growth of America's foreign trade, but intend to stimulate it still further by pursuing American business methods of selling machinery. Wherever these gentlemen are known, any indorsement would be superfluous. Where they are not known we commend them as gentlemen of high moral, financial and business standing and with whom we feel sure our patrons and friends will find it a pleasure to do business.

REMOVAL NOTICE.

From a room of 6 by 12 feet on a first floor in September, 1894, to a store, basement and sub-basement—a total of about 6,500 square feet—in February, 1899, is quite a long stride; but this has been made by The Union Card & Paper Company, of New York, in occupying their new, large and modern store at 27 Beekman street, right in the heart of the paper district. Their new store has been fitted up with all the latest appliances, and packed with one of the best and largest assortments of cardboard, writing papers, linens, bonds, ledger, book, blotting, etc., with a new department of surface-coated papers for printers and lithographers. Their mail order department, which has grown considerably of late, has been given special attention with a view to filling all mail orders as promptly as possible. Their success is the best proof that straight and square business methods, together with an effort to give honest value for the money, are appreciated by the trade.

THE NEW JERSEY WIRE STITCHING MACHINE.

By the courtesy of Messrs. J. L. Shoemaker & Co., Philadelphia, sole agents for the machine, we are enabled to present here-with an illustration of the New Jersey wire stitching machine. This wire stitchee has many points to recommend it, and having been invented, developed and perfected by a skilled mechanic, and been in practical use for a number of years under the most severe tests, it is interesting to note that it stands today without a rival. One of the special points the manufacturers claim for the machine is its simplicity. The mechanical movement introduced into the machine obviates the use of all cams. The

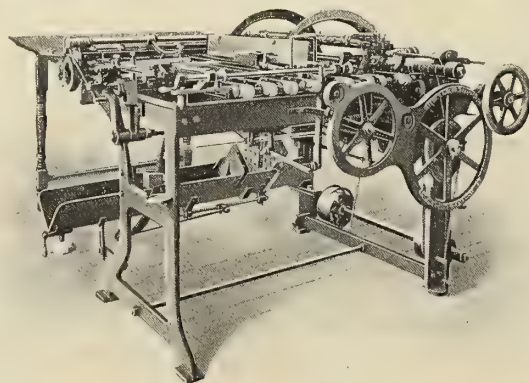


parts are few and simple, and absolutely interchangeable. Another point is the durability, all parts of the machine being made in the best possible manner, and thoroughly tested. The friction on parts is reduced to a minimum, and the usual excessive repairing and replacing common in many machines is largely done away with. Adjustment can be made from a single sheet to full capacity of the machine in one moment. No adjustment of machine can be made that will injure the parts. One of the special points claimed for this machine is that a very thin wire can be used with it for thick work. The No. 2 machine stitches from two sheets to one-half inch in thickness, and uses either flat or round wire. The No. 3 machine stitches from two sheets to three-quarters inch in thickness, and uses either flat or round wire. The No. 4 machine uses flat wire exclusively, and stitches from one-eighth inch to one and three-eighths inches. The table capacity of the machine is large and is conveniently arranged for either flat or saddle work. A special table for

calendar work can also be supplied. The feed rollers receive their motion from an eccentric and are positive in their action. The clinching of the wire is a special feature and no adjustment is required for different thicknesses of work. Numbers of very complimentary letters from firms using the New Jersey wire stitchee indicate that it is giving the utmost satisfaction. Every machine sold is fully guaranteed.

A NEW AND MOST POPULAR MACHINE.

In the Dexter Marginal Jobbing Book Folder, illustration of which is here shown, the trade is supplied with a folder that is especially adapted for turning out a great variety of work, both as to sizes, styles of imposition and grades of paper. It will



fold sheets ranging in size from 12 by 16 to 31 by 42 inches, makes four folds, delivering at the second fold flat, and at the third and fourth folds in a new and special adjustable packing box. With the above combination, 8, 12, 16, 24 or 32 pages can be folded, and by the addition of extra sets of folding rollers parallel to the second and third folds, oblong 16s and 32s can be folded, thus enabling the running of work with two or more forms to a sheet. For heavy or glazed paper, perforators are supplied to prevent draw or buckle. Within the last two months the Dexter Folder Company have received orders for ten of their jobbing folders, which speaks well for their profit-making capabilities.

A PERPETUAL CATALOGUE.

The Seybold Machine Company, of Dayton, Ohio, have inaugurated a new idea in the catalogue line. It is called a perpetual catalogue, and is arranged so that each machine is illustrated and described on a separate sheet of paper and bound in a specially prepared cover which they furnish. The back cover is of heavy stiff board, cloth-covered, and the front cover of the same material, but made with a hinge. The sheets are fastened together by means of brass fastenings, and old sheets can be taken out or new ones inserted very readily, so that the possessor of a catalogue always has his book up to date. It is an innovation which purchasers of bookbinders', printers', lithographers' and paper-box makers' machinery will appreciate. A representative of THE INLAND PRINTER recently called at the works of the Seybold Company in Dayton, was shown through the large factory, and was greatly impressed with the amount of high-grade machinery turned out, and the excellent facilities for manufacturing which this company enjoys. Their "Monarch," "Holyoke" and other cutters were seen in all stages of manufacture, as well as their "Duplex" trimmers, their table shears, signature presses, die presses, job folders, and other specialties, all of which were being built on a large scale.

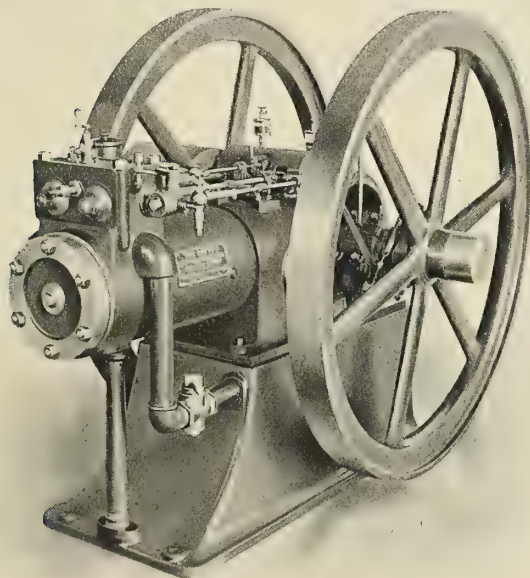
We are informed that Mr. F. H. Lueders, who has represented the company upon the road for a number of years, has been made Western manager of the company, with headquarters at 347-349 Dearborn street, Chicago, where a fine

showroom for the display of their machinery is located. Mr. Lueders is well known to the trade throughout the West, and although his acquaintance with those in Chicago is not very extensive at present, it will not take him long to become acquainted, and he will have no trouble in convincing the people there that his company makes machinery they need, for he is one of the most courteous gentlemen imaginable, and a convincing talker so far as the merits of his company's machinery are concerned. Mr. Lueders usually attends all conventions of the United Typothetæ and is noted for his sociability. He reports that since taking hold in Chicago he has sold two Duplex trimmers and four paper cutters to the Conkey Company. This is certainly a good start.

THE DAYTON GAS AND GASOLINE ENGINE.

The accompanying illustration shows the Dayton standard gas and gasoline engine, which owes its present position in the front rank of gas and gasoline engines to years of careful study and experimenting which its designers have bestowed upon it, the care and skill with which it is manufactured, and the many points of superiority which it embodies. The claims of the manufacturers of this engine are: simplicity, economy, close regulation of speed and consumption of fuel, and durability. These are apparently modest, but will be found to embody all the essential and vital points of a first-class engine. Great care has been taken in the general construction to make it a symmetrical machine in every particular, mechanically proportioned with ample strength where required, and no surplus metal.

It is a single-cylinder, four-cycle engine, built on the hit and miss type for general power transmission, and with a throttling governor, allowing an impulse every revolution of the cam shaft for electric lighting. The governor is located in the hub of the fly wheel and operates directly upon the mixing and air valves, thus insuring a perfect mixture and is absolutely automatic in the consumption of fuel according to power transmitted. The working parts of the engine are located on top of the



cylinder and are accessible at all times. The valves (two in number) are of the poppet or mushroom pattern, operated by a positive motion from cam shaft or governor. All valve seats, as well as ignition chamber, cylinder head and cylinder are water-jacketed. The electric igniter is of a late and improved type and has proven itself to be the most practical and economical method of ignition for a gas or gasoline engine. The igniter on the Dayton engine is so constructed that the contact points may be cleaned while the engine is in operation, a feature embodied in no other igniter. Owing to the sensitive-

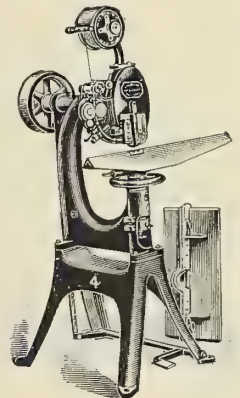
ness of the governor and accuracy of mixing device the Dayton engine has proven itself to be par excellence for electric lighting. Many plants have been installed and the use of fine electrical appliances show a variation not exceeding two volts.

Another valuable feature of this engine is that it will use, as fuel, natural gas, producer gas, manufactured gas or gasoline without special appliances, and may be changed from one to another while the engine is in operation, with but slight regulation of the valves. The engines are provided with a starting device, enabling one man to start any size from four to fifty horse-power, thus overcoming the difficulty and annoyance which owners of gas and gasoline engines have so long contended with. These engines are manufactured by The Dayton Globe Iron Works Company, Dayton, Ohio, in whose catalogue are set forth some very accurate tests, showing voltage and variation of same in electric light plant driven by Dayton engine under varied loads. The catalogue also gives a complete description of the engine and will be mailed upon application.

INTERESTING PATENTS.

It is seldom that we have the opportunity to present a description of patents which are of so far-reaching importance to the printing and bookbinding trades, both in this country and abroad, as those recently granted to Mr. A. G. Mackay, proprietor of The J. L. Morrison Company, upon their new style "Perfection" wire stitching machines. These patents were granted October 25, 1898, numbered 613,210, and similar patents are now pending in England, France, Germany and Canada.

The accompanying cut represents the New Style "Perfection" No. 4, manufactured under patents as referred to, and now ready for delivery. The chief features in this machine which are new and patented are the application of a spring attachment to the roll feed apparatus, which has been successfully used on all the "Perfection" machines. This attachment enables the machine to apply a uniform pressure to all sizes of wire, and leaves nothing to the knowledge or experience of the operator, so far as applying the proper pressure to the wire to feed same to the machine regularly is concerned. The action of these feed rollers is obtained from a quadrant gear, which is an entirely new motion as applied to wire stitching machines, and enables a longer or shorter staple to be made at will by simply regulating the distance which this quadrant gear will move, thus doing away with all ratchet action and liability to slip or wear out or feed short staples, security against which will be appreciated by all users of this class of machinery. The supporting and forming appliances are also new, the forming being done separately, and the supporter working backward behind the driving parts and out of the way of the operator. This leaves the face of the machine clear, so that exactly where the stitch will strike may be seen at a glance. The parts of these machines are simple, strong and durable, and this has enabled the manufacturers to place this style No. 4 on the market with a capacity from one sheet to $\frac{1}{2}$ inch in thickness at a price never before equaled for a machine of its capacity and usefulness. Their celebrated No. 7 machines bear the improvements referred to above and advertised in last month's INLAND PRINTER, and are held in stock ready for delivery. Within the next few months two other sizes of these machines will be placed on the market, a smaller size than No. 4, capacity to $\frac{1}{4}$ inch, and a larger size than No. 7, capacity up to $1\frac{1}{2}$ inches. Intending purchasers would do well to correspond with the manufacturers, as these machines are well worth



considering and investing in. They are manufactured by The J. L. Morrison Company, 60 Duane street and 14 Elm street, New York City. The Canadian offices are located at 28 Front street west, Toronto, Canada, and the English offices with T. W. & C. B. Sheridan, 46 Farrington street, London, England.

ESTIMATING THE COST OF NUMBERED JOBS.

Probably no recent invention, designed as an attachment for a printing press, is a more important factor in estimating cost when numbering must be done than is the New Model M Typographic Numbering Machine made by The Bates Machine Company, 346 Broadway, New York. It simply wipes out the entire cost of numbering. It departs from the old line of construction. It is made without a plunger with the prefix "No.," thereby obviating the use of friskets and the cutting of ink rollers. Every printing establishment should be fully posted as to the possibilities of this successful device, and a card to the makers will bring full information.

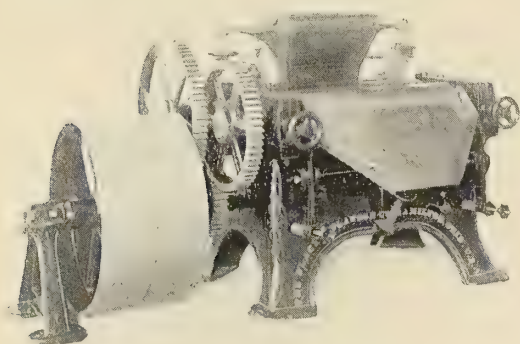
THE BLACK & CLAWSON COMPANY.

This company, located at Hamilton, Ohio, makes a specialty of paper and pulp milling machinery, but manufactures a number of other machines which are interesting to printers, bookbinders and others in similar lines of trade. One of these machines is shown in the accompanying illustration. It is

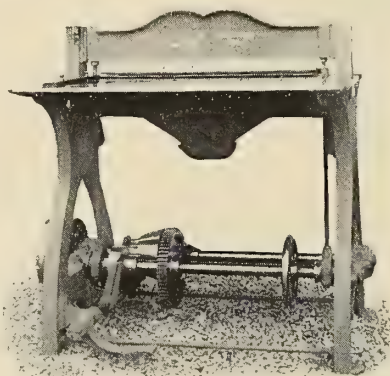
hollow or solid chilled-iron or granite rolls. The mills are in use by all the leading ink manufacturers in the United States and foreign countries, and are giving excellent satisfaction. We also show an illustration of their belt-power perforator. It is intended for printers' and stationers' use, and is suitable for perforating checks, drafts, bonds, etc., and general stubwork. The machine makes a sharp round perforation. It is constructed of the best material and all of its details are perfect, and it is provided with temporary steel dies. The punch-clamping device is their own invention, and is so arranged that any number of punches may be removed, so as to give any length or position of rows of perforations or any length of stub. The machine is also made for foot power, as shown by the illustration herewith. The machines are made in different sizes. Full particulars regarding ink mills and perforator can be obtained from the company.

OUR FEBRUARY COVER.

The cover of THE INLAND PRINTER this month is a specimen of three-color process work, from a drawing by George Wright, of New York. The effect produced has been secured simply by the combination of the three primary colors—red, yellow and blue. The work is by the Chicago Colortype Company, 1205 Roscoe street, Chicago, whose insert of the chrysanthemums in our December issue attracted such wide attention. In this connection mention should also be made of the striking insert of



IMPROVED INK MILL.



BELT-POWER PERFORATOR.



FOOT-POWER PERFORATOR.

their mill for grinding printing inks. This house enjoys the distinction of having been the first in the business to use chilled-iron rolls in ink mills. Formerly all mills were equipped with rolls made of hard iron or steel, which were the cause of considerable annoyance, due to the uneven quality and flaws in the metal. The firm overcame this obstacle, and since then all mill manufacturers have adopted chilled-iron rolls. The rolls furnished by the Black & Clawson Company are accurately ground by the Poole process in specially constructed grinding machines, and are thoroughly tested by the oil process before leaving the works. The mills are suitable for grinding paints, inks, paste, blacking, chocolate, soap, chemical precipitates, etc. The frame is of the box type, heavy, strong and substantial, and very neat in appearance. The bearings for the rolls are fitted in planed slides and provided with long phosphor-bronze bushes. All gears are machine cut, have wide face, heavy pitch, and run noiseless. The drive is double-gear, and the small driving pinion is of phosphor-bronze or rawhide, as desired; rolls are geared together so that the initial roll, which does the heaviest work, runs at less velocity than the other rolls, and is driven from a separate pinion. The scraper apron is adjustable to any angle, follows the roll when moved in or out, and by means of a hand wheel can be released from contact with the roll, drawn back and easily cleaned. Tight and loose pulleys are thirty inches diameter, eight inches face, and should run one hundred revolutions. The mills are built in different sizes and styles, with

blotter designs engraved and printed by this company, which appears elsewhere in this issue. The sheet shows but eight of the designs, but the entire series consists of twelve. These blotters are furnished at a very reasonable figure, and make an exceedingly attractive advertisement. Printers who desire to increase their trade should lay in a stock from which to fill orders. They can be furnished singly or in gangs as required, so that the printing can be done with the least trouble and expense. The specimens speak for themselves.

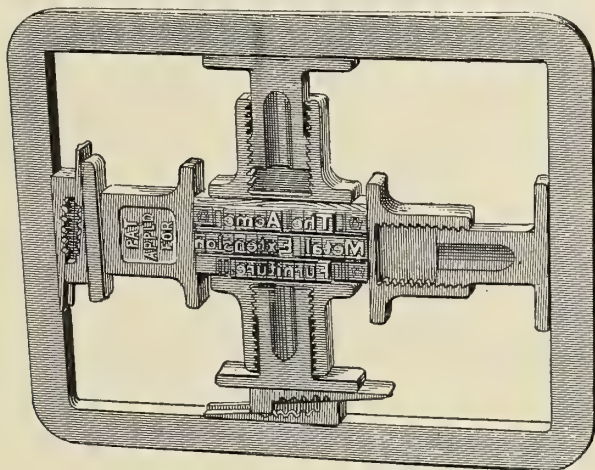
GODFREY & CO.

One of THE INLAND PRINTER representatives recently called at the establishment of Messrs. Godfrey & Co., 909 Sansom street, Philadelphia, with a view to ascertaining the condition of the printers' roller trade in that city. He was informed that so far as their business was concerned they were very well satisfied with the state of trade, and was told they did not know what it was to have a dull spell throughout the entire year of 1898, and that the prospect for the present year looked even brighter. For the past three months the firm has been doing double its usual amount of business. The company has recently established a separate factory for making small rollers in the upper floors of the building they at present occupy, and are now in better shape than ever to still further improve their output. The firm not only makes rollers of three different kinds of composition, one of which they designate "India Rubber," another "Extra Remelting," and the other "Fast

Press" composition, but they also furnish these compositions by the pound for those who desire to cast their own rollers. The firm is fitted up with all the latest improved machinery for casting rollers perfectly and in the most prompt manner, and can handle trade in a way that cannot fail to prove satisfactory to customers. We are informed that they also keep an excellent quality of tablet composition and bookbinders' flexible glue that is second to none upon the market.

THE ACME METAL EXTENSION FURNITURE.

We have pleasure in showing herewith an illustration of the Acme metal extension furniture made by the Acme Staple Company, Limited, corner Twelfth and Buttonwood streets, Philadelphia, Pennsylvania. This furniture has been designed to save time, trouble and money. It is made of malleable iron, and, therefore, will stand the strain of the lockup. It will not shrink, and being carefully machined there is no chance for wobbling



and no danger of pieing the type in locking the form. The furniture is made adjustable, according to picas, extending from $2\frac{1}{4}$ to 4 inches. When locked it is perfectly secure, and as will be readily seen by an examination of the cut, much time can be saved in arranging the furniture about a form that is to go to press in a hurry. It is, therefore, a time-saver. This furniture has been tested by printers in their everyday work, and found to be superior to wooden furniture. One set of this furniture will take the place of a whole box of the other. There is practically no end to the wear of it. The manufacturers report that it has been a success from the start, and that the sales for it are increasing rapidly. The price is \$4 per dozen, packed in sets of four. It can be obtained of all the printers' supply houses.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

AGENTS WANTED—In every city, county and State; male or female; Christian; to sell the People's Bible History. This book is the product of the brains of the Protestant churches of the world, including Gladstone, Lorimer, Farrar, Sayce, Beet, Gregory Hale, MacArthur, Bristol, and others. Send for prospectus circular. **THE PEOPLE'S BIBLE HISTORY CO., 212-214 Monroe street, Chicago.**

BRAINS in your advertising make business hum. My book, "Some Advertising that Advertises," contains a two years' supply for 50 cents; not cheap brains either. Indorsed by E. St. E. Lewis, N. C. Fowler, Jr., and other experts. Copy of *The Imp*, an ad. paper, thrown in. **W. H. WRIGHT, JR., Buffalo, N. Y.**

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. **THE INLAND PRINTER CO., Chicago.**

IN PRESS, ready February 1, "Souvenir Mailing Cards": A brief treatise on the preparation and marketing of these efficient town advertisers. About sixteen pages of nonpareil, with specimen photogravure card, 25 cents. **OTTO KNEY, Madison, Wis.**

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, $7\frac{3}{4}$ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. **THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.**

SEND 10 cents for a 25-cent book that everybody who "sticks type" ought to have. Indorsed by MacKellar, De Vinne and others. **H. F. STEWART, Ashbourne, Pa.**

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochran; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. **THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.**

VALUE your time and write faster. Those for whom Pitmanic shorthand is unavailable, feeling the need of a scientific shorthand or shortprint, in regular alphabet, should master Stenocode. Not phonetic. Memorized in twenty minutes. Rules similar in scriptwriting, typewriting and printing. Matter in Stenocode is legible anywhere, at any time, by writer's use of the Steno Stamp (8 with manual). Complete, 20 cents. **J. BACKES, 321 Second Avenue, New York.**

WANTED—Agents to sell "Old Cato," a book on the dog; two volumes in one; written by John Paul Dudley; a companion book to "Black Beauty." Anyone who loves the dumb beast should not fail to have a copy of this work; one of the best selling books of this century. Old price, \$4; new price, \$2.50. Address **HENRY O. SHEPARD, manager, 212-214 Monroe street, Chicago.**

BUSINESS OPPORTUNITIES.

A FINE OPPORTUNITY of securing a medium sized job office in unexcelled location in New England, with a growing business; will inventory about \$4,000; will sell at a sacrifice for cash, or part cash and balance on time; health and other interests reasons for selling. For particulars address "F 239," INLAND PRINTER.

A RARE OPPORTUNITY to secure best equipped job office and bindery in Spokane, Washington. Business well established and paying; plant cost \$30,000; details to those interested. "K. P. O." drawer 1886, Spokane, Wash.

FOR SALE—An old-established printing and publishing office in a thriving city; doing a good business and in first-class condition; will invoice \$8,000. Box 132, Stockton, California.

FOR SALE—Book and job printing establishment, having a capacity of about six men; everything modern—pony cylinder, two jobbers, stitcher, cutter, etc.; good composing room facilities; established business; plant seven years old; will go at a nominal price for cash. Address 178 Hamilton street, Providence, R. I.

FOR SALE—Copyright, plates and stock on hand of a magnificent subscription book. The plates were cast from new type, bought especially for this work, and are in first-class condition. Stock on hand includes bound books in six different styles, and printed sheets ready for binding. There is money in this for a house with facilities for properly pushing the sale of the work. For further particulars address "J 39," INLAND PRINTER.

JOB OFFICE—Run in connection with evening newspaper in town of 40,000; very cheap. **STEVENS, Press Bldg., Pueblo, Colo.**

LOCATION WANTED in good manufacturing town for first-class job printing plant; equipped for best work and owned by two hustlers. "F 264," INLAND PRINTER.

MONEY-MAKING BUSINESS CHANCE—For sale, in an Eastern city of over 300,000 inhabitants, a large, first-class, thoroughly equipped, well regulated printing office doing a good business in magazine, catalogue, pamphlet, mercantile reports and general job printing. Owner sells because of other interests. A rare opportunity for a practical man with capital to make money. Business can be doubled. Investigate this. Address for particulars, "F 260," INLAND PRINTER.

TO PUBLISHERS—Will sell entire output of the best subscription book on the market today. Reason for selling is lack of money to push the same. Any book house with money can make a great fortune in five years' time. Address "J 40," INLAND PRINTER.

TWO first-class printers and business men, owning new and modern job plant, desire to form alliance with paper in good manufacturing city. "F 263," INLAND PRINTER.

WE WISH TO CORRESPOND with parties in regard to establishing a photo-engraving plant. "F 270," INLAND PRINTER.

FOR SALE.

CAMPBELL two-revolution, 41 by 56; Potter drum, 31 by 46; Dexter folder, 7-column, 8-page; job presses all sizes. **PRESTON, 146 Franklin street, Boston.**

FOR SALE—32 by 44 3-fold Brown folding machine; latest pattern; practically new; list price \$625; write for bargain price. "F 59," INLAND PRINTER.

FOR SALE.

FOR SALE—Complete printing establishment: One 31 by 46 and one 24 by 30 cylinder press, one 7 by 11 Gordon jobber, 120 fonts wood type nearly new, 250 fonts job and body type, cabinets, frames, racks, galleys, cases, chases. Will sell all or any portion at low figures and on very easy terms to quick purchasers. Plant can be seen between 10 and 12 A.M. and 2 and 4 P.M. A. E. CREVIER, 141 West Twenty-fourth street, New York.

FOR SALE—Engraving plant, Hoe router, Levy screen, camera, shootboard, etc.; cheap for cash. C. G. AIKEN, Lafayette, Ind.

FOR SALE—Recently bought cash "snap"—thousands of fancy show cards, programmes, announcements, folders, society cards, menus, etc. Will deliver anywhere at 50 per cent off net list. Send 1 cent to 50 cents (full set samples 50 cents) if in market for bargains. FRED W. WOOD, Phoenix, Ariz.

FOR SALE—Two Empire typesetting machines (one 8-point and one 7-point), with about 2,000 pounds of type in good condition. Will sell cheap. "A B C," INLAND PRINTER, New York City.

HIGHEST discount offered from new or secondhand presses, type, cases, cabinets, shafting, hangers, pulleys, belting and all supplies. Write for special prices, stating what you want. ALEX. McKILLIPS, Harrisburg, Pa.

MODERN PRINTING PLANT, three presses, perforator, binder, cutter, electric power, newest type faces, low rent. Owner has other interests. Investigate. "F 231," INLAND PRINTER.

ONE 11-point Thorne typesetting machine; latest improvements; good as new; together with 1,500 pounds new body type; must be sold at once; write for particulars. "F 248," INLAND PRINTER.

PONY "OPTIMUS", practically new. I have for sale a Babcock "Optimus", size of bed, 26 by 32; four form rollers with riders on distributors; has not had five months' continuous use; to those familiar with modern cylinder presses this press needs no comment. A. K. TAYLOR, 1616 West Lexington street, Baltimore, Md.

PONY PRESSES: Potter, 21 by 25; Cranston, 21 by 28; splendid condition; prices low. R. PRESTON, 146 Franklin street, Boston.

\$500 BUYS COMPLETE JOB OUTFIT, 9 by 14 (Pearl), and 13 by 19 (Universal) presses, and plenty of modern, good material of all kinds. M. F. SPENCER, 17 The Crichton, Syracuse, N. Y.

HELP WANTED.

AN OPPORTUNITY OF A LIFETIME—A thoroughly competent man, capable of managing and superintending a No. 1 job printing establishment, will find it to his interest to address, giving experience, reference and salary, "F 219," INLAND PRINTER.

ELECTROTYPE FINISHER—Expert finisher, capable of finishing very fine half-tone electro plates; one thoroughly experienced on high-grade work and able to take charge of medium size room; excellent and permanent situation for a proficient man; state fully as to experience and ability, giving place of employment, wages desired, and any other information of interest. "F 213," INLAND PRINTER.

ELECTROTYPE MOLDER—Expert and experienced in molding from very fine patterns, especially from high-grade half-tone, wood and process engravings; excellent opportunity for a thoroughly proficient man, one accustomed to finer grades of work and who is expert at the business. Address, stating place of employment, experience, wages expected, etc., "F 212," INLAND PRINTER.

MANAGER for publishing house; a Christian gentleman; must be thoroughly acquainted with both installment and regular subscription details. Give full information as to previous experience. References required. "F 267," INLAND PRINTER.

PRESSMAN—Talented man, capable of handling artistic color register work from half-tone process engravings on Hoe stop cylinder machines; excellent opportunity for a proficient man. The exceptionally good pressman, accustomed only to high-grade black work, could, after short experience in our pressroom, give satisfaction. Write fully as to experience and ability, giving place of employment, wages expected, etc. "F 211," INLAND PRINTER.

SALESMAN can add commission on which one earned \$800 in 1898. "BLANKET," P. O. 1371, New York.

WANTED—Advertising man, by a leading trade journal; must have a knowledge of printing. A young man with ambition and a determination to succeed is desired. Address, with all particulars, "A. A. A.," Box 7, Station A, New York City.

WANTED—An experienced printer, one capable of directing mechanical department of extensive printing plant, to take half interest in an established business. Splendid trade in every State in the Union; custom in foreign countries. "F 221," INLAND PRINTER.

WANTED—A zinc etcher and moulder, a sober, reliable and rapid workman. State salary expected, with references. "F 242," INLAND PRINTER.

WANTED—Bindery foreman of printing house; either ruler, forwarder or finisher; must be a good manager, estimate on work and keep things going. "F 243," INLAND PRINTER.

WANTED—Pressroom foreman, one competent to keep fair-sized plant going in a clean, orderly manner; fine catalogue and job work; steady position to a good manager; state experience, wages, etc., fully. "F 244," INLAND PRINTER.

SITUATIONS WANTED.

A COMPETENT linotype machinist having seven years' experience, who is able to get the best possible results from machines, wants situation in newspaper office; reference furnished. "F 222," INLAND PRINTER.

AS MANAGER, superintendent, or in any responsible position where a knowledge of printing and ability as an executive are needed. "F 269," INLAND PRINTER.

AS SUPERINTENDENT OR MANAGER of large printery or daily newspaper. Am at home in mechanical or business department; can handle men, and have produced results. Firms that cannot afford to pay first-class salary to one that will earn it, need not reply. Position in middle West preferred. "F 230," INLAND PRINTER.

EXPERIENCED all-round newspaper writer wants position as editor, city editor or reporter. "F 257," INLAND PRINTER.

JOB FOREMAN—At present in charge of large plant in the East desires change; economical manager; high-class jobber, make-up, proofreader; \$25 to \$30 per week. "F 234," INLAND PRINTER.

LINOTYPE MACHINIST-OPERATOR; open for engagement as machinist-operator on small plant, or machinist on larger plant; full kit tools; book or news; reference from last employer. "F 204," INLAND PRINTER.

LINOTYPE MACHINIST—Sober, married man; practical printer. "BOX 248," New Castle, Pa.

MACHINIST-OPERATOR on Mergenthaler will be open for engagement March 1; five years' experience; reference from present employer. J. D. GOLDSMITH, State Printing Office, Helena, Mont.

PHOTO-ENGRAVER, experienced in half-tone etching and re-etching, wants position east of Chicago. "F 236," INLAND PRINTER.

POSITION by a steady all-round printer, pressman and stone hand; can cut stock; best references. "F 216," INLAND PRINTER.

POSITION WANTED—By job printer and all-round newspaper man; twelve years' experience; temperate; single; go anywhere. W. L. WASHBURN, West Chicago, Ill.

PRACTICAL ELECTROTYPYER, ten years at molding, five at finishing on high-class work; steady, sober and reliable, and capable of starting new plant or taking charge of established foundry, with A1 references from present employers and others, wishes to negotiate with reliable firm. "F 253," INLAND PRINTER.

PRACTICAL PRINTER—Up-to-date on job and ad. composition; 7 years' experience; nonunion; wishes a steady position in good office; age 23; single, temperate; good reference. C. C. KUHN, Liberty, Ind.

PRESSMAN desires steady position; understands cylinder and platen work. "P. O. BOX 201," Sioux City, Iowa.

PRESSMAN—First-class cylinder and job pressman desires steady position. References. DAVID M. SHILLING, 403 South Walnut street, Troy, Ohio.

SITUATION WANTED—As proofreader, foreman or superintendent by man who knows how to turn out work at a profit. "F 255," INLAND PRINTER.

SITUATION WANTED—By A1 job printer and novelty artist. Will challenge anyone in the country to equal me in making dies and cutting fancy shapes, advertising novelties, frames, signs, etc. Also plate embossing and celluloid printing. G. E. JACKSON, 260 Ontario street, Chicago.

WORKING FOREMAN of small bindery, can forward, finish and rule, wants situation; sober and steady; references; ten years' experience. "F 201," INLAND PRINTER.

WANTED—Position as foreman; large experience in printing, binding and engraving; can estimate; faculty to manage men; nonunion. "F 262," INLAND PRINTER.

WANTED—Position as pressman, A1 Cox Duplex and Scott Stereotype pressman. Six years' experience Cox Duplex, and two years' Scott presses, by steady married man. "F 254," INLAND PRINTER.

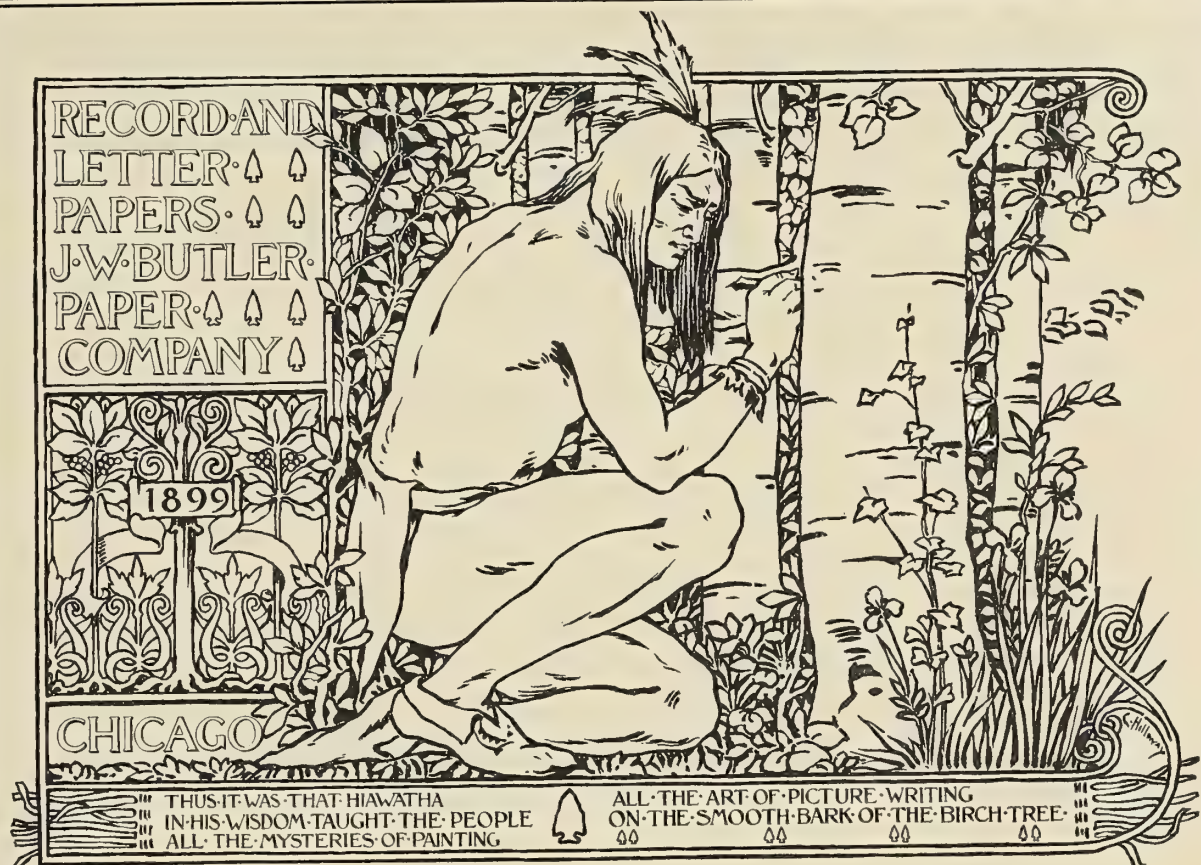
YOUNG man (24) experienced at map drawing and lettering for civil engineers; also in preparing maps for photo and wax engraving; general drafting and tracings; has considerable artistic talent; also made letter-head and pen-drawing designs, desires permanent employment with good established firm. Good character and references. "F 220,"

FAST ENVELOPE MACHINES

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THEN IT WAS BIRCH BARK,
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Is the old-iron market in your town strong? Are prices ruling high?

These are important questions to you.

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How much do those old cylinder presses of yours weigh?

How much will they bring as old iron, at say a cent a pound?

If you can't do any better, let 'em go at that.

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But if you fail in that, sell them to the junk man. Get rid of them if you have to pay somebody for carting them away.

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This is the reason: CENTURY presses will not only pay for themselves in a short time, but, while they are doing it, they will make more additional profit for you than your old cylinders can make.

That is to say: Suppose your present presses are all paid for. Leave the question of what they cost out of the calculation. Suppose they are paying you \$10 a day net profit.

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This isn't guesswork, it's clean, cold, careful calculation.

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The day is gone. There's no time left for profit impressions.

The CENTURYS pay expenses early in the day, and then whoop things up for the profit of the man who owns them.

These things being true—and I always stand ready to prove that they are true—isn't it perfectly obvious that your old cylinders are losing you more money than they are making, and that the wisest thing you can do is to fire them out and commence all over again?

Perhaps you are floating along pretty comfortably, and have "conservative" objections to making changes.

But what are you going to do when your competitor gets CENTURY presses?

He can do better, cleaner work than you can.

And he can turn out a job while your archaic outfit is getting warmed up.

He can do a job so much quicker than you, that he can make a profit at a price that would mean a dead loss to you.

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You can't. You can't even try.

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Better be first yourself; it's pleasanter to be the nailer than the nailee.

THE MANAGER.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

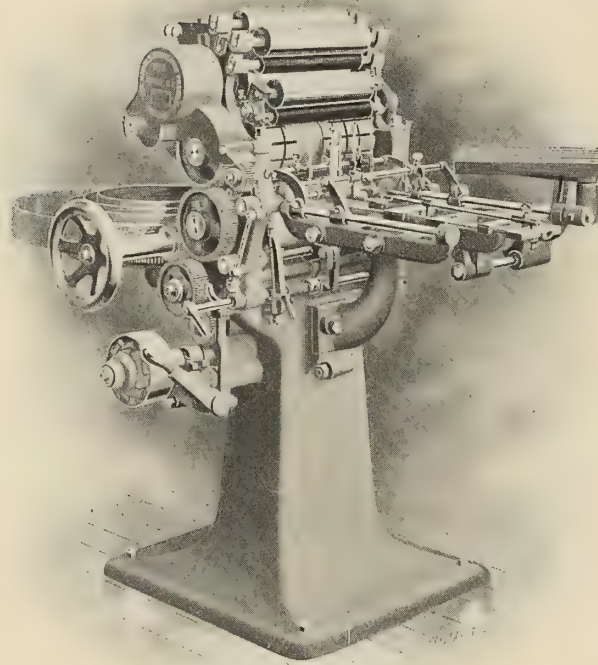
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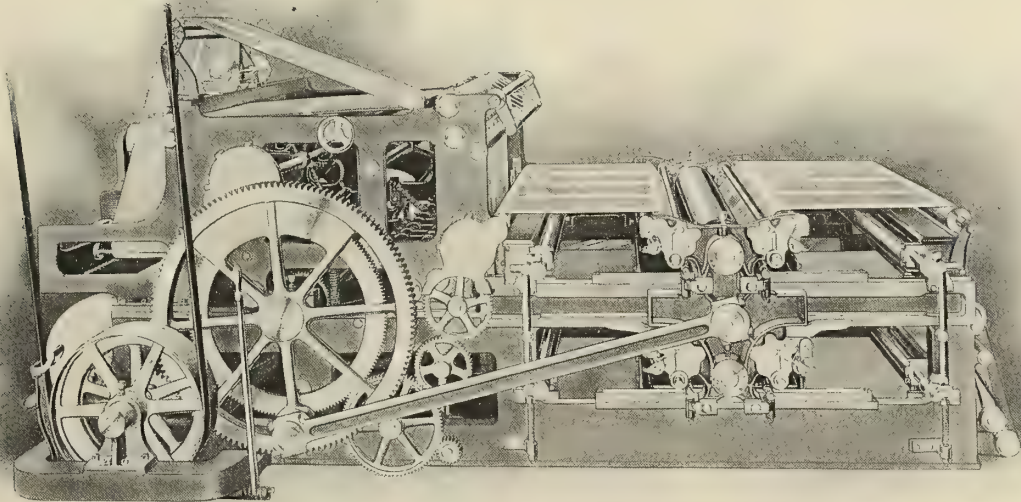
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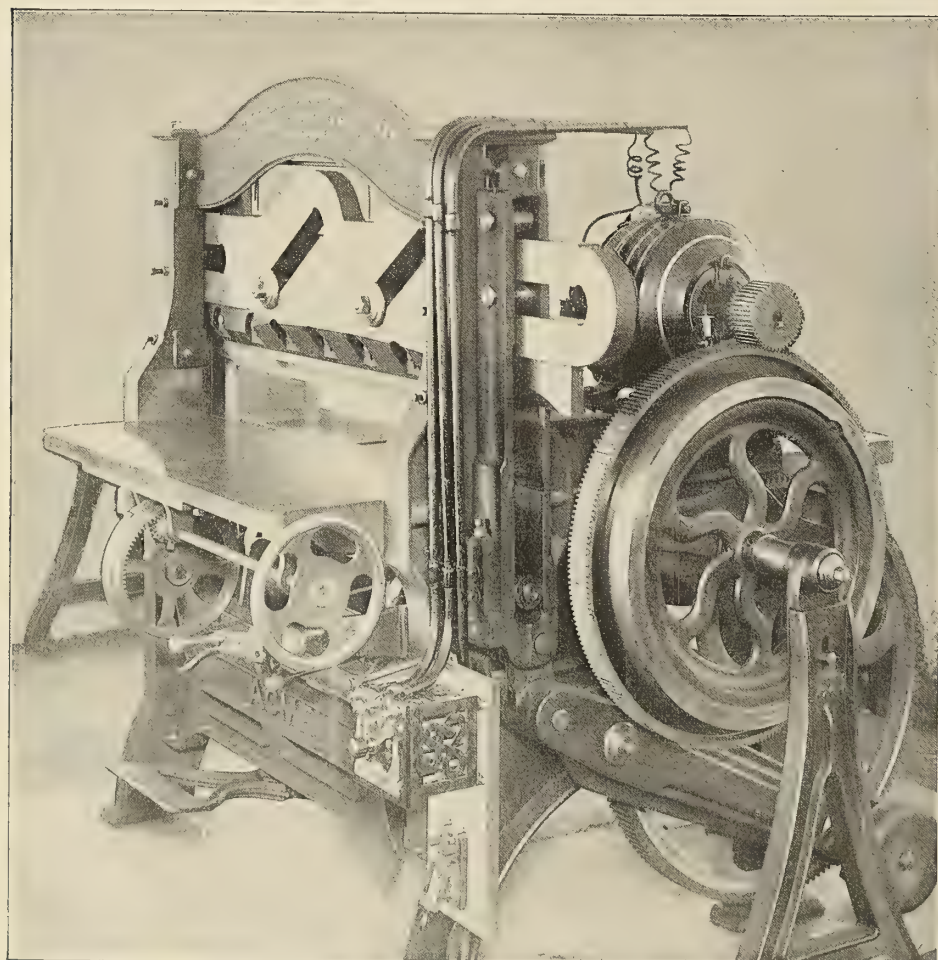
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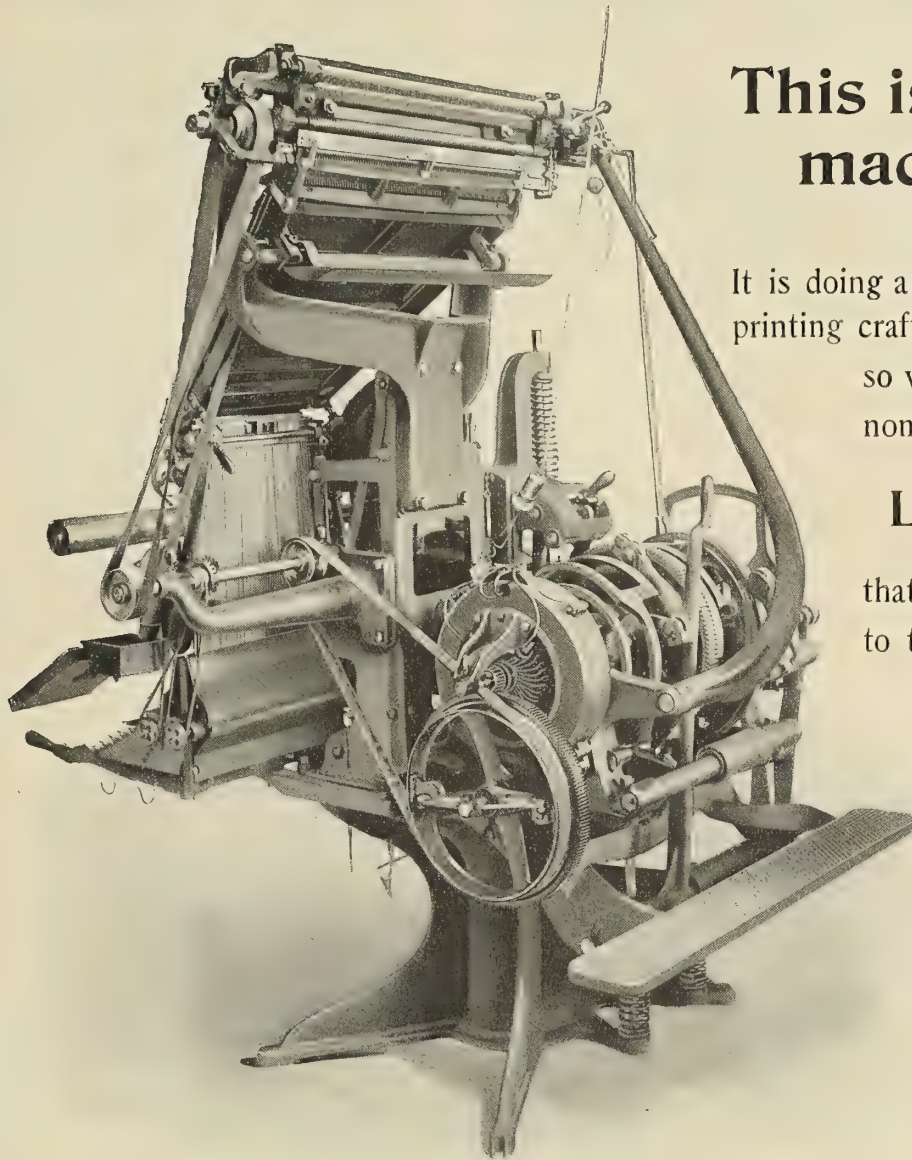
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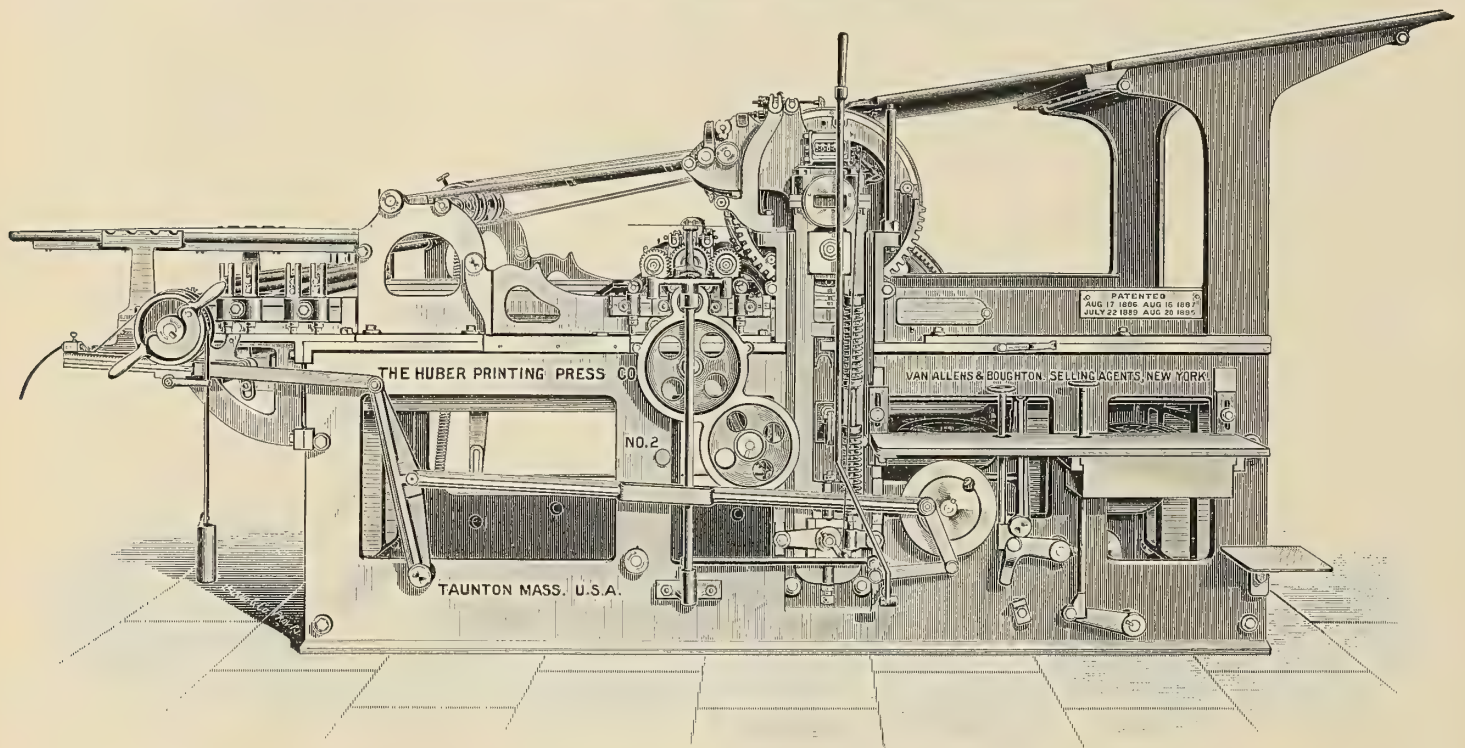
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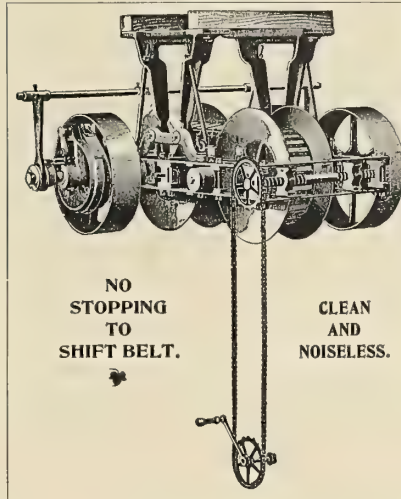
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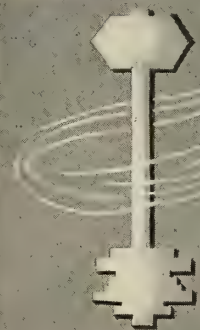
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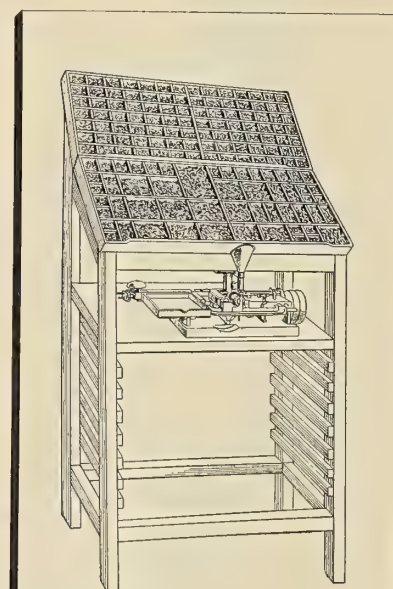
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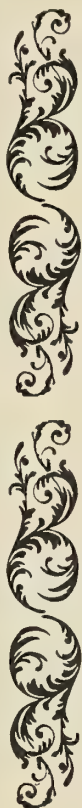
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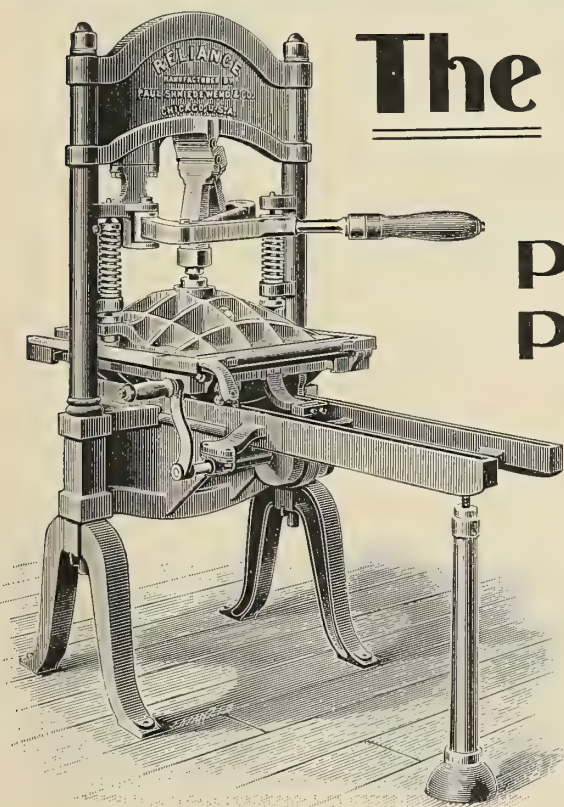
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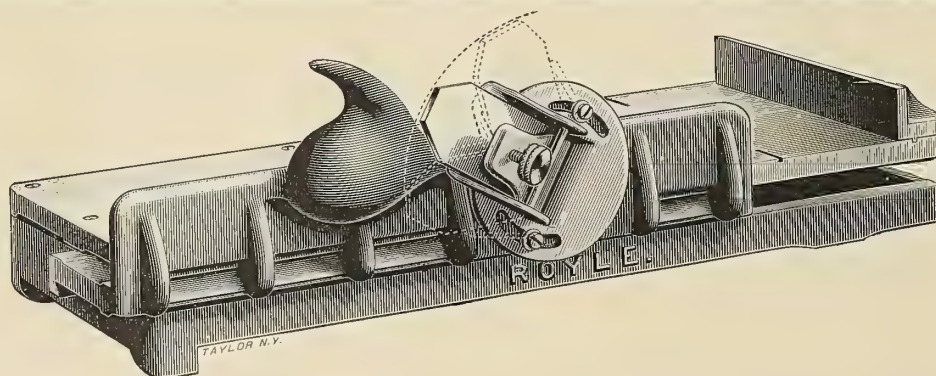


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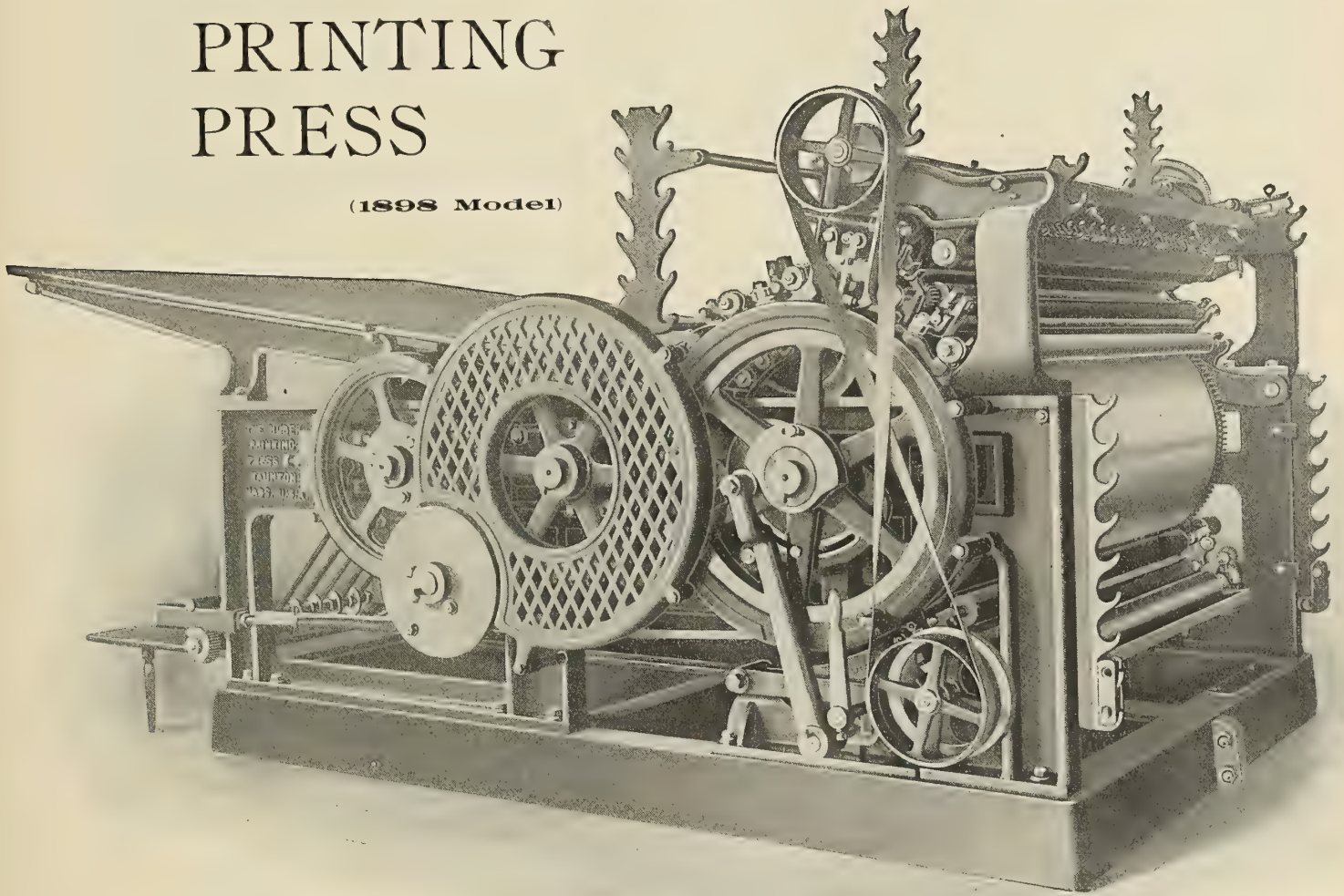
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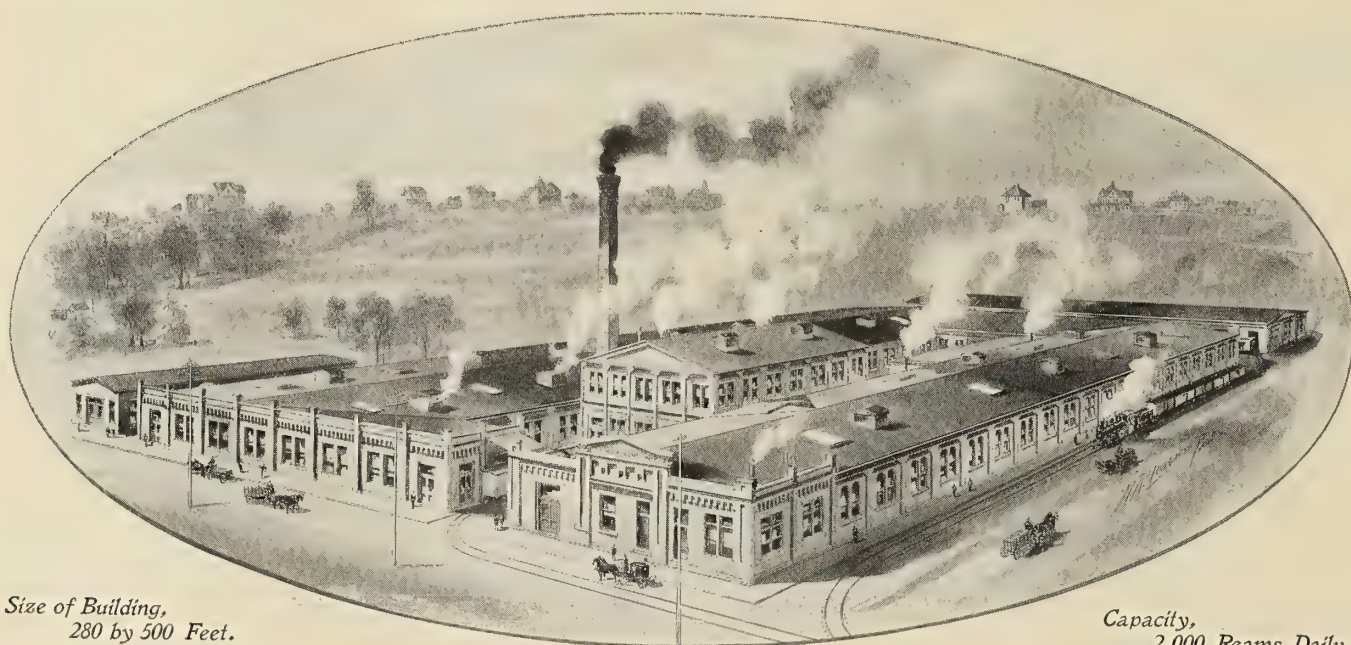
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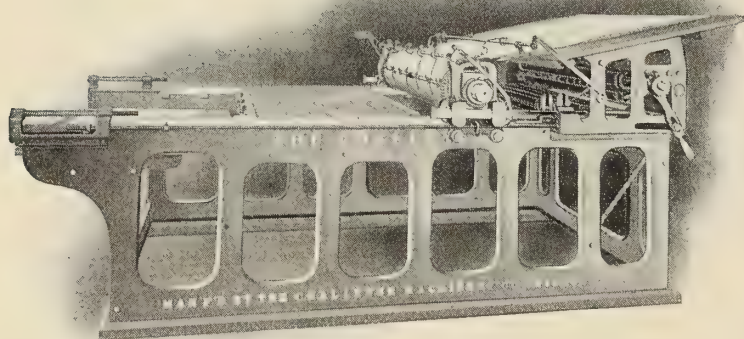
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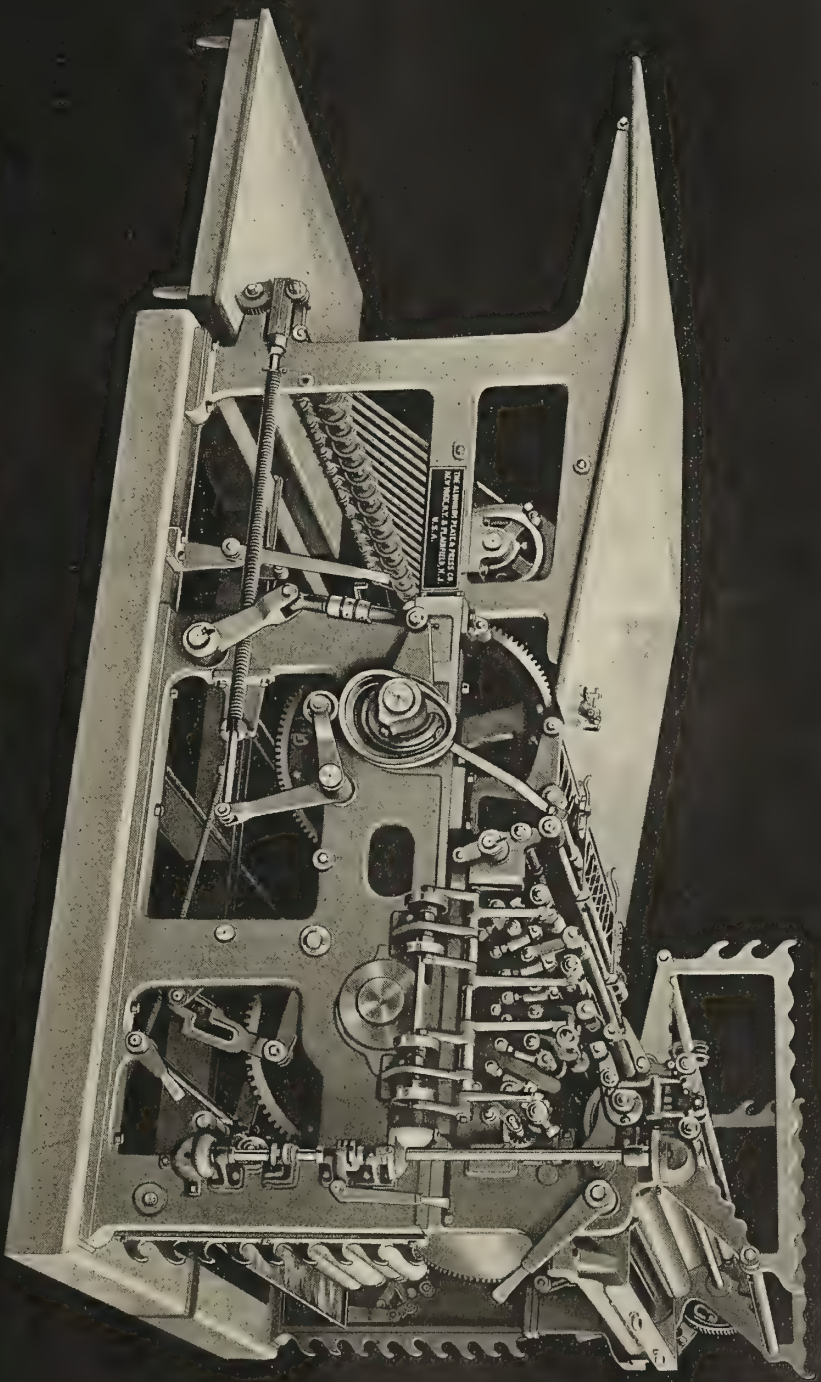
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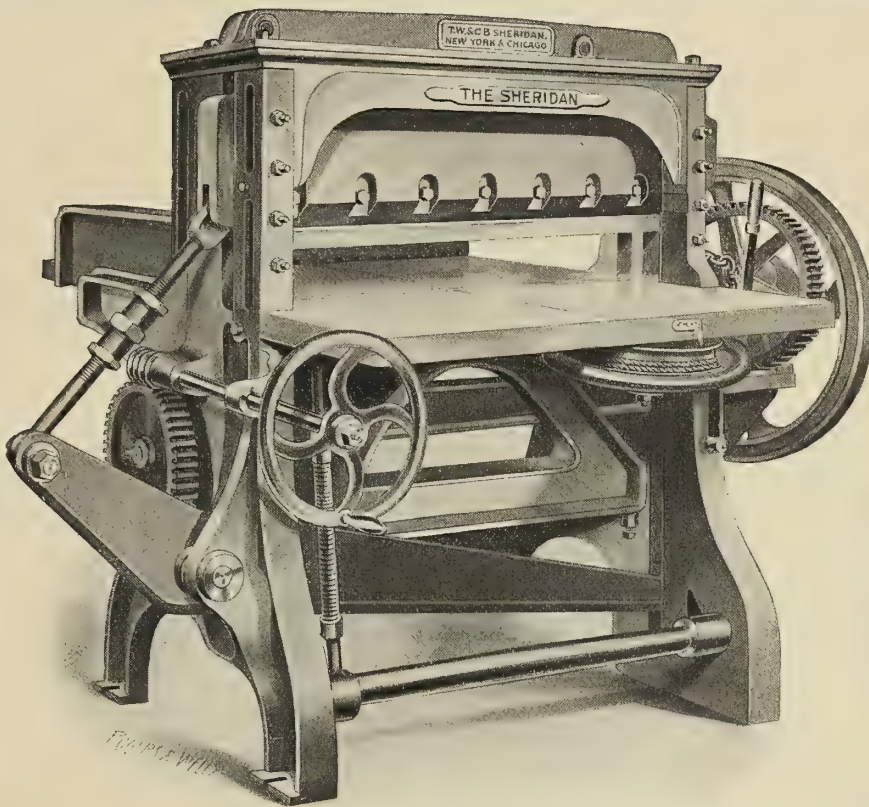
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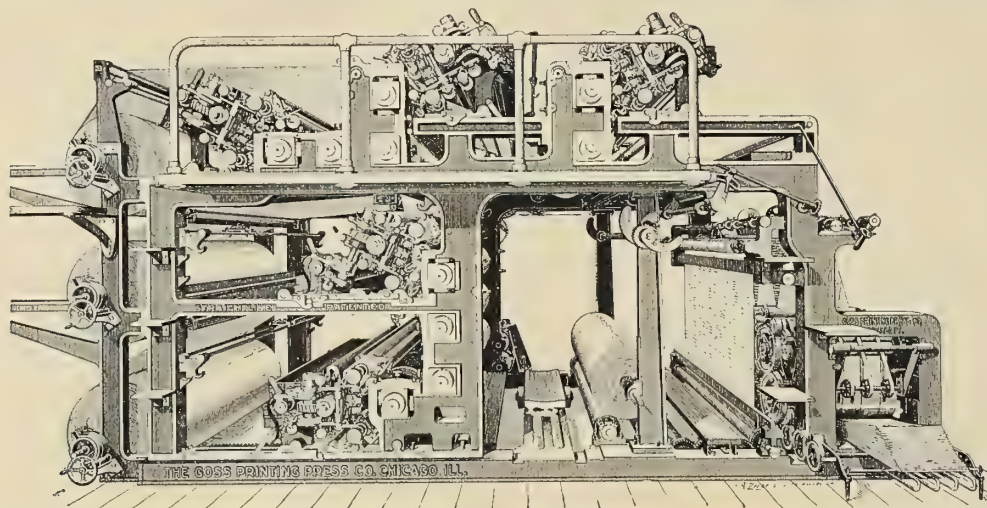
NEW YORK.

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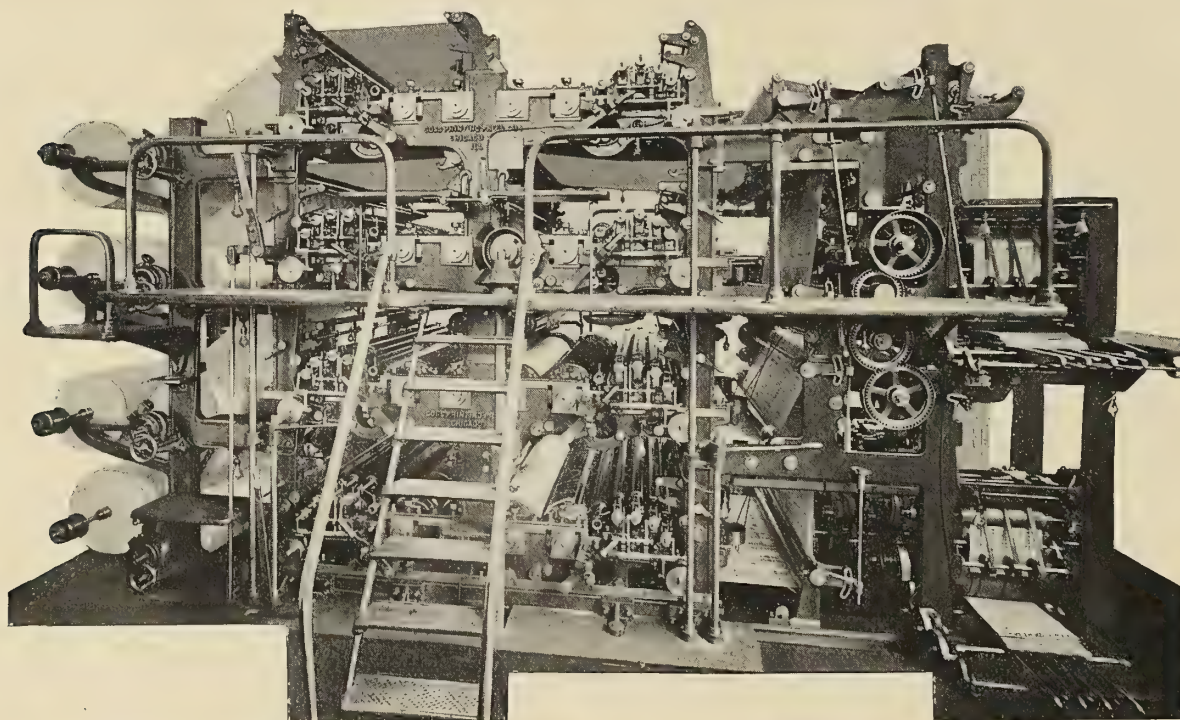
LONDON.

The GOSS Patented Straightline

NEWSPAPER PRINTING AND FOLDING MACHINES.



The above cut represents our **SPECIAL STRAIGHTLINE** for half-tone and color work, printing both sides and the colors at one operation. Can be used for either newspaper or pamphlet work.



The above cut represents our **OCTUPLE PRESS** with a capacity of 100,000 papers per hour. Straightline Presses are the most modern and complete machines, take up little floor space, are easily operated, and are the safest and quickest running machines ever produced. Built with a capacity of from 25,000 to 100,000 per hour, according to size. Patented and manufactured by

THE GOSS PRINTING PRESS CO.

SIXTEENTH ST. AND ASHLAND AVENUE,

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NEW YORK OFFICE — 312 Temple Court.

BOSTON OFFICE — 12 Pearl Street.

The Fuchs & Lang Mfg. Co.

29 Warren St., New York.

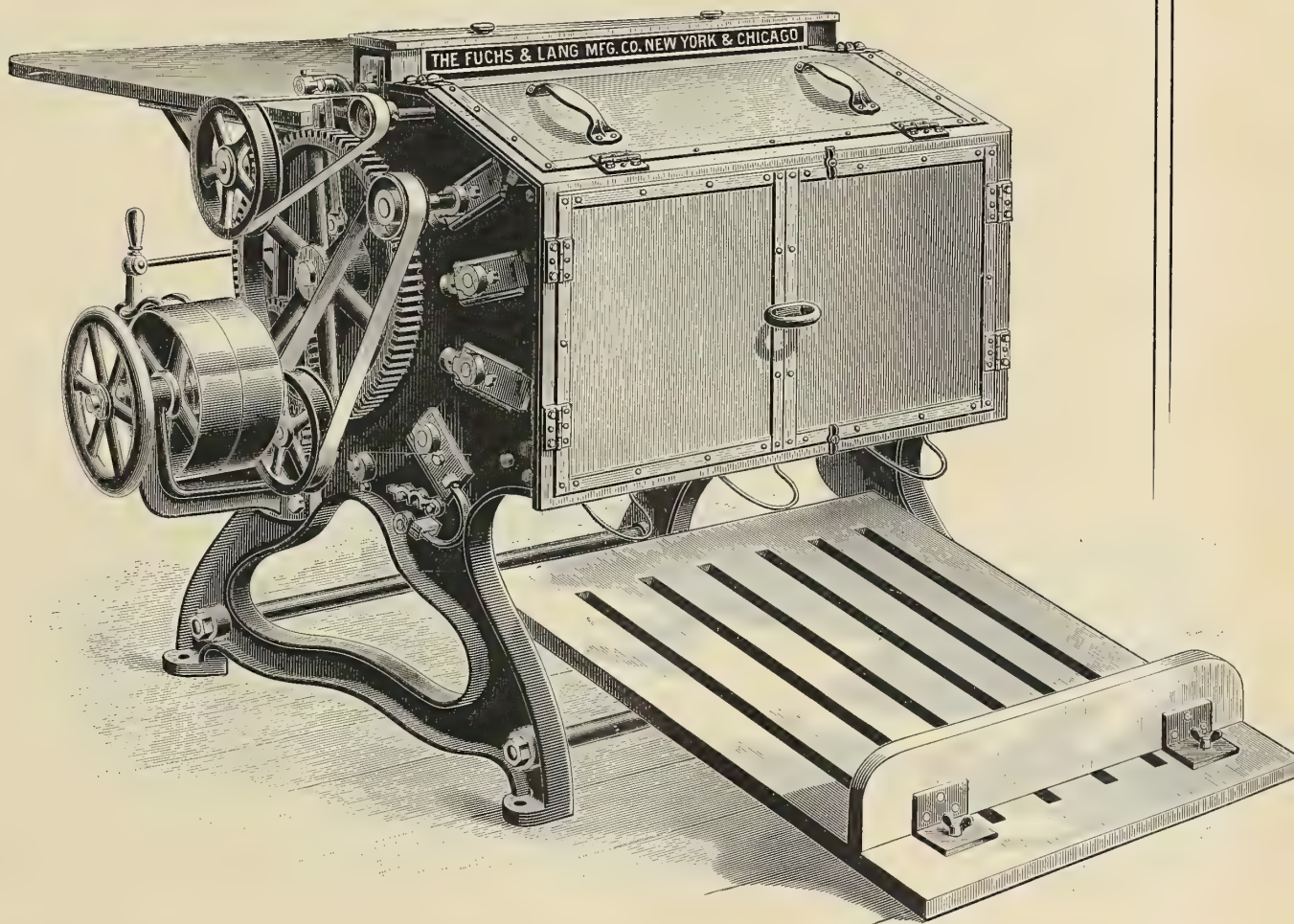
328 DEARBORN STREET,
CHICAGO.

FACTORIES,
BROOKLYN AND NEW YORK.

135 S. FIFTH STREET,
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— MANUFACTURERS OF —

The Combination Bronzing and Dusting Machine.



DESCRIPTION.

THIS MACHINE is built upon thoroughly scientific principles, and devoid of all unnecessary or intricate mechanism. All parts of the machine are made with the utmost care, and nothing but the best material is used throughout in its construction. Cut gears are used exclusively. Heavy or thin paper can be bronzed or dusted equally well. The gripper and delivery arrangement of the cylinder is worthy of especial note. The fountain and bronzing pads can be quickly adjusted to regulate the flow of bronze, and all minor details have received careful attention. The sheets are dusted by means of three rapidly revolving linen-covered horizontal rollers or buffs, and the sheets are delivered from the machine thoroughly cleaned. The machine has the indorsement of all who use it. Built in all sizes.

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WE beg to announce to the trade the appointment of *Mr. Lamberson Sherwood* as manager of sales for this company, with headquarters in New York, and the removal of our New York office from No. 30 Reade Street to the Potter Building, 38 Park Row, where all communications relating to machinery of our manufacture should be addressed.

New York—38 Park Row, Potter Building.

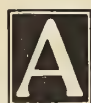
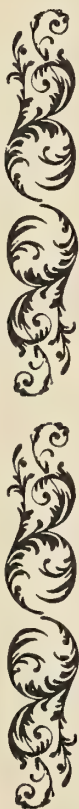
Chicago—304 Fisher Building.

Chas. N. Stevens, Representative.

THE STANDARD MACHINERY CO.
MYSTIC, CONN.

Successors to *GEO. H. SANBORN & SONS.*

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QUALITY,
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IT IS A DICTIONARY OF KNOWLEDGE, AN ENCYCLOPEDIA
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THE GOODS ARE PRESENTED IN CLASSES

WITH TWO INDEXES, SO THAT WHILE IT IS COMPLETE
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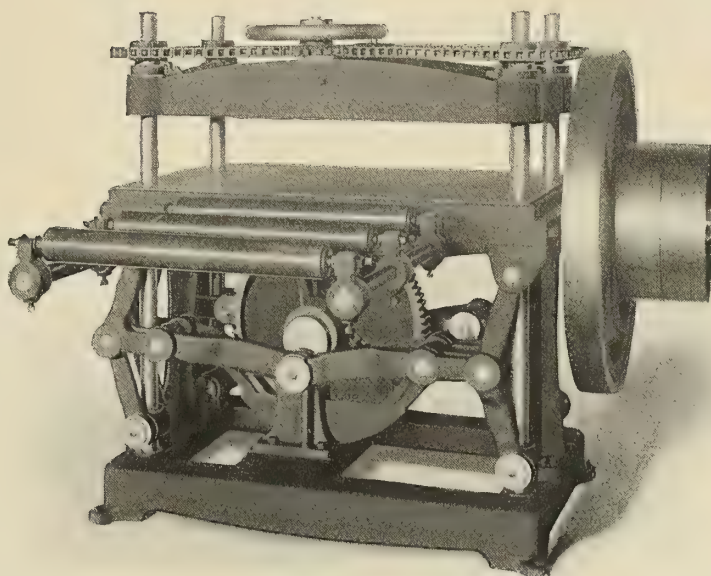
WE WANT THIS BOOK AND THEN "OUR GOODS" IN EVERY
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MAKERS FOR THE TRADE ONLY.
101 and 103 Duane St., NEW YORK.

A Strong Constitution

Is a vital necessity in a Die Press.



SEYBOLD PATENT.

THE SEYBOLD DIE PRESS embodies the *three most powerful movements known*.

The platen is *pulled down at all four corners*, obviating wear in the bearings and insuring uniform pressure at every point.

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 FRIEND PAPER & TABLET CO., " "
 COLUMBUS LITHOGRAPHING CO., . . . Columbus, "
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 CARPENTER PAPER CO., . . . Omaha, Neb.
 TYTUS-GARDNER PAPER & MFG. CO., Middletown, Ohio

SHERMAN ENVELOPE CO, 2 machines, Worcester, Mass.
 EDWARD WHITNEY CO., . . . " "
 THE WHITEHEAD & HOAG CO., . . . Newark, N. J.
 LEWIS & SLOCUM, . . . Watertown, N. Y.
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Main Office and Factory :
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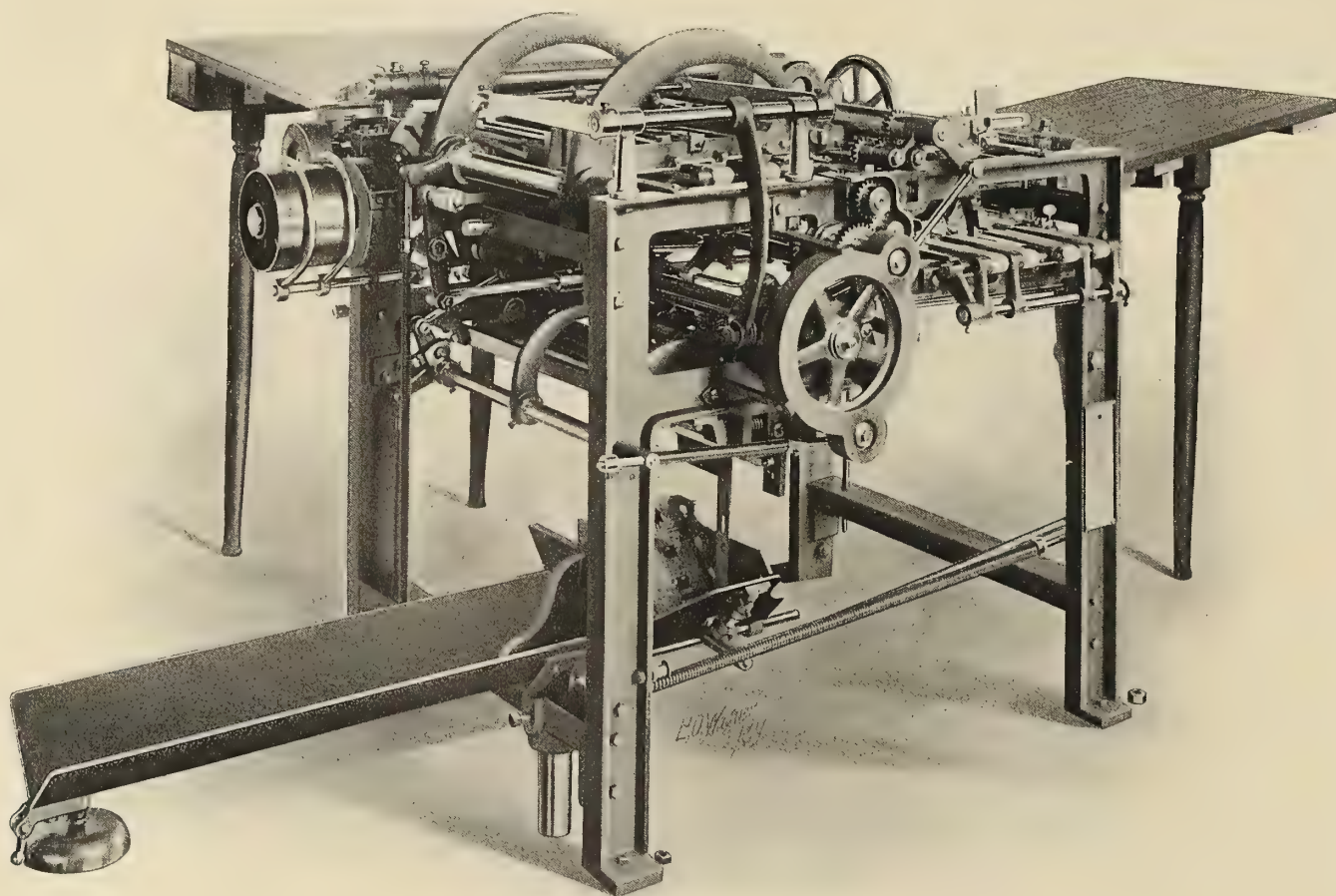
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... MAKERS OF ...

**Machinery for Bookbinders, Printers, Lithographers,
 Paper-Box Makers, etc.**

Another Circular Folder.



Range of Work :

6 x 9 to 18 x 24

MADE BY

Brown Folding Machine Co.

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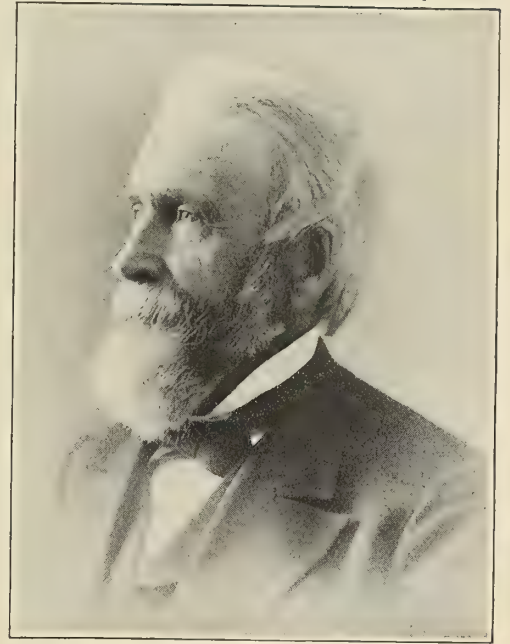
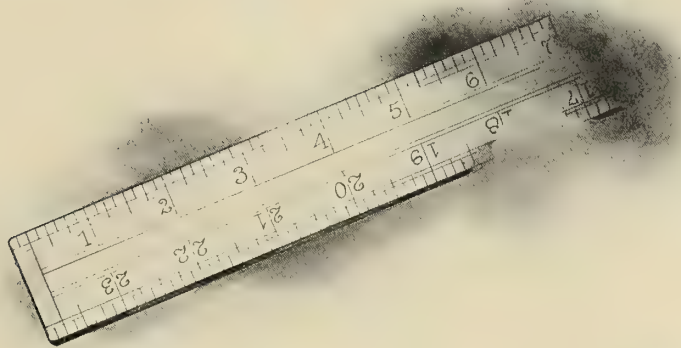
Agents:

Weld & Sturtevant, 44 Duane St., New York.

M. P. McCoy, Phoenix Works, Phoenix Place, W. C., London, Eng.


“Comparisons are Odious”

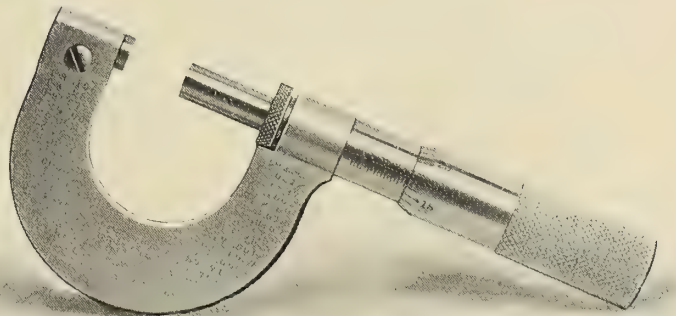
to the “other fellow” who
uses THIS



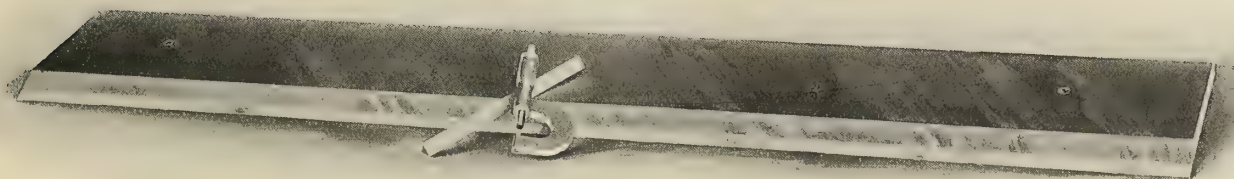
LORING COES.

to make Knives by.

We use this 



The result is a
“Micro-Ground”



Write

L. Coes & Co.

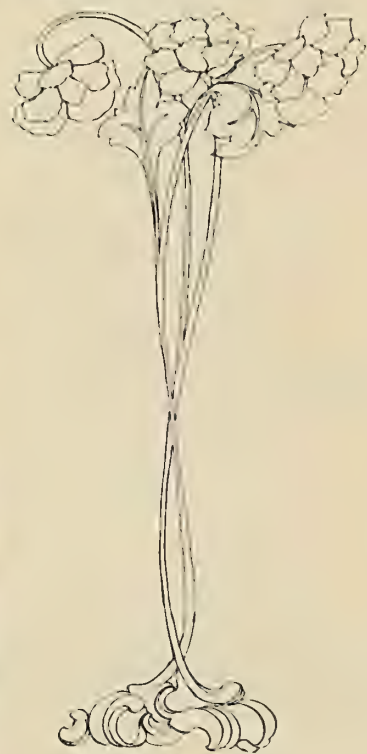
Estimate and Souvenir
if you mention this.
If not — no souvenir.

Worcester, Mass.



The green leaf of the
new-come spring;
to nature lovers
joy doth bring.

The chic designs and
perfect plates of
"Franklin make"
as well
do make,
the users of them
joy partake.



FRANKLIN ENGRAVING AND
ELECTROTYPING **COMPANY**
341-351 DEARBORN STREET,
CHICAGO.

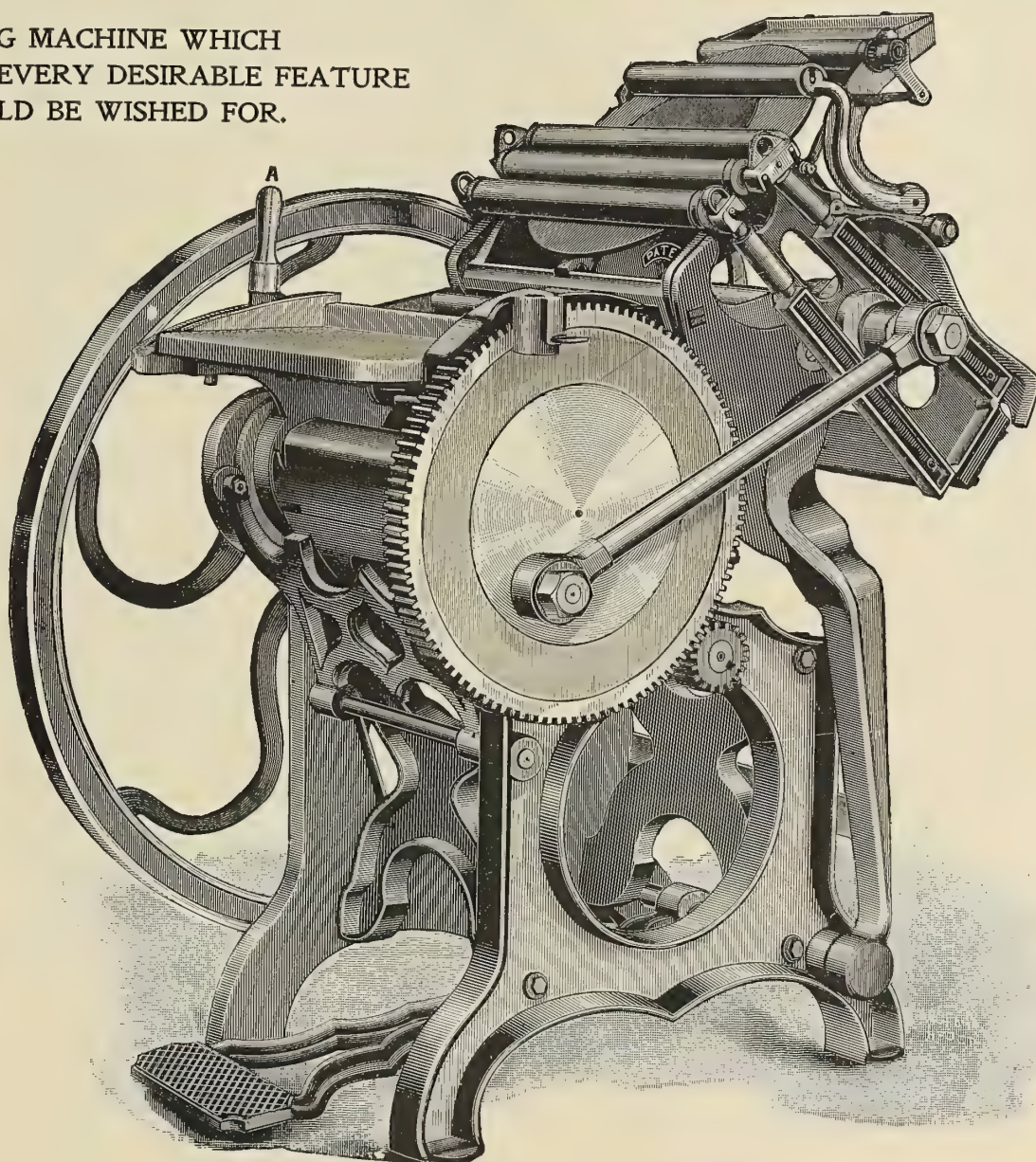
The PRINCE of GORDONS

A PRINTING MACHINE WHICH
COMBINES EVERY DESIRABLE FEATURE
THAT COULD BE WISHED FOR.

Patent Impression Throw-off.



Notice the Simplicity of this device for throwing off the impression, and then compare it with complicated arrangements used on all other Gordons. A short movement of the handle does the business.



THE JONES GORDON JOBBER.

Special Features. Among the admirable devices which are peculiar to the Jones Gordons are the automatic self-locking chase hook and form starter, the shield over the large gear to prevent greasing of sheets, the self-distributing duplex fountain, the carriage pulls attached to roller arms, by means of which the rollers may be placed in position without greasing the fingers; the automatic brake, which stops the press immediately after the belt is shifted; the roller throw-off, a supplemental part of the bed and roller ways, which is projected forward when the impression is thrown off, preventing the rollers from touching the form. The roller throw-off is an extra feature which is supplied only when specially ordered.

Sizes and Construction. The Jones Gordons are supplied in the following sizes: 8 x 12, 10 x 15, 12 x 18, 14 x 20 and 14½ x 22. The construction is the best, all material used being of the highest grade. The working parts are perfectly balanced, the frame is strongly braced, the bed and platen are accurately finished, the gearings carefully milled, the side-arms forged without weld from one piece of steel, and all rollers and their bearings are of tempered steel, so that there is no possibility of wear.

Send for prices to the Manufacturers or any Dealer in Printers' Supplies.

Manufactured by THE JOHN M. JONES CO., Palmyra, N. Y.

FOR SALE BY ALL DEALERS

NEW YORK OFFICE, 78 Warren Street—HENRY C. ISAACS.

SAN FRANCISCO OFFICE—215 Spear Street—HADWEN SWAIN MFG. CO.



Singing the Praises

of Inks is what we wish to do in this advertisement. And the Inks we talk are the QUEEN CITY. They have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties which you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

Queen City Printing Ink Company,

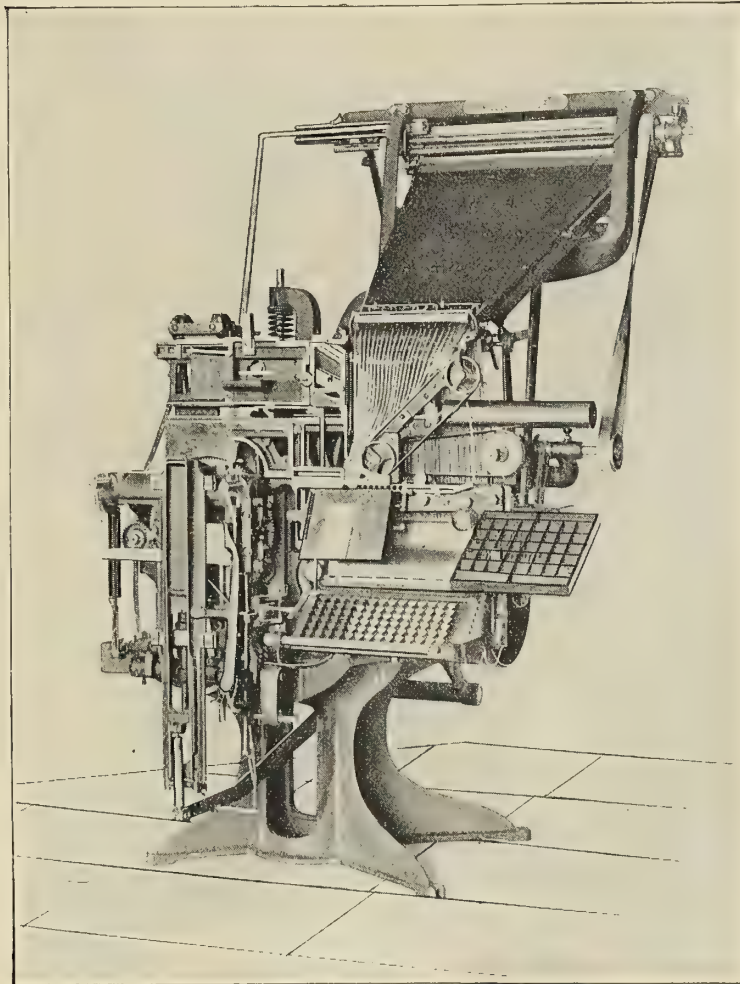
Home Office, Cincinnati, Ohio.

*Branch, 347 Dearborn Street,
Chicago, Ill.*

NO ADDITIONAL HELP REQUIRED TO "DOUBLE THE CAPACITY" OF THE LINOTYPE. ADDITIONAL HELP MEANS ADDED EXPENSE.

Facts—Noticeable Facts—

Composing rooms which were busy two years ago are now practically idle—the work has gone to machine offices. You can retain the type but not the work.



You cannot estimate when competing with the Linotype—it is simply out of the question.

Linotype Book Offices are everywhere busy. Who formerly did this composition?

THE LINOTYPE—Over 7,000 in Daily Use.

**OUR TERMS ARE EASY—YOUR PROFITS ARE LARGE.
ONE MACHINE PRODUCES ALL SIZES OF TYPE.
EVERY PRINTER HIS OWN TYPE FOUNDER.**



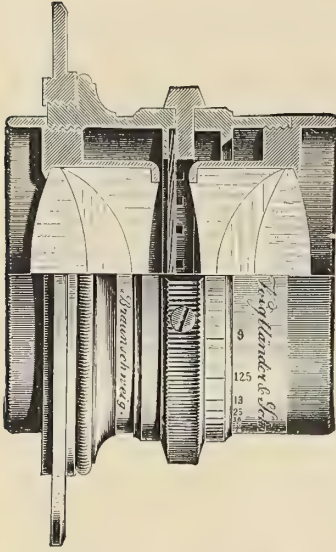
For particulars write to the **MERGENTHALER LINOTYPE COMPANY,**

P. T. DODGE, PRESIDENT.

Tribune Bldg., New York City.

YOU CAN NO LONGER AFFORD TO DO COMPOSITION BY HAND. THE MORE MOVABLE TYPE SET THE GREATER THE LOSS.

Time=Savers



Ser. III.—

For Half-tone Work.

Ser. IV.—

For Line Work.

Completely anastigmatic.
Rapid workers.
Absolute definition and
detail over the whole
plate.

Send for Catalogue.

COLLINEAR LENSES

Voigtlaender & Son Optical Co.

467 W. 14th Street, New York.

POOR INK



VERSUS



GOOD INK

You do not appreciate the difference between
POOR INK and **GOOD INK** until you have tried
all the poor ones and then try

Buffalo Inks

There will be no question in your mind after
a trial of this kind. It will be the most con-
vincing kind of an argument. Don't forget
the fact that

"BUFFALO INKS ALWAYS WORK"

and will please you.

**BUFFALO PRINTING INK WORKS,
BUFFALO, N. Y.**

PARSONS PAPER CO'S

White and
Colored

Envelope Papers

Are
Best.

All
Animal Sized
and
Pole Dried.

These papers are listed by the U. S. En-
velope Co. as **EXTRA GRADE No. 1 Rag.**
Specify this grade when ordering, and
you will be pleased with the result.

*Mills at
Holyoke,
Mass.*

CLOSETS

FOR

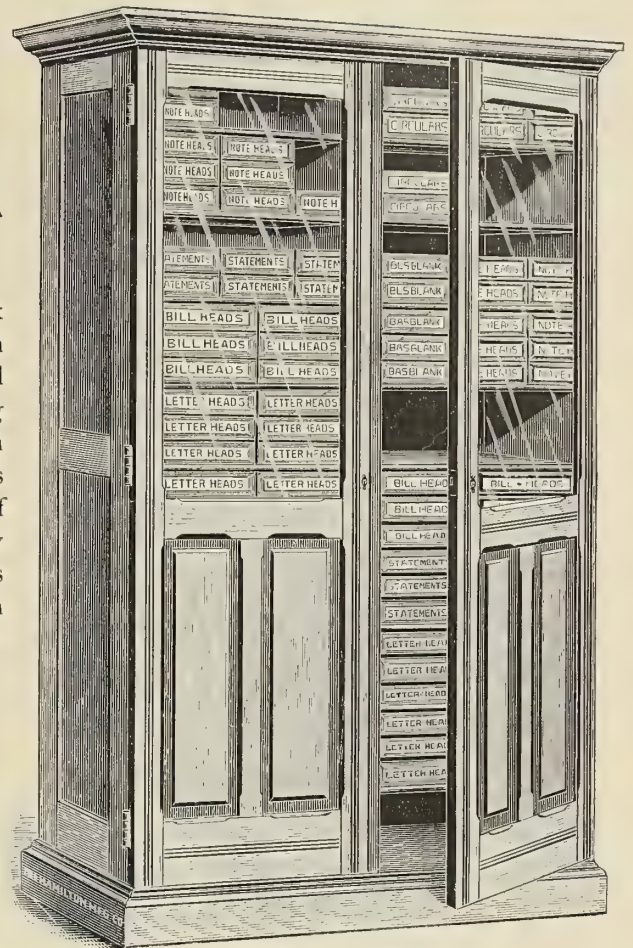
Paper and Card Stock

WE have lately added these excellent Paper and Card Stock Closets to our line of furniture. Printers will find them invaluable adjuncts to the modern printing office. They will preserve the stock of papers and cardboards from becoming shopworn and soiled, and all stock will remain bright and in good condition. The sliding shelves in the Card Stock Closets is an excellent feature. These closets are handsomely made, of ash, finished in antique oak, and will prove an ornament to any office. The doors are fitted with glass so that stock is always visible. The doors in the Card Stock Cabinets are fitted with steel rollers and roll from right to left, one behind the other. Write to us or to your dealer for circular and discounts.

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Send to us or to your dealer for complete Catalogues of
WOOD TYPE and Modern Printing Office Furniture.



No. 6 PAPER CLOSET.

Price List AND Description.

No. 3—PAPER AND CARD STOCK CLOSET. Height, 7 ft. 6 in.; width, 5 ft. 7 in.; depth, lower part 28 in., upper part 16 in., outside measurements. Shipping weight, 735 lbs. Sliding doors in upper and lower parts; upper doors glass, lower half fitted with 20 sliding boards, 10 in each tier, placed $2\frac{3}{4}$ inches apart; each board will take cardboard 23 x 29. Upper half fitted with shelves to take ordinary packages of letter-heads, note-heads, etc. Price, \$75.

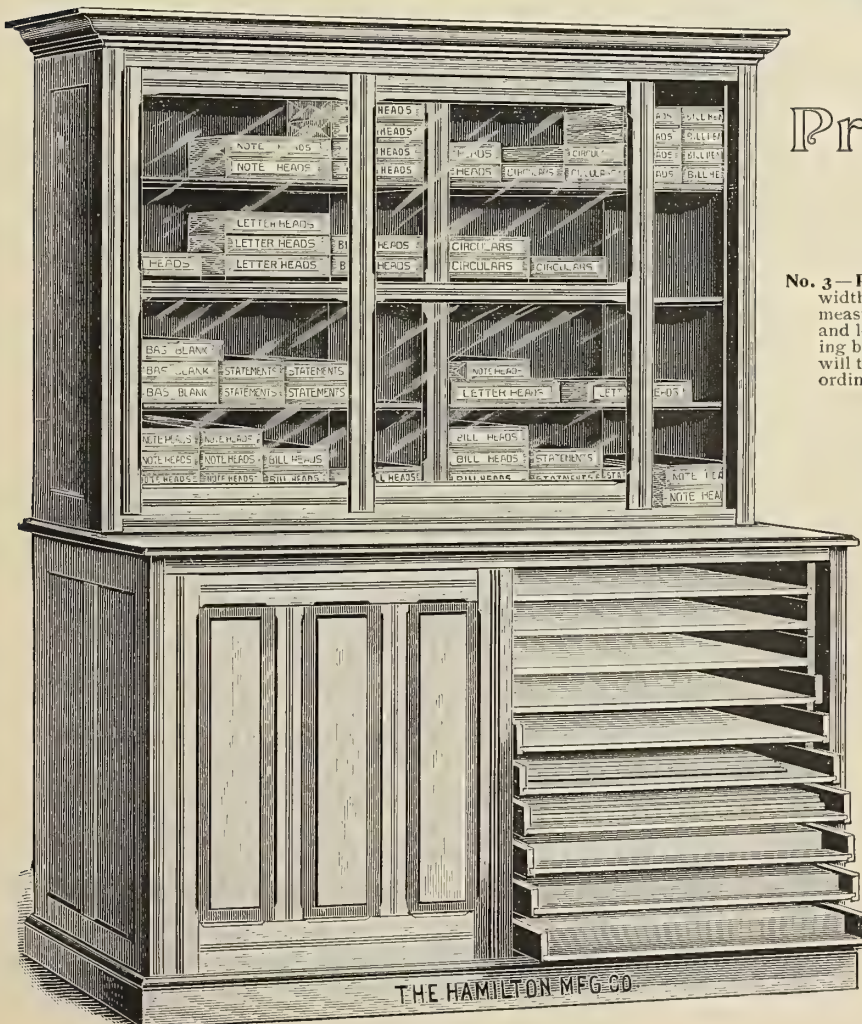
No. 4—PAPER AND CARD STOCK CLOSET. Height, 7 ft. 6 in.; width, 7 ft. 9 in.; depth, lower part 33 in., upper part 19½ in. Shipping weight, 1,000 lbs. Same general arrangement as No. 3, except the sliding shelves in lower part will take on full sheet 28 x 42, and the upper part is 16½ inches deep inside and will take in boxes of envelopes with ends to front. Price, \$96.

No. 5—PAPER CLOSET. Height, 5 ft. 4½ in.; width, 25½ in.; depth, 16 in., outside measurements. Shipping weight, 160 lbs. Space between shelves, 6 inches. Takes two packages of note-heads and one package of letter-heads on each shelf, piled three high. Paneled glass door in front. Price, \$22.

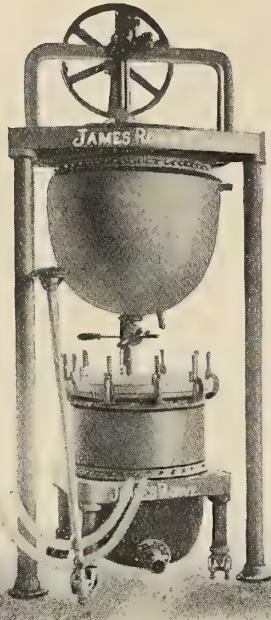
No. 6—PAPER CLOSET. Height, 6 ft.; width, 3 ft. 7 in.; depth, 16 in., outside measurements. Shipping weight, 290 lbs. Space between shelves, 6 inches. Takes two packages of letter or bill heads, or three packages of note-heads, piled three high, on each section of each shelf. This closet is divided in the center into two sections. Price, \$38.

No. 7—PAPER CLOSET. Height, 8 ft.; width, 7 ft. 9 in.; depth 19½ in., all outside measurements. Shipping weight, 700 lbs. All doors in this Cabinet slide on steel rollers, from side to side. Doors fitted with glass. Divided in center from top to bottom into two equal divisions. This closet has 16 sections, with removable, adjustable shelves. Each section is 43½ in. wide, 16 in. deep, inside measure. Shelves are 10 inches apart inside, when divided at equal distances.

Price, \$80.



No. 3 PAPER AND CARD STOCK CLOSET.



COMPOSITION MELTING KETTLE
WITH AIR-PRESSURE POURING KETTLE,
400 POUNDS CAPACITY.

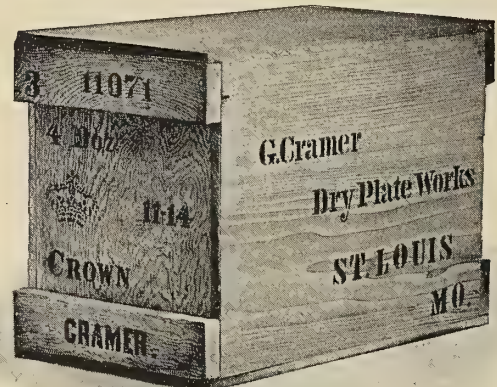
Roller Moulds.... Roller- Making Machinery

SEND FOR
ESTIMATE
FOR LARGE
OR SMALL
OUTFITS.

MOULDS
ARE GUAR-
ANTEED TO
BE TRUE
AND FREE
FROM
FLAWS.

JAMES ROWE 76 W. JACKSON STREET,
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Foreign correspondence concerning the latest Roller-Making Machinery made by us is especially desired, and will have prompt attention.



New York Depot: 32 East Tenth Street.

If you do not receive
the "News-Monger,"
send us your address and
it will be mailed you.

EDGE-GUIDE DROP-ROLLER FOLDING MACHINES

WITH AUTOMATIC POINTING ATTACHMENT.

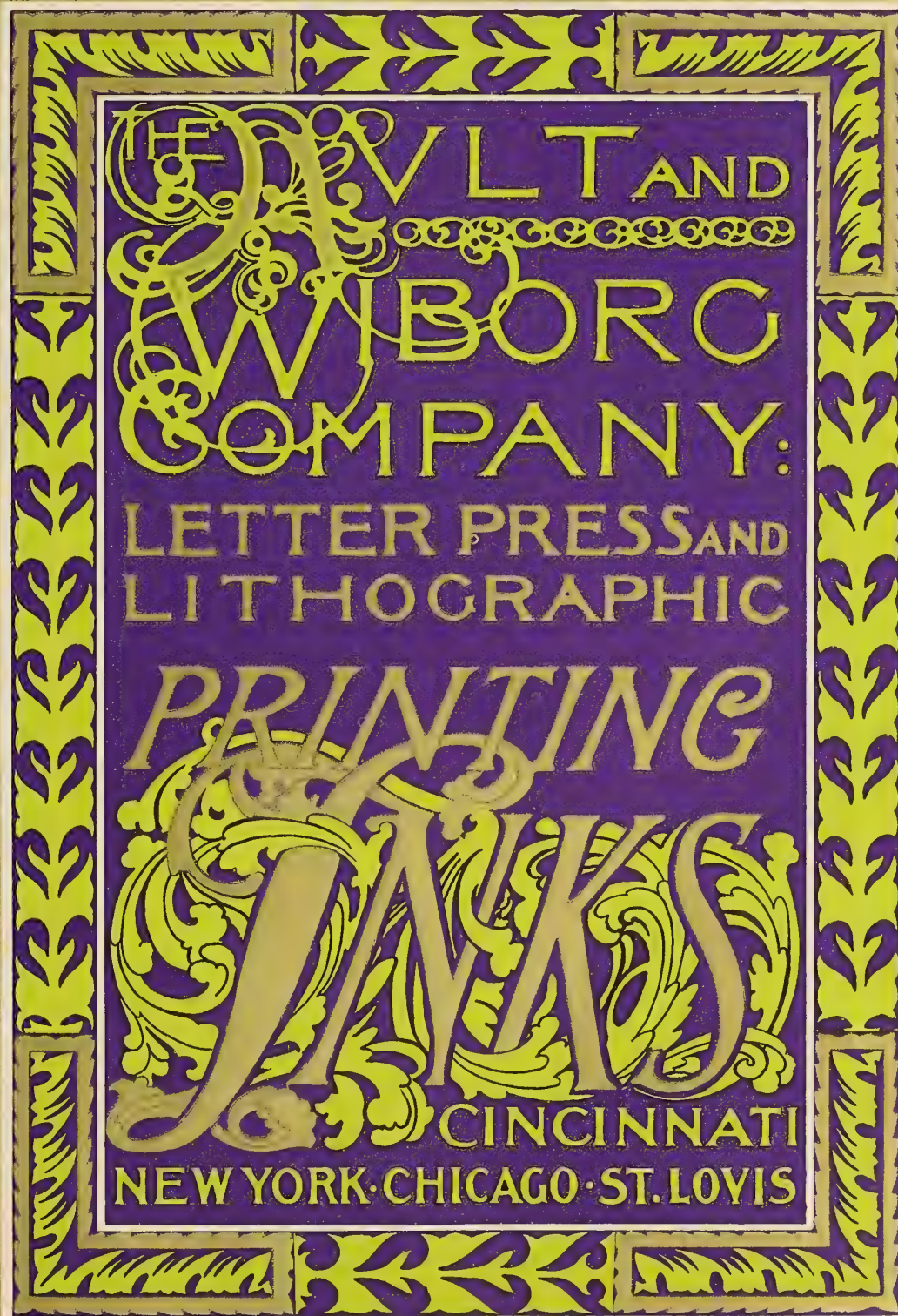
Statement to the Trade.

THE AUTOMATIC POINTING DEVICE used on our Paper Folding Machines is of our own invention, is novel and does not infringe the patents of others. Both our Pointer and the method and apparatus for pointing the sheets on the press in preparation for our Folder are entirely different from those used by others, and are the subjects of separate applications for patents by us both in this country and in Europe. We shall protect our customers against interference from any source in the use of our inventions and improvements.

CHAMBERS BROTHERS COMPANY,

FIFTY-SECOND STREET, BELOW LANCASTER AVENUE,
PHILADELPHIA, PA.

E. C. FULLER & CO., Agents,
New York and Chicago.



The motif for this design, which is Roman, or more properly called Latin, was taken from the second volume of Sylvester, "Paleography of All Nations," and covers a period to about the eighth century.

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PURPLE, B. 585-70.
GOLD INK, 592-30.
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The Best Printers



ALL have only the best of everything. They want the best presses, best stock, best pressmen, and compositors, and, last but not least, the best Inks. ✱ The price of the best Inks is such that every good printer can afford to buy them. ✱ Ault & Wiborg's Inks are the best and the cheapest, ✱ because they for many years have given better results than any others.



THE BEST INKS
MAKE THE BEST PRINTERS—Ault & Wiborg's



EASTER MORNING.



THE INLAND PRINTER



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

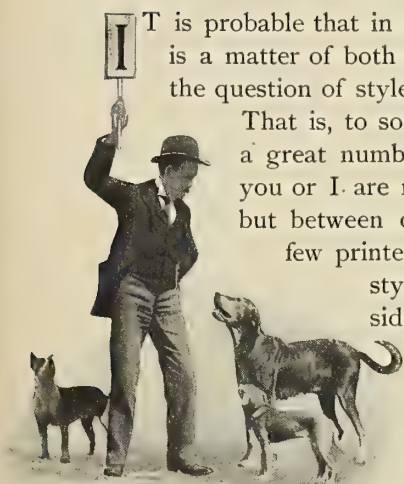
VOL. XXII—No. 6.

CHICAGO, MARCH, 1899.

TERMS { \$2 per year, in advance.
Single copies, 20 cents.

LEAVE IT TO THE PRINTER.

BY ARTHUR K. TAYLOR.



IT is probable that in the greater number of cases it is a matter of both wisdom and economy to leave the question of style in job printing to the printer.

That is, to some printers. The rule admits a great number of exceptions. Of course, you or I are not the exceptions referred to, but between ourselves we could mention a

few printers whose opinion in matter of style it would not be wise to consider final. Still, when we stop to consider the productions which have been fearfully and wonderfully made by the artistic rule-twister when he has been enjoined to get up something "real nice and stylish"—when we con-

sider a few of these and are not biased by the knowledge that they were produced simply by the use of a few pieces of brass rule, a file, a pair of pliers and usually one-half more time than will be paid for by the whole job—when we do not let these points bias us in examining a few of these works of art, it does not seem so strange to us that in every calling by which man has gained his livelihood, from the doctor who first honored us with his personal attention to the undertaker who will probably make it his business to attend our funeral, each and every manner of man feels called upon to give the printer a few instructions as to what is tasteful and stylish in the way of job printing.

There are at present just a few men having the ordering of printing who were not at some stage of their existence printers, but the number is small. Did you ever notice how many men, when they leave an order for a job of printing, after making a few suggestions as to how it is to be set in a "block letter," will clear their throats, look rather sheepish and in a hesi-

tating way admit that they used to have a printing press in their younger days? Did all the old man's work. Most of them gave it up on account of their health. Afraid of the type metal poisoning them. A little more particular diagnosis of their cases generally reveals, also, a very early tendency toward scroll sawosis, with frequent attacks of magic lanternialia which finally developed into chronic amateur photogromania, for which the patient is taking treatment even at this date. Nevertheless, it might be worse. The man who had a printing press when he was a boy knows enough about it not to leave word that he wants sundry lines set up in red type.

If the whole of the designing of a piece of work is left to a competent printer, a harmonious production can usually be expected, which is a result almost impossible when the customer hampers the workman by ill-advised suggestions. If the man ordering the work has a clear idea of what he wants and is blessed with a fair amount of good taste, the remarks in the foregoing do not apply to him. It is a pleasure to cooperate with a discriminating customer in order to turn out a creditable product, but our patience and some other of the Christian virtues are put to the test when we have to cater to the needs of a customer who thinks that, just because he is paying for the work, he has not gotten full value for it if he has not attached thereto a few eccentric characteristics of his individuality.

Unless you can convey to the printer a clear and definite idea of the style of what you wish him to print for you, it is manifestly unfair for you to insist that he, at his own expense, by means of numerous proofs showing radical changes, try thus to locate your own elusive ideas. Yet this is too frequently what is required. When a man makes an alteration on a proof which is a direct deviation from his original copy, if the change amounts to a sufficient item of expense to warrant a

charge, it is only the most casehardened sinner who objects to paying for it, provided, of course, that the matter is explained to him at the proper time, which is just before the change in question is to be made; but with the man who insists upon having a job set over three or four times in order to get it sufficiently unbalanced to meet his own condition, the situation is a trifle more difficult. If you suggest that all his alterations are costing money and should be charged for, he will probably retort that you ought to know your business well enough to suit him the first time. That floors you. It seems almost impossible even for those customers who are possessed of proper appreciation for well-balanced display to understand that, on account of the only occasional exercise of their taste, it should not be accorded the same degree of consideration as should

have made that job a shining star in the typographic firmament.

Believing that the composing room should not be called upon to bear the brunt of all the leaks which occur from ill-advised alterations which are never paid for, it seems to me that it would be a good plan to open another account in the ledger, an account like unto the profit and loss account, and style this account "Sundry Chuckleheads," entering therein charges for part of the composition of numerous jobs which you have run without your imprint, and which represents the part for which you were not paid, crediting the composing room accordingly.

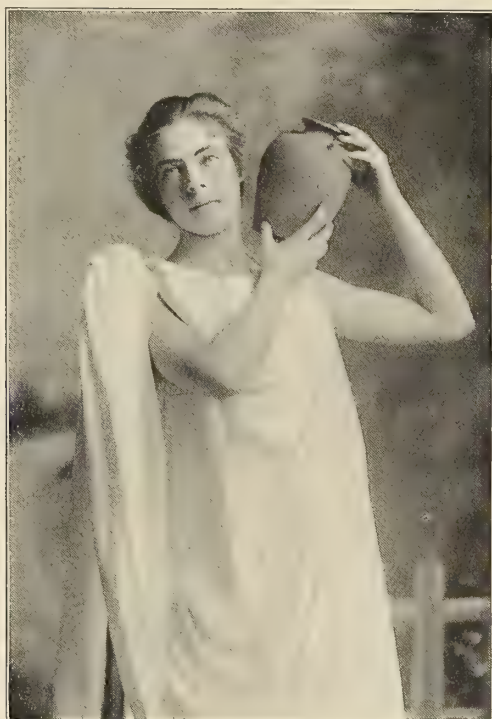
Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XVIII.—BY F. HORACE TEALL.

DOCTOR HODGSON, in criticising others for misusing words, wrongly used the word "obliterate" in the following sentence: "Yet writers of standing have often confounded these two words, thereby obliterating the separate functions of each." "Obliterate" plainly means in its etymology something at least connected with letters, its second element being the Latin word for letter, and the true idiomatic use of the word has always preserved that connection. Right application of it is always to something that may be rubbed out or erased, as writing, though the connection may properly be remote, as in speaking of obliterating the memory of something. Dictionary definitions have never indicated literal restriction of the word, probably because it is not thought wise to trim such matters too closely. It should never be forgotten that the best language is not that which shows affectation or effort to find the most suitable words, but that which comes naturally and easily, without noticeable effort, and yet does really consist of the most suitable and accurate words. Thus, Doctor Hodgson's misuse of "obliterate" is not really as bad as Alfred Ayres's use of another word in correcting it. He says that "English idiom permits us to say that happiness, peace, or a function has been destroyed, but it does not permit us to say that either of them has been obliterated." What Doctor Hodgson meant would be much better expressed by saying that the writers "ignored" the separate functions. It is true that functions cannot be obliterated, but it is no less true that misuse of words does not destroy their separate functions, for those functions always remain for the best use of the words, even when some other uses become sufficiently established to be considered correct.

The dictionaries are said to "authorize" the use of "observe" as a synonym of "say" or "remark," as in "What did you observe?" As matter of fact, what the dictionaries do is to record this use of the word, because it is a part of the established language. It is not always wise to think in such a case that the dictionary-makers intend to recommend every use of a word which they do not stigmatize. They are compelled to



Loaned by H. W. Fay.

REBECCA.

Photographic study by A. F. Rowley, De Kalb, Ill.

that of the printer who by constant use has developed more fully that faculty for arrangement which he is daily called upon to exercise.

Once in a while a customer will ask your opinion as to his suggestions, with entire sincerity, being susceptible to conviction should he clearly be in the wrong; but in the majority of cases, when your customer asks you if you don't think that that line should be put in such and such a type, and spread out a little more, it is the part of good judgment to be politic and admit that you believe it would look a trifle better that way, for should you by any method of argument get him to accept anything else, there will always be in his mind a lurking dissatisfaction with the appearance of the job, and a steadily growing conviction that the change which he suggested was all that would have been needed to

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record many word-uses that would never find place in their own independent writing, even though they might occur in their speech occasionally. More errors are made in criticising a use like that of "observe" for "say" than in merely using such words loosely. A worse blunder than the one criticised is made by the writer who says that "in this sense it is better to leave 'observe' to the exclusive use of those that [he should have said who] delight in being fine." He would have a difficult task in attempting to prove that any person so using "observe" had any thought of being fine.

birds are not bipeds. But in the case of such a comparison by means of a superlative, the object designated by the superlative must always be included in the class of things with which the comparison is made; not 'Washington is the best-known of all other modern patriots,' but 'Washington is the best-known of all modern patriots,' since the use of 'other' excludes Washington from the class with which he is compared, and makes the form of expression self-contradictory. 'This measure of all others ought to have been avoided.' By no possibility could this measure be one of all



AN UNWILLING TEAM.

Photo by E. J. Davison, Kansas City, Mo.

It is true, though, that "say" is much better than "observe" when no other meaning is intended.

A phrase very often used, in a certain way, but which is not entitled to existence in such use, is "of all others." Here is part of what the Standard Dictionary says of it, which is merely a condensation of what Doctor Hodgson said: "When with a superlative stating the results of a comparison, a grammatically censurable form; as, 'Of all others, he was the greatest man.' In a comparison by means of a comparative followed by 'than,' the thing compared must always be excluded (as by 'other' or some like word) from the class of things with which it is compared; as, 'The molting-season is a very delicate and interesting period both for birds and bipeds' should be 'for both birds and other bipeds,' since the omission of 'other' implies that

others." The last sentence plainly states what should be instantly recognized by any thinking person as fact. A thing cannot be one of other things. It is itself alone, and the others are always meant to be considered apart from it, as contrasted with it. The error is wrongly classified by Doctor Hodgson and the Standard Dictionary. It is not an error in grammatical construction, which is the natural meaning of the word "grammatically" as used in the criticism. Judged by the rules of grammar, the condemned sentence is faultless. The words are perfectly put together as to syntax, and some other words of the same grammatical classification might be associated in the same order with perfect propriety. Many nonsensical sentences may be written with grammatical perfection. It is not the association of the words, from any grammatical point of view, that

constitutes the error criticised, but simply that they say something that is pure nonsense.

One critic thinks he sufficiently explains the difference between "older" and "elder," "oldest" and "eldest," by simply quoting sentences containing the words as he would use them; but his sentences certainly do not show why he makes his choice, even if it is rightly made. They are: "He is the older man of the two, and the oldest in the neighborhood." "He is the elder of the two sons, and the eldest of the family." "The elder son is heir to the estate; he is older than his brother by ten years." There is not much in the dictionaries, either, to indicate a preference of usage. Worcester says absolutely nothing. Webster's International says that "elder" is "now commonly applied to a son, daughter, child, brother, etc." Who knows how much and what is included in "etc."? The Century Dictionary does not compare the two forms at all, and gives some quotations with "elder" in which the common use would certainly be "older," but in which the writers have probably chosen the older comparative because of its association with older times. The Standard Dictionary says in its definition of "elder" that it "is preferred to older when only two are compared," thus ignoring any restriction like that attempted in the International; but it is more discriminating in its "Faulty Diction" appendix, which has the following: "Older and oldest may be said either of persons or of things, while elder and eldest apply to persons only. These latter are besides, strictly speaking, limited to members of the same family, while older and oldest are not so limited." The simple fact is that there is no positive difference, but "elder" and "eldest" are not now commonly used except as applying to sons, daughters, brothers, sisters, or to two children, or to all the children of a family.

(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPING—REVISING.

NO. XXII.—BY C. S. PARTRIDGE.

AFTER book plates have been straightened, shaved and beveled, a proof is taken, and it sometimes happens that errors or omissions are then discovered which make changes and corrections necessary. Such changes may consist in some cases of only a single letter, while in others an entire line or paragraph may be involved. In the former case, the defective letters are punched out and type inserted in their places, and in the latter, the line or paragraph is set up and electrotyped, and after cutting out the defective portion of the plate the new piece is set in and soldered. The special tools required for this work consist of a set of punches and chisels and a pair of calipers, such as have been previously described; a revising stick (Fig. 39), a blow pipe, a pair of cutting pliers, a soldering iron, some small flat files, and a light hammer. A complete set of chisels and punches consists of eight sizes, and corresponds with the different sizes of type in general use, namely: pica, small pica, long primer, bourgeois, brevier, minion,

nonpareil and agate. The thickness of the tools corresponds with that of the letter i in the respective fonts.

The revising stick may be made of a piece of printers' brass rule, six or more inches in length. To one edge and one end of the rule a strip of brass one-eighth of an inch square should be soldered, as shown in Fig. 39. This makes a convenient, and in fact indispensable tool for holding a line of type while fitting it to the slot in the plate in which it is to be soldered.

A line gauge, Fig. 40, is employed for detecting errors of alignment between the inserted type and the remainder of the line, and is also employed for the

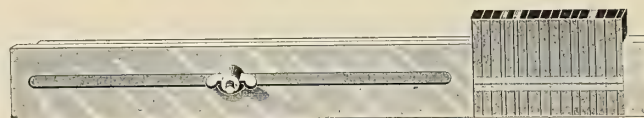


FIG. 39.

alignment of newspaper headings or other jobs composed of capitals and lower-case letters. In trimming a line composed of a capital letter followed by several lower-case letters, the width of the block, of course, must correspond with the width of the capital, and it is obvious that without a guide it would be difficult to trim the block so that the lower-case letters would all be at an equal distance from the top and bottom of the block. The same difficulty would occur in trimming any kind of a job requiring a margin above and below the matter. The line gauge enables the operator to trim the edges of such jobs exactly parallel with the printing face, and is, therefore, an important and almost indispensable tool. When used in revising, the edge of the gauge is set in alignment with the line in which a correction is to be made. After the type has been inserted, and before it has been permanently secured by soldering, an application of the gauge will determine whether the alignment is perfect.

The blowpipe is used for soldering in places which cannot be conveniently reached with a soldering iron. It consists of a Y of brass tubing, one of whose arms is connected by a rubber tube with the gas supply. By

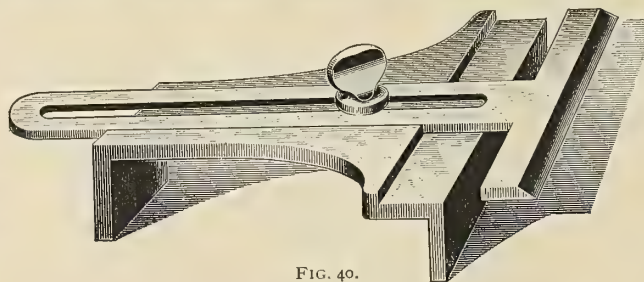


FIG. 40.

blowing in the other arm of the Y a stream of air is mixed with the gas. The point of flame may be directed and focused on any desired point, however small.

Referring to Fig. 41, it will be observed that the cutting ends of the revising punches are provided with V grooves, which give to the tools two cutting edges, thus admitting of a sharp, clean cut through the plate of just the size of the type which is to be inserted. In

correcting a typographical error in a plate, the workman first marks with his caliper the exact location of the letter upon the back of the plate. With a small chisel a groove is then planed at the point marked by the caliper to the depth of about one-half the thickness of the plate. A punch of the proper size having been selected, the plate is turned over, face up, upon a block

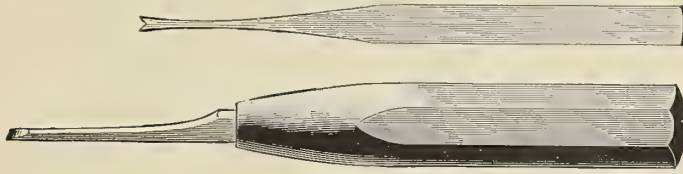


FIG. 41.

of wood, and with a sharp blow with the hammer the letter is punched out. Turning the plate over again, face down upon the finishing block, the type is inserted in the hole, and the contiguous metal crowded against it with a chisel until it is secured against dropping out, when the face is examined to see that the inserted type is in alignment with the remainder of the line and level with the surface of the plate. Care must also be observed to keep the type on its feet—that is to say, it must not lean from the perpendicular. The body of the type which has been left projecting through the hole is now cut off with the pliers level with the back of the plate, and the type secured in its position with a drop of solder. It is of course necessary to observe some care, otherwise there would be danger of melting the surrounding metal or the type itself. After the type is secured the superfluous solder is removed with a chisel or file.

When several consecutive letters are to be inserted in the plate, the hole made with the punch is enlarged with chisel and file to the size of the correction, and the type which has been previously set up in the revising stick is inserted and temporarily secured as before. Somewhat more skill is required to make a correction of this kind than to insert a single letter, as the slot must be kept parallel and in exact alignment with the remainder of the line, and this is a more difficult matter than to punch a single hole in the plate. When the slot has been made too large, as sometimes occurs, the type is aligned by crowding the contiguous metal against that side of the type which is above or below the line. When the type has been properly placed it is usually partially secured by soldering before cutting off the body; otherwise there would be danger of disturbing it.

When the correction consists of several words or parts of lines, the matter is set up and electrotyped in the usual manner. The corrected piece so made is laid on the plate in the position it is to occupy, and with a graver or other sharp-pointed tool its exact outline is transferred to the plate. A hole is drilled in one corner and the defective portion of the plate cut out with a jig saw—Fig. 42. The correction is then inserted, the plate turned face down and a drop of solder applied to each of the four corners. During the operation of soldering, the plate and correction should be firmly held

against the finishing block to prevent warping or springing of the pieces, which might otherwise be caused by the heat of the iron. For this purpose the cutting pliers may be reversed, the end of one handle being used to hold the plate and the other the correction.

A necessary part of the equipment of an electrotype foundry is a set of brass standards based upon the printer's universal unit of measurement, the pica. These standards should be twenty-six in number, ranging from one to twenty-six picas in length. The convenience of such standards will be apparent when it is remembered that all large type, such as is employed for newspaper headings, etc., is made to occupy the space of a certain number of lines of pica and is called 6-line type, 7-line type, etc.

In addition to the pica standards, the electrotyper should have a type-high standard, preferably made of steel, about 2 by 3 inches in size and .919 of an inch thick. Such a standard is useful not only for testing

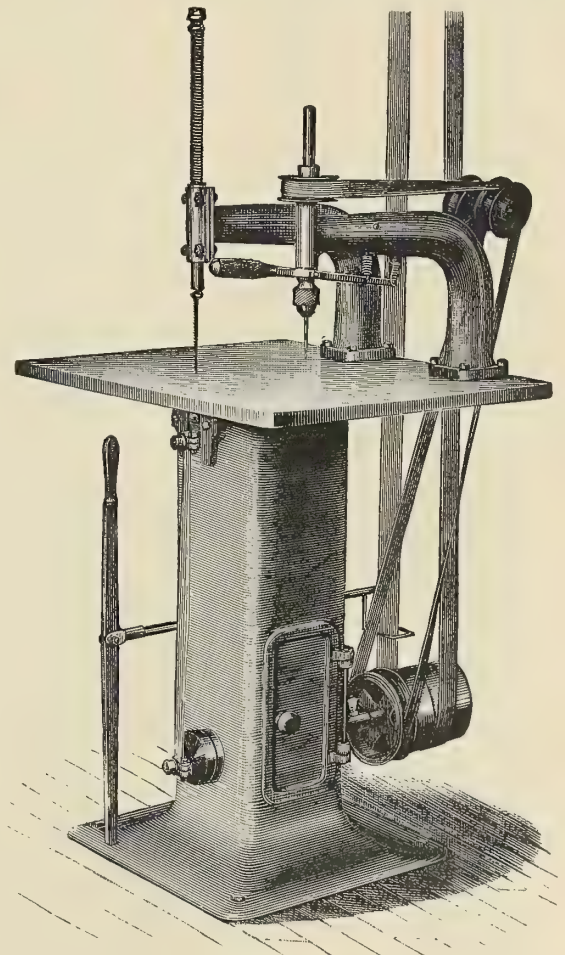


FIG. 42.

finished work, but also for setting the knife of the shaving machine, for which purpose it is placed on the bed of the shaver and the knife screwed down until it will just touch it.

Book plates are usually worked on patent blocks and should be shaved to exactly eleven points (small pica) in thickness. For testing this class of work a standard should also be provided.

(To be continued.)



Photo by Winfred C. Porter.

A MISTY MORNING ON THE ST. CROIX.

Awarded diploma at recent exhibition of the Detroit Camera Club. (See page 700.)



[Entered at the Chicago Post Office as second-class matter.]

A. H. MCQUILKIN, EDITOR.

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J. G. SIMPSON, Advertising Manager.

NEW YORK OFFICE: No. 34 Park Row, corner of Beekman street.

VOL. XXII.

MARCH, 1899.

No. 6.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street Leicester, England,
and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and
Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South
Africa.

EDITORIAL NOTES.

POSTAL Savings Depositories was the subject of an address delivered before the National Board of Trade, Washington, D. C., by Mr. A. G. Elliot, delegate of the Trades League of Philadelphia, on December 15, 1898. Mr. Elliot pointed very forcibly the advantage of such depositories to the country at large by fostering the thrift of the people. A feeling of security being established by these governmental savings banks, the encouragement to save given to the mass of the people is evident. The success of such depositories in other countries is a guarantee of their value, and the logic of Mr. Elliot's address should do much to give this great boon to the American people.

IT is gratifying to the conductors of THE INLAND PRINTER to note the number of firms who ordered the magazine as a Christmas or New Year's gift for some employe in the establishment. It is an indication that proprietors of offices realize the value of placing in the hands of their men a journal that cannot fail to make them better workmen, and in this way increase their value to employers. Some of the recipients of a Christmas gift of this kind have expressed themselves as knowing of no present they would esteem more. The thought suggested by this may be carried out during the whole year. If employers would remember their help in this way the result of "casting bread on the waters" would apply.

AMONG the very appreciative letters respecting the results from advertising in THE INLAND PRINTER the following has been received from Mr. Frank J. Reed, the general passenger agent of the Monon Route, Chicago. Mr. Reed says: "It may interest you to know that in response to the ad. of the Dachshund picture last May we received replies not only from all parts of the United States, but from abroad, including Australia, New Zealand and Hawaii. The large number of these replies caused us considerable embarrassment, and we at once took out the cut, but the replies are still coming in daily. This shows, I think, (1) that THE INLAND PRINTER has a very wide circulation; (2) that its readers are intelligent people who read the ads. and respond to them; (3) that the numbers are preserved for reference. This is why we value our ad. in THE INLAND PRINTER."

CATALOGUE printing has assumed enormous proportions since the mail order business has obtained so large a place among commercial houses. "Small profits and quick returns" is the maxim of the mail order house and doubtless the results are satisfactory. Whoever is responsible for the printing of many of these houses, they have gone beyond the line where economy is thrift, and are on the ground where economy is extravagance. Two mail order catalogues now lie before us. They have come through the mails, and are in a state of disintegration—rolled, mashed and

turn. A few dollars more — a little better paper, a little better binding, an envelope to mail the things in — and they would bring returns. But we stuff these wads that Uncle Sam has brought us into the waste-basket, and forget them, and we have no doubt there are thousands doing the same thing at the same time. Economy is the part of wisdom, and it requires wisdom to be economical.

READERS of THE INLAND PRINTER should not forget the prize offer made by Mr. George H. Benedict in the last number, for an article on "The Fallacy of Fillers." Bear in mind that articles should not be over seven hundred words long, and should be in the hands of the editor not later than March 15. The first of the articles will be published in the May number, and others will follow as space permits. One hundred dollars in prizes has been offered, the first prize being \$40, the second \$30, the third \$20, and the fourth \$10. Full particulars concerning the competition will be found on page 607 of the February number, and those interested should turn back to that page and read them carefully. You will not only help yourself financially if you furnish an article that wins a prize, but the views contained in your article may help others. The question is an important one, and it is to be hoped a full expression of opinion will be brought out.

THERE is an anecdote of a Jew who in praising the beauty of the cloth he was trying to sell was met with the objection: "Yes, but it smells so." Abnegating himself to his commercial instincts he exclaimed, "Thash not the closh, thash *me*." We do not know if any of our papermakers would try to defend their wares by a similar confession, but it is high time that our handsome publications should cease to be impregnated by an odor of dead cats. Rosalie Isabel Stewart, literary editor of the *Courier*, of Evansville, Indiana, blames the ink man for the troublesome offense. No doubt he will protest "It isn't me." But let us quote the *Courier*: "One thing worthy of notice among publishers is the odor which clings to magazines. It is especially trying to readers who subscribe and get their copies directly from the presses through the mail. I have not been able to read the *Editor* this month as it is strongly suggestive of castor oil and Roquefort cheese. Other magazines are almost sickening. Even *Harper* has a decided inky smell. Is there no remedy for this? Readers have complained of it to each other for years. It is time the murmurs were reaching publishers and among other improvements being recognized by some modern method of deodorizing ink."

EXTENSION OF THE SPECIMEN EXCHANGE.

SPECIMENS of printing having been in demand far in excess of the ability of THE INLAND PRINTER to meet individually, the idea was suggested to try the experiment of placing a collection of specimens in a case or box and circulating it among printers who signified a

willingness to pay the nominal charges in connection with the matter. The plan has proved a pronounced success, and the subscribers to the exchange have certified to the great benefits they have experienced from a study of the specimens. With the increased number of applications for this service it is now necessary that some plan of more general distribution should be arrived at. The simplest and most elastic form would seem to be that each State be provided with a specimen case, and that the applications for the service come from groups of not less than six, in place of from individuals as now. This method will at once cheapen the service and permit the more rapid circulation of the exchange among the craft. THE INLAND PRINTER desires to make haste slowly in this method of extending the specimen exchange and invites its readers into its confidence in devising a working plan which will not bear unduly in the matter of detail work on any individual, but to so arrange that the work of distribution and checking the cases in each State shall be the work of a specially appointed agent in that State, and that the conduct of the work shall be inexpensive and yet the results be all that could be desired. The first step must be organization, and we shall be pleased to have applications for the service from groups of printers of not less than six. The cost is estimated at 25 cents per capita for each case and the express charges. It must be understood that it will be a work of time to perfect this plan, and the present is merely to determine the wishes of the majority of printers. Let the answers be prompt.

THE COST OF ENGRAVING.

ELSEWHERE in this issue will be found the views of a number of the best engraving houses on the subject of the cost of half-tone engravings. The letter which brought forth these letters being in itself so illustrative of the point of view of most purchasers of half-tone plates was used to give point to the error into which most printers and others fall when they assume that there can be a uniform price established for half-tone work. You can buy a tintype for a few cents, but you will have to pay a Hollinger his price. Perhaps when the printer has labored to get results from a flat, badly etched half-tone he will find his labor more than balances what he would have had to pay for a first-class piece of work from an established house. You can buy oil paintings for \$3, but we do not see any of them getting very much attention from the public. Let us ask the artist how much he charges for his work by the square inch. Let us ask him from the foot of the stairs—or better yet, the same way as we do the engraver—over the telephone. Let us make him an offer, and tell him we will pay for his paints and his canvas and brushes, if he will fix us up a picture and we will show it to our friends and say he did it. Of course, it has taken him years of close application to get skill to do the work. His natural aptitude or genius is his endowment by Providence to survive among the world's

workers. He has spent money in travel to see the works of the masters. But what of that? He has plenty of time and work is slack, and we are willing to pay for the material. Let us ask him for a three-thousand-dollar picture for 10 cents a square inch. This is absurd, is it not? But is our attitude toward the engraver anything different?

PRINTING OFFICE RULES.

RULES for the government of a printing office cannot be made off-hand. They should be evolved by the daily needs of the business. As there seems to be a desire on the part of subscribers for the publication of a form of rules we may offer a set of rules tentatively, and will be pleased to have the aid of any who may be interested to make it acceptable to the majority of interests. We will assume, to begin with, that these rules apply to a class of workmen who realize that in making a compact to sell their skill and labor for a specified sum, that anything short of their best efforts in such service is dishonesty; and conversely, that the other party to the bargain is of the class that will not take advantage of the seller's necessities to inflict tasks or force him to work at times not specified in the trade rules without adequate notice and just compensation. Here are the rules:

AGREEMENT.

This agreement, made between the firm of Smith, Brown & Jones and their employes through the representatives appointed by the said employes, is to remain in force and be subject to annulment or change only by mutual agreement. Changes or additions which may be deemed necessary by either party to the agreement shall be set forth in writing and submitted and reasons given at least one week before such change may be discussed and decided on.

The rules and regulations of Typographical Union No. — shall govern in this office.

All applications for employment must be made to the respective heads of departments.

All orders and business connected with the working of the establishment outside of the countingroom shall be conducted solely through the heads of departments.

Employes receiving orders from the members of the firm shall at once, or as soon thereafter as possible, report such orders to their foreman. Any neglect of this rule exposes the offender to report to the chapel chairman, who will discipline the offender as the chapel may vote.

No chapel meetings must be held or discussed in working hours.

A week's work shall consist of — hours, divided as follows: —

Workmen shall register their time on entering the work room. It will be evident that work must count from the time that the employes begin their task and they will govern themselves accordingly. Late arrivals will have the privilege of making up such lost time at the noon hour, or remitting from their wage pro rata.

Persistent tardiness without reasonable excuse in the estimation of the foreman will entail instant dismissal.

Discharged workmen will receive their pay on discharge at the weekly rate pro rata for the hours worked. Spoiled work or tools or material injured through negligence, must be paid for by the person culpable of such negligence.

It is obligatory on employes to give written notice to the firm of any possible danger apparent to them in the arrange-

ment or in the mechanical equipment of the office, whereby injury might accrue to life or limb. These reports must be made in duplicate and one copy filed with the office chairman, and one delivered to the foreman of the department in which the danger is supposed to exist.

Employes will, as far as possible without discourtesy, discourage visitors during working hours. All visitors must be received in the countingroom.

Applications for work must be made in the countingroom by card to the foreman of the department in which employment is desired.

The sanitation of the office must be aided by each individual. Expectorating on the floor is strictly prohibited. Cuspidors must be provided and persons using them must see that they are properly cleansed each day.

This will do, perhaps, to begin on. Additions and criticisms are now in order.

REGARDING FOREIGN POSTAGE.

THE attention of THE INLAND PRINTER has again been called to the matter of letters from America being insufficiently stamped. The complaint this time comes from John Haddon & Co., of London, England. We learn that this has become such a serious charge upon their correspondence that they have instructed the secretary of the postoffice that no letters from their friends in America who send them along insufficiently stamped are to be delivered, and they have given as their reason for refusing to accept them the fact that they are compelled to pay eightpence or ninepence on letters which, in some instances, only ask for some favor, and which puts them to the additional expense without any chance of their receiving any return. To be sure, some of the letters may be from parties with whom they would be very desirous of doing business, but it is impossible to discriminate. It is to be hoped that the difficulty mentioned will soon be overcome, and that everyone mailing a letter, no matter in what part of the world, will see that it bears sufficient postage to take it to its destination without the necessity of the recipient paying a portion of the charges.

TOO BUSY TO READ HIS TRADE PAPER.

WE all have our ideas of what constitutes good business sense when the matter is sifted down to the smaller details, but there are certain fundamental laws which govern success and which are generally recognized when due thought is given to them, though they are frequently forgotten in the rush of business. What shall we say of the man who says he is so busy that he cannot be troubled answering his business letters? Or that he has no time to talk to the salesmen or make appointments with them to discuss new goods and prices? We shall probably say of him as we do of the man who says that he likes to have a trade paper but that as he has no time to read it, he does not see that it is of any use to him. A genial letter comes to us from Iowa in which the writer says that he has not time to read THE INLAND PRINTER, as it requires all his attention to keep up with his rapidly increasing business. Now, in these days it does not take long for competition

to develop, and as the printing trade is constantly shifting its ground in the advance of new methods and appliances, there is very little commercial wisdom in not reading the trade paper and being in touch with the times—a little advice may be found from time to time that will enhance the capacity of your office or give you a hint that will be a money-maker. Others have found it so. But then the recalcitrant in this respect is like the man who would not insure his life until he was past saving, and then it was too late. Take time to keep posted, and the best way to keep posted is to read your trade paper—there are none bad, only some are better than others.

"THE CONTAGION OF CONSUMPTION."

ON one or two occasions THE INLAND PRINTER has pointed out the dangerous carelessness to the laws of health which invariably obtains among printers. In an address to the London Association of Correctors of the Press, by F. Lawson Dodd, L.R.C.P., M.R.C.S., on "The Hygiene of Printing," it was asserted that prevention was the only true remedy for the eradication of consumption, or rather tuberculosis. This is the sum and substance of the paper. *Harper's Bazar*, January 28, under the heading used to this article, gives an excerpt from the remarks of Sir William Broadbent, at a private meeting of the National Association for the Prevention of Consumption, which was presided over by the Prince of Wales, and at which there was a great gathering of rank and learning. "Every year in the British Isles some seventy thousand persons die from tuberculosis in one form or other." That there is a proportionate mortality in the United States there is not the least doubt. If anyone desires to know the reason why so many printers die let him examine the death-notice column of the *Typographical Journal* and note the proportion of deaths from tubercular disease. But let us quote Sir William Broadbent (with comments). "It is now definitely known," he said, "that consumption is a contagious disease." Let us pause here. American scientists distinguish between contagious and infectious disease. The former term applies to those diseases which are evidently transmissible but which are so insidious that their mode of infecting is not known. Infectious diseases are those whose mode of conveyance from person to person is determinable. But to resume: "It is communicated from person to person, and from animal to man, and it arises in no other way. It is not an inherited fault in the constitution which declares itself in course of time; but, while some constitutions are more prone to it than others, and while an unhealthy mode of life and unwholesome surroundings predispose to its attacks, every case of consumption is derived from some pre-existing case. Phthisis, with all the various forms of tuberculous disease, is the work of a microbe—the tubercle bacillus discovered by Koch. This living organism is present in countless millions in the diseased lungs or intestines or bones. . . . It is by the trans-

mission of these bacilli that tuberculous diseases of all kinds are spread. The principal way in which they are conveyed from a diseased person to a healthy person is by means of the expectoration, which contains them in enormous numbers, and which, when dried, is suspended in the atmosphere, especially in ill-ventilated rooms, in the form of dust, and inhaled. Happily they are not present in the breath of the consumptive patient, so that consumption is not contracted merely by breathing the same air or living in the same house with a sufferer. Another way in which the bacilli are disseminated is in cows." "Is in cows" is a little obscure. Cows are prone to have tuberculosis, and it can be conveyed in their milk and flesh, and the infection may remain latent for years and then be stirred into activity. Common drinking fountains, etc., passing chewing tobacco or tobacco pipes from one to another, all are dangerous means of infection. "America," said the speaker, "is in advance of England in some of its measures on the subject." Just how far America is in advance, THE INLAND PRINTER finds in the *Therapeutic Gazette*, in its search for literature covering the subject, for the name of Koch naturally recalls the announcement of his specific some year or so ago, but which was withdrawn. THE INLAND PRINTER may be excused for going a little afield in this discussion. This question demands the earnest attention of every journal and every class, and the people should be given access to the investigations of scientists whereby they may know how to cease taking precautions that are useless and to observe those matters that will avoid danger of infection. Koch failed in obtaining his specific, purely on mechanical grounds, and it remained for an American doctor to perfect what he had attempted. In the February *Therapeutic Gazette*, this doctor, Karl von Ruck, M.D., gives a report of seventy-eight cases treated with a watery extract of tubercle bacilli, and the result is in every way remarkable. Doctor von Ruck gives the result of years of experimental work with and without specific remedies, and from his report we take the following comparative table:

	Cases.	Recovered. Per Cent.	Improved. Per Cent.
Treated without specific remedies....	816	12.1	31.0
Treated with Koch's original tuberculin.....	379	35.5	37.5
Treated with antiphthisin and tuberculocidin	182	32.5	46.8
Treated with tuberculinum purificatum (von Ruck).....	166	43.4	39.2
Treated with watery extract of tubercle bacilli (von Ruck).....	78	64.1	33.3

It is poor comfort to the man who has tubercular disease to speak to him of prevention. Nevertheless, the means of prevention have been pointed out. Respecting specifics, Koch's discovery of the tubercle bacillus led him to search for a specific, and the reason for expecting success in this appears from the fact that if disease germs are taken and artificially planted in some culture fluid they cannot maintain their life beyond a certain development of their growth in the nutrient fluid

in which they are grown. It was believed, therefore, that the germs produced substances poisonous to themselves, not only upon the fluid upon which they were grown artificially, but also in the human body which they had infected, and that but for this every infectious disease, due to germs, would necessarily have to continue until the patient died.

Koch found the tubercle bacillus to be no exception to this rule, and he naturally concluded that the fluid upon which the germs refused to grow further, and upon which they had died out, would prove curative if injected into persons suffering from the disease. This was the origin of tuberculin, but it fell short of expectations on account of the large proportion of foreign substances in its composition, and efforts for its purification



Photo by C. F. Whitmarsh.

THE DISCORDANT NOTE.

were only partly successful. It was then found that in the bodies of the germs themselves was contained the curative substance, but there were no means obtainable to separate these substances from the organic and infectious matter. This Koch attempted to do by grinding the germs and triturating them, and separating them from the triturating fluid in a centrifuge. But it was found that a mere emulsion of the germs was obtained, and the "Tuberculin R," as Koch called it, was withdrawn from use. Shortly after, Dr. Karl von Ruck perfected a method whereby what Professor Koch desired was effected, namely, a true watery solution of the tubercle bacilli, a pronounced specific void of all danger to the patient, a full report on which is given in the *Therapeutic Gazette*. Space will not permit further reference to this matter at this time, which is regrettable as its importance demands the most careful consideration. It is difficult to write intelligibly on these subjects without falling into technical obscurity, or worse, into a prolixity of explanation. There is some confusion of the terms "consumption" and "tuberculosis" in the writings we have looked over. "Tuberculosis," we gather, means the disease itself. Its effect is to

cause inflammatory disturbances, withholding the blood supply from certain tissues and causing other changes whereby the parts involved die and are dissolved, and are absorbed into the system, causing poisoning, and are also cast out as sputum. This is consumption. The agitation for the eradication of this disease should be sustained by every known means.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

PART II. NO. IX.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

THE art of wood engraving I consider one of the most valuable things for the illustrator-printer to learn. True, this art is going out of use because of its tediousness; and, it must be confessed, if you wish a picture of a building in your paper, it is much more economical and you can get a better result if you make a pen drawing and send it to be photo-engraved, than if you engrave it on wood. On the other hand, you get, in an engraved line, whether it is white line or facsimile black line, a richness of line that is in perfect keeping with the printed type. The white line made by the graver is sharp, and does not fill up as easily as do the white spaces between two photo-engraved black lines.

We illustrate this chapter with some valuable suggestions, and we consider that a printer who could master wood engraving to such an extent that he could execute designs of the kind suggested, could put forth some excellent examples of artistic printing.

Wood engraving is closely associated with the great masterpieces of printing in the past, though, to be candid, I must admit that only part of the public, or a limited public, is capable of appreciating these historic associations, and you could not, perhaps, build up your job printing department on such lines entirely. But from time to time you might make posters, handbills and booklets, where antique styles could be followed, and they would meet with appreciation.

Nothing could be more easy to learn than the theory of wood engraving, though the practice is trying to one's patience. Simply take a block of boxwood and place it upon a leather cushion filled with sand, so that you may turn the block of wood in any direction. The natural tendency is to place the handle of the burin or graver in the middle of the palm and push with all one's might, in order to cut away the wood; but it should be placed against the palm, directly below the little finger, the little finger nestling in the concaved parts of the wooden handle and the other three fingers brought up along the shaft of the graver, the ends of the fingers touching the handle of the graver and its shaft, but *not wrapped around it*. The instrument should be pushed over the wood with about one-tenth of the muscular exertion that the beginner naturally uses. Hold a well-sharpened graver with ease and firmness, and the

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process of engraving tires the arm no more than writing does.

It takes three or four months' practice to learn to thus hold the tool and use it with such surety that one can draw in white line on the block as in "The Standard-Bearer" of Schafhausen. But after the facility is acquired, it does not take one long to get up a block either in this style, or in what we should term the Chap-Book style, especially when you have made your design so simple that it can be engraved in a simple way.

Please mark this last qualification.

The wood engravings in our magazines are of a style unadvisable for the printer to follow, for the engraving of a multitude of gray tones and the printing of the same requires much labor in cutting and in

face downward upon this, and a hard pencil or stylus is used to go over the back of the design, which can be seen through the thin paper. The pressure transfers the stain of the transfer paper to the block, rendering the design in reverse, and it may then be drawn over with a pen or brush. In a good wood engraving the curving of a line should be reduced to a minimum. Though the transferring and careful cutting around the line is wearisome at first, it allows one to consider each line separately and thoroughly to study economy of line. The block is held, if small enough, between the thumb and first finger of the left hand, the fingers holding not the top and bottom of the block but the sides of it. It is then easily turned from side to side on the leather pad. When a curved line is to be engraved it is not the graver alone which moves, but the block also is directed with the left hand, so as to assist matters.

The first process in engraving a line is to take a fine tool (called a tint-tool as distinguished from the blunter tool called a graver) and outline the line. In the Schafhausen cut, the white line around the man's legs gives a good idea of this preliminary outlining, except that the line should be thinner, more uniform, and more like the lower outline of the sword and of the left outline of the staff of the standard. The wood is cut away from both sides of a black line; and then with a gouge of any convenient size the wood is further cleared away. In this way the genuine Chap-Book cut was produced. But while the white line of the "Standard-Bearer" of Schafhausen can easily be combined with tint lines, as seen in the Chap-Book imitation, it is advisable to draw simple or rough subjects at first, and



EXAMPLE OF GENUINE CHAP-BOOK WOOD CUT ILLUSTRATION.

From an article on "Art Among the Ballad-Mongers," by Llewellynn Jewett, F. S. A., in the *London Art Journal*.



THE STANDARD-BEARER OF SCHAFHAUSEN.

A 1521 wood cut in white lines.

make-ready, but cuts of the kind we recommend can be printed rapidly and with little make-ready.

We give a specimen of the genuine Chap-Book illustration, and in it and in "The Pedlar's Lamentation" is found a clever modern adaptation of the style. These form good examples for the beginner to follow.

Beyond the directions as to holding the burin or graver, there is little that the experimenter will not find out for himself. A design is drawn on the block with pencil, pen or brush. When tones are to be indicated, it is advisable for the printer to use a pen or brush. To lighten the yellow color of the wood, the block may first be rubbed with chinese white or with moistened whiting. The design may then be sketched in pencil, and afterward drawn in ink. As the design must be in reverse, a good way is to draw it with a pen on thin, smooth paper. A piece of transfer paper, like typewriters' carbon paper, is laid on the block; the design is laid

to draw your outlines heavier at first than you intend them finally to be, since in cutting away you are apt to reduce them by a slip of the tool by a little more pressure in one place than in another, and then it is necessary to go around the line again to reduce it to uniform regularity. It is better to draw a face like the one in the Crawhall than like the genuine Chap-Book example, for in following the lines of the latter a slip of the burin might entirely destroy an eyebrow or the bridge of the nose; but in the Crawhall any of the lines might be reduced to a little thinner width without interfering with the general effect. The beginner is advised to confine himself to initial letters and tailpieces and not to attempt ambitious subjects. He is also especially advised not to plan out a cut for a job wanted immediately the day he receives his tools, for he will surely have to keep it waiting a week or two. A pound of boxwood in four or six irregular pieces from one inch to three

inches long and one to two inches wide, if not squared off, may be obtained for about 25 cents from a boxwood supply house. The printer may square these scraps with a miter box and saw, and he can proportion his designs to the size of the scraps. Thus, illustrations and devices may be got up for a mere song. Larger blocks of boxwood may be ordered at 3 or 4 cents a square inch, which is nearly the cost of photo-engraving; and as it takes longer to engrave than to draw in pen-and-ink, wood engraving is not recommended for general illustration. But as photo-engravers usually have a minimum price of 75 cents to \$1 for each cut, it is cheaper to cut initial letters and tailpieces on scraps than to have them photo-engraved. For instance, twenty photo-engraved tailpieces might cost you from \$15 to \$20, but they might not cost you \$2 if boxwood scraps were used.

In previous illustrations, such as the head of Göthe's mother, the Grasset typographical ornaments, the Valotton, Auriol and Hassall examples, we gave suggestions

for exercises in wood engraving. The benefit derived from the practice of wood engraving is not limited to preparing new cuts alone. No printer who uses illustrations should be without a wood-engraving outfit, consisting of four to six tools, and the cunning to use it. There are many cases in which a process plate, or a chalk plate, or old wood type, can be cleaned up, altered or improved with a little handwork. Sometimes in a zinc plate the fine lines in a sky print clearly on a small run, but soon begin to round and

with the graver. Rouletting can be imitated with a common graver by cutting across the line at regular intervals. Only when a *series* of lines has to be rouletted is it necessary to have a special instrument, which costs from \$1.50 to \$3. New processes are being developed every day whereby printers can make more or less effective, if crude, cuts with little expense; but they are rarely perfect mechanically, and a little handwork will improve their results a hundred per cent.

In order to train oneself to engrave a tint as in the French portrait, it is excellent practice to make parallel lines on a block without any drawing on it. Taking a tint tool, you engrave a line on the wood, of any thickness, and then below it engrave another line, leaving between the two a ridge of wood the same thickness as your white lines. It is then your task to cover your piece of wood with parallel lines all of the same thickness, leaving a space between them, always of the same thickness.



WOOD CUT PORTRAIT.

From a French periodical, showing open white lines used to represent a tint.



"Ye maidens and men, come for what you lack,
And buy the fair Ballads I have in my pack."
— *Pedlar's Lamentation*.

IMITATION OF CHAP-BOOK ILLUSTRATION.

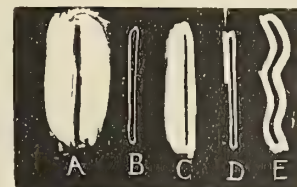
Cut directly on the wood, without any copy, by Joseph Crawhall.

flatten; if not essential to the design they may then be entirely cut out and the run continued. In chalk plate, surfaces may be cast black and then cut into with a white line, as in the Schafhausen. And wood type which is too old to print a solid black evenly, may be punched with an awl, as in the background of the Larousse Dictionary A, to reduce it to a stipple gray, or white-lined like the following portrait; or the sides may be trimmed



Practice block of a wood-engraving student (1). The top four lines are engraved by an expert, the others, by a beginner, show normal progress from the coarse to the fine, but inability to engrave a perfectly straight line. It takes months of practice before one can engrave a series of straight lines.

This exercise may be varied after you can make an even tint by making a graduated tint, letting your white



Practice block No. 2. The line A is first outlined as at B. If the beginner makes a design in which lines like A may be used throughout, he is apt to get a better result than if he attempts a fine line like C (outlined as at D), which is very difficult to engrave. E represents a waved line.

lines be nearer and nearer together as you approach the base of the block. These print lighter than those at the top.

Another variation is produced by waving the lines; and still another by crossing a tint with white lines.

Cross-hatched black lines are very tedious to engrave — we give an example of some.



Practice block No. 3. Showing engraving of crossed lines; a difficult undertaking, requiring assistance from an expert. Anyone who attempts engraving cross-lines will appreciate that it is a great waste of time and that the white line is preferable for shading, and he will appreciate the good judgment shown in Mr. Crawhall's method.

Besides boxwood, maple wood may be used to engrave upon; it is cheaper than boxwood, costing but 1 cent a square inch.

Proofs are easily taken by laying a thin piece of paper (engravers use india paper) upon the inked block, and rubbing a penknife handle or some hard object over the paper for some minutes until a perfect impression is obtained.

(To be continued.)

WORKS OF ART SHOWN IN THE DETROIT CAMERA CLUB'S EXHIBITION.

TWO continents were represented in the recent exhibition of the Detroit Camera Club, which included some fine specimens from American and British photographs, embracing the work of both professionals and amateurs. Many of the best known American exhibitors were represented—Dumont, of Rochester; Le Breton, of Washington; Nicolai, of Springfield, and many others whose work is familiar

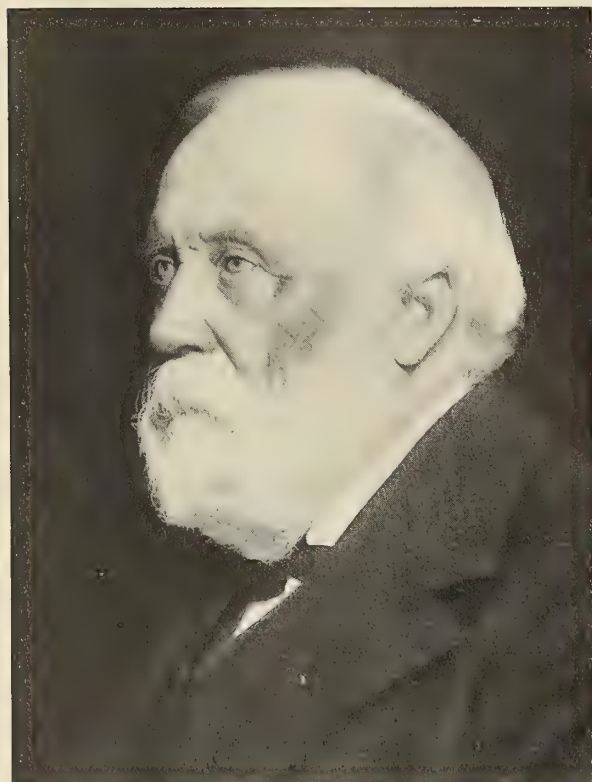


Photo by D. D. Spellman, Detroit.

PORTRAIT OF AN OLD MAN.

Awarded first prize (gold medal) at the recent exhibition of the Detroit Camera Club.

to the attendants at photographic exhibitions. The display as a whole was one of marked artistic merit. Pictures adjudged to be possessed of particular excellence were culled from those sent in for exhibition and arranged in a class by themselves under the title of "The Salon." The general exhibition was open to amateurs only and consisted of photographs of merit but not of sufficient attractiveness to entitle them to be hung in the salon.

The most pronounced feature of the exhibition was the preponderance of rural scenes. One could almost hear the bleating of the sheep, the tinkle of the cow-bell, the babble of the brook and the gentle music of the falling waters of the cascade.



Photo by Charles B. Parsons, Detroit.

THOUGHTS OF THANKSGIVING.

One of the pictures at the recent exhibition of the Detroit Camera Club.

Country lanes, quiet nooks in the forest, pretty bits of mountain scenery, the glint of the sunshine on the running stream, the peaceful pasturage—all gave evidence of the love of the photographer for outdoor life and left no need for explanation as to where the amateur had spent his vacation days. Portraiture was less in evidence than in former exhibitions, while interior scenes and set subjects were almost entirely tabooed.

The gold medal of the salon—the highest award made at the exhibition—was awarded to D. D. Spellman, of Detroit, for the portrait of a white-haired old man, remarkably successful in lifelike detail.

Diplomas in this class were won by Mathilda Weil, of Philadelphia, for her picture, "Rosa Rosarum," a grave-eyed girl with roses in her hair, and to Winfred C. Porter, of Minneapolis, for "A Misty Morning on the Saint Croix," a dainty landscape showing a most remarkable blending of atmospheres.

In the general exhibition, Albert J. Le Breton, of Washington, carried off the highest award, a silver medal, with a pastoral scene of great beauty, entitled, "An' the peace of the scene entered into my heart." Of the six diplomas given in

this class, all but one were carried away by a picture of summer scenery, Le Breton's "Christmas Morning" being the exception.

Among the local exhibitors, Charles B. Parsons won very general commendation for his work, "Thoughts of Thanksgiving," showing a country maiden with mind intent upon the gold-hued pumpkin and the other concomitants of the annual feast.

The catalogue, it may be well to state, was in itself an artistic creation in its green cover with silver lettering, the work of the Wilson Printing Company, of Detroit.

THE INLAND PRINTER reproduces three of the conspicuous pictures of the exhibition for such of its readers as are interested in camera work, two of them being shown on opposite page, and the other on page 692.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XIV.—DAVID BRUCE.

PROBABLY the most interesting figure in the history of type founding in America was David Bruce, who was long actively engaged in the various operations pertaining to the production of printing type. He was best known as the inventor of the type-casting machine, but he had a thorough knowledge of every branch of the type founding business—

mold making, punch cutting, matrix fitting, casting and dressing. He was the designer and cutter of a considerable number of faces of type, mostly cut on steel, and it is for the purpose of recording his work in that department that this sketch is written. It was really in the capacity of a cutter where he began his career in type founding, and as early as 1820 he was so engaged in the foundry of his uncle and father, David and George Bruce, for whom he cut many of the fonts of that period.

His first work was the cutting of brass matrices in which the large-sized types

of the period were cast. Those were the days when wood type was unknown, and the type founder furnished fonts of five to fifteen lines in size for posters and handbills, cast in brass matrices, cut or engraved in intaglio, a process which has now given way to the electrotype matrix.

David Bruce was born at No. 40 Dey street, New York, February 6, 1802, and after leaving school went into the type foundry of David and George Bruce. His long and useful life was ended September 13, 1892, he having reached the age of ninety-one years. He retained his faculties and his activity until a short time before his death, and much of his time in the latter years of his life was devoted to study and writing. His was a trenchant pen, and the occasional communications to typographical journals, or to the periodicals devoted to free thought, as the *Truth Seeker* and *Religio-Philosophical Journal*, were characterized by a directness and grace of expression surpassed by few who make literature their calling.

Mr. Bruce began work in the type foundry when sixteen years old, and a year later was apprenticed to William Fry, a printer of Philadelphia. Subsequently he returned to the Bruce type foundry in New York, and here, with the exception of two years spent in Albany in charge of a foundry, he continued his work in the various departments until 1834, having been a partner in the firm two years. He then withdrew and retired, to reside on his father's farm in New Jersey. It was his idea to construct a machine capable of casting type more rapidly than could be cast by hand, and more perfect than could be produced on the crude machine constructed and in use by the foundry of Elihu White. His first patent was granted and sold to his uncle, George Bruce, in 1836. Patents

covering new features and improvements were issued to him March 17, 1838, and November 6, 1846. Although the uncle had requested to have the privilege of purchase of any new patents, he sent his machinist to examine and report on the improved machine. For some reason the report was adverse, and Mr. Bruce turned to the Boston Type and Stereotype Foundry for a purchaser. It thus came about that the improved type-casting machine, the one in general use today, was first used in Boston.

David Bruce started a type foundry in Williamsburg, Long Island, in 1846, and had eight machines running, casting type from matrices made from punches of his own cutting. He was so wrapped up in his casting machine that he sold his foundry to Peter C. Cortelyou.

It is impossible to now secure even an approximately complete list of faces designed and cut by David Bruce, as his work practically ceased in 1865. It is known that many of the romans, italics, two-line letters and titles made by the Bruce foundry during its long and honorable career were designed and cut by him. He also cut Secretary, Madisonian and Hancock scripts, Rimmed Shade, Title Expanded, Roman Extended, Ionic, and a great variety of borders and ornaments, music type, etc. With the industry and pluck of the Scottish stock from which he sprung, he knew no faltering or failure, and his life was one of successes and honor. He may be said to be the historian of type founding in America, and future generations will thank him for the facts recorded by him. During the period when *The Printer* flourished in New York, from June, 1858, to its suspension in 1867, Mr. Bruce contributed many articles to its columns, and these were devoted to recollections of early type founders who were contemporary with him in that business.



DAVID BRUCE.



Photo by F. E. Foster, Iowa Falls, Iowa.

THE OLD OAKEN BUCKET.

CANNOT GET ALONG WITHOUT IT.

Inclosed please find check for \$2, for which send us THE INLAND PRINTER for one year. Somehow or other we cannot get along without it very well.—*News Publishing Company, Greenfield, Ohio.*

ONE cannot tell another how to advertise, but one may be able to tell which road has the most mudholes and where they serve the best meals.—*S. O. E. R.*



THE SPIRIT OF THE WINDS.

Half-tone by
ELECTRIC CITY ENGRAVING COMPANY,
No. 507 Washington street,
Buffalo, New York.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PERMANENT ADVERTISING VALUE OF THE INLAND PRINTER.

To the Editor: HARTFORD, CONN., January 14, 1899.

Desirous of publishing a book of poems in which I wish to use about three hundred square inches of half-tone engravings, I found, after a long search through Hartford newsrooms, a copy of your excellent magazine at Sill's newsroom, on Trumbull street.

Mailing requests for information as to prices and quality of work to nearly every engraving firm mentioned in that issue (November last), and careful to give complete address and mention THE INLAND PRINTER in every case, I received replies to about one-half my requests, and infer that the job was too small to claim attention from the rest.

I enjoyed your journal very much, both from the standpoint of the general reader and from that of a former "printer's devil."

Yours truly, C. SHELDON FRENCH.

"DOWN WENT MCGINTY."

To the Editor: DOYLESTOWN, PA., December 30, 1898.

Having just come out of a two-weeks fight with the grip, I do not feel like buckling down to work, but the picture of supreme contentment on the face of your office cat on the greetings card you forwarded moved me to hustle down to the postoffice and get the inclosed money order to pay for THE INLAND PRINTER for another year.

You grand old cat!
So sleek and fat!
With stovepipe hat and silk cravat.
I'll end this rhyme
Some other time,
When out I find where I am at,
And pun your whiskers, grand old cat.

With compliments of the season to "The Entire Force of THE INLAND PRINTER." Yours, BERNARD MCGINTY.

CAT: "What's that?"

RULES ON PUNCTUATION.

To the Editor: GENESEO, ILL., January 22, 1899.

In the current number of THE INLAND PRINTER I have read with no small degree of interest and appreciation the communication from Mr. W. P. Root, entitled, "Can Punctuation be Governed by Rules?" in which he gives expression to some very sensible views bearing on this most pertinent and too much neglected subject.

A perusal of some of the foremost magazines and newspapers would lead one to the supposition that the art of punctuation is lost, as there is a growing tendency on the part of a large number of our modern writers to punctuate so sparingly that the mind of the reader is frequently left in doubt as to the real meaning of the author, and a second reading is often necessary if ambiguity is to be avoided.

It should be borne in mind that to punctuate properly is merely to apply, in somewhat minuter details, the principles that underlie sentence unity; it is to designate by appropriate signs various kinds of relation between ideas. Punctuation is

by no means—as many seem to think—an affair of arbitrary printer's make, or something put in from the outside as a kind of afterthought; it belongs just as truly to the structure and meaning of the sentence as does the choice of words or phraseology. Every mark of punctuation, if rightly used, has its definite office to fulfill and depends on some determinate principle of connection and relation.

Good taste coupled with common sense—not mechanical rules—should be the criterion. As well lay down a set of rules to govern the painter in mixing his colors as to adopt inflexible regulations to be followed in punctuation. There are, of course, general rules to which we must conform, but it is the skill of the writer and his careful use of punctuation that bring out the delicate colorings of word-pictures. This it is that makes writing an art—not a trade to be learned by the mastery of a set of rules.

A. V. INGHAM.

ORGANIZATION THE SECRET OF SUCCESS.

To the Editor:

NEW YORK, January 4, 1899.

The *National Printer-Journalist* states, in an answer to one of my letters, that "scores of Chicago employing printers" either end their business troubles with Hamlet's celebrated bare bodkin, or, "by bracing up and settling all the way from 10 to 70 cents on a dollar." And in the same breath I am informed that the poor workingmen "look neither ragged nor hungry."

Now, Mr. Herbert, what better thing can I do for my unhappy Chicago colleagues than to advise them, instead of committing suicide, to follow the example of their workingmen in forming trade unions to stop foolish competition, so that the Chicago bosses may become able to dress and feed like laborers and pay one hundred cents on the dollar for their necessities.

H. W. C.

A SOUTH CAROLINIAN'S REMINISCENCES.

To the Editor:

YORKVILLE, S. C., December 27, 1898.

I have recently come into possession of a stray copy of THE INLAND PRINTER, and it gave me such pleasure to examine and cogitate over its contents that it has created within me a desire for "more of the same sort," and I therefore inclose New York exchange for \$2, and request that you send THE INLAND PRINTER to my address at Yorkville, South Carolina, for one year.

Feeling reminiscently inclined at present, I take occasion to say that fifty-nine years ago next May—in the month of May, 1840—in this town, my father, who was a printer, caused me, when I was less than ten years old, to mount an empty box, turned bottom side up, in front of a case of small pica, on a stand, the front part of which was higher than my head, and he then and there commenced to instruct me in the rudiments of typesetting. As a result of my having mounted that box, I have been continuously connected with printing offices up to the present time, and at frequent intervals yet lend a hand in the manipulation of the types.

During all these years that have passed and gone, I have watched with great interest the improvements and progress that were made in all that pertains to the "art preservative of all arts"; but the improvements have been so many and have come so rapidly within the past twenty-five or thirty years, that I am bewildered when I attempt to even imagine what the future will produce.

At the time I mounted that aforementioned box, the printing press used in the office was a wooden Ramage press of super-royal size, similar to that used when Benjamin Franklin was a "printer's devil." The form of types was inked by what were technically called balls. The platen covered but one page of the newspaper form, and one pull was required for each page. One man, with a ball in either hand, inked the form, and a second man was necessary to operate the press and "pull the devil's tail." A "token"—ten quires—was regarded as

unusual speed to be attained in one hour. Few there were who could work off so much in the time mentioned, and do the work well. But enough of this, you will think, so send me THE INLAND PRINTER as requested, and "let the dead past bury its dead."

L. M. GRIST.

AN EXPLANATION.

To the Editor: GRAND FORKS, N. D., Dec. 4, 1898.

In regard to criticism of the Westacott & Rafter note-head in the November issue will say that it was a *rush order*. It was one from that class who want their work in a few minutes, so, therefore, it did not get the best of workmanship upon it. Then I saw the cut. It was not the best size on earth to handle, and as your Mr. Ralph said, was bad; yes, awful bad; too large entirely for a note-head. I started to make a fair job of it, but when the word "rush" was heard, "rush" it was. It was also an oversight of mine in sending it, because I knew it was not of the best. The Herald card was also a rush job. If a person setting a job has not the time at his disposal to spend on it that he would like to take—I do not mean an hour or two on a note-head—his jobs would be of an entirely different class. In a small city where a business man comes into an office and says he is "just out of note-heads, etc.," and wants them in a minute, so to speak, the man who sets the job knows full well that he will be dissatisfied to a certain extent with the job when done. Without time to study out a job, I do not think it the job man's fault because he does not produce the best class of work (that is, the best he is capable of producing), but the customer's own fault for not being willing to pay a few cents difference for a first-class job. I do not think there could be fairer criticism given to contributors of the different departments—and especially to the job department, which is, I think, the hardest of all to deal fairly with—than is being given at the present time. What would printers, and especially job men, do without THE INLAND PRINTER, which is so eagerly watched for every month? The only fault I find with it is that it does not come often enough.

EDWARD W. STUTES.

SYSTEM AS A MONEY-SAVER.

To the Editor: NEW YORK, January 2, 1899.

There is perhaps no business where system and neatness are so essential as that of printing. "A place for everything, and everything in its place," is an axiom which every successful employing printer must take for his motto and insist upon his men living up to. This fact should be so self-evident that an article on the subject would seem like a waste of ink and paper. And yet, how many printers seem totally to disregard this most essential of all principles of the art. "But," they will argue, if one should remonstrate with them, "what is the use of being so particular? We can rush up a job just as quickly, with our methods, as you can, in spite of your precision and finickiness; in fact quicker, we believe, and with less bother."

But can they? Is the helter-skelter rush-and-tear method really the quickest, most economical and profit-making way of doing business? Let us take the stoneroom as an example, for what applies to one department will be equally applicable to all in this particular. And first, we shall look at our friend the rush-and-tear printer, and the methods in his stoneroom. A hurry job is to be imposed. The pages are laid and the furniture is to be put around them. This is to be found in a series of drawers in the stones. These drawers are supposed to be arranged so that certain sizes and lengths of furniture are placed in order, but owing to the lack of time, these receptacles are in a most disgraceful state of chaos. The stonehand dives into one of these drawers—it does not matter which one, for all are about in the same condition—and selects, after rummaging for about ten or fifteen minutes, what seems about the right size of furniture—heads, gutters, side-sticks, etc. But he soon finds that some pieces are too long, and, as there is not time to go

through the drawers again, the ruthless saw comes into play and the pieces are shortened to the required length. This process is repeated again and again, destroying much material and losing much time that would have been saved had the opposite methods been pursued,

And what are the opposite methods? Let us take a peep into the systematic printer's office. A rush job is also to be imposed and the pages await the furniture. Along the walls and over the case cabinets are racks containing furniture, etc., in pica lengths, with pica and nonpareil reglets to match. The racks are in apple-pie order, the apprentices being instructed how to size and put away the pieces systematically. Everything is at hand for the man imposing the form, no saw need come into play, no hunting in chaotic drawers for furniture that is not there. He simply steps to the particular rack he knows will contain what he wants, and there it will be found ready for him.

The same contrast will be seen on every hand. In the first case, dirty presses, pied cases, and standing matter on boards, probably dead for years, but with no time to distribute, picked and going to pi; rule cases and lead racks in confusion and, in fact, everything in disorder. In the other instance, we have the metal work on presses and machines bright and polished, the rollers in perfect order, the cases all plainly labeled and arranged in series, in racks, and with no pi in quad boxes, etc.; the boards with standing matter properly labeled, and dead jobs promptly distributed by a distributor employed for that special purpose, whose duty it is also to keep the cases and numbered lead racks in order. And so on in all the departments; on one side, the rush-and-tear printer, with his reckless waste of time and material; on the other, the systematic office, doing work just as quickly and without the friction that proceeds from imperfect or incompetent methods.

ZENAS HAVELOCK.

AMERICAN MACHINERY IN ENGLAND.

To the Editor: LONDON, ENGLAND, January 9, 1899.

Whatever views one may hold anent the political rapprochement between the United States and Great Britain, there can be no question of the existence of a close and continuously growing connection in the matter of mechanics. Go where one will, he is now greeted by the sight of American machinery or plant of some description in connection with the printing industry. Business has brought me recently very directly in touch with the agents on this side who are handling this class of goods, and their reports are of an extremely healthy character—from their point of view, whatever they may be from that of the British engineer and manufacturer. Perhaps a cursory glance at some of the specialties now selling among us may interest your readers.

The use of American printing machinery in Great Britain does not date back many years, therefore its present standing is the more remarkable. Up to seven or eight years ago the only type of printing machine imported from the United States might be said to be the Hoe rotary. A few platens may have come over, a few thread-stitchers, and the like. Some machinery and plant dealers had taken up agencies for specialties prior to this, such as Mr. Peter Lawrence, Mr. M. P. McCoy and Mr. W. C. Horne; but, as a matter of fact, English printers, bookbinders, stationers and others looked with somewhat scant favor upon imported goods. Insular prejudice ruled high just then, and, moreover, there is not a more conservative being in creation than your British printer. This characteristic in years gone by almost degenerated into pig-headedness. He had a sublime belief in his own methods, in his own engineers, which was remarkable. Nothing seemed to shake it. It would ill become me to decry the positive merits of the English-built single and double cylinder machines, but still it were impossible to deny that there are points of superiority in such presses as the Miehle, the Century, the Hoe, the Cottrell, as compared

with the average British Wharfedale. One advantage is silence; another is maintainable speed; and there are minor details that give them a preferential standing. I well remember meeting Mr. I. Stone, of Battle Creek, in a small printing office in London. In the midst of conversation a medium-sized Wharfedale was started just overhead, with a clash and a clatter. Mr. Stone was visibly startled, and demanded: "What's that?" "Only starting a machine," was the reassuring reply. "What's wrong with it, anyhow?" he asked. You see he was not used to English gearing.

The first real awakening to the fact that there existed anything better worth consideration than we had among us was brought about by Mr. W. John Stonhill, one of the smartest of English printing and paper trade journalists. As a fact, he "shook up" both sections, the builder and the buyer of machinery. He told plain truths and drove them home by demonstration, and, as with many truth-tellers, I believe he suffered as much in pocket as he gained in credit, being practically boycotted by a section of advertisers. The effect of his writings, however, was to direct the eyes of large printers,

printer in conceiving the continuous forward rotation of the typical American press. Less than twelve months ago I was asked by the practical foreman of a large printers' engineering works, "What is this two-revolution movement we hear so much about?" When the Miehle press was shown for the first time in public, in 1897, it fairly divided honors with the Linotype composer in the way of attraction.

We have naturally come to consider Robert Hoe & Co. as a British concern, in virtue of the extensive works established by them on the south side of the Thames. Mr. Willis is the always bright, courteous, and intensely business-like guiding spirit here, and under him the works in the Borough seem to be always under pressure, and overflowing, with rotary orders—so much so, that I believe I am right in saying that they have not yet been able to grapple here with the construction of stop-cylinder and two-revolution, litho and tin-printing machines. There have been important installations, but they have come from your side of the water.

Mr. M. P. McCoy has done yoeman's service for C. B. Cottrell & Sons and their cylinder presses. I believe the first



PI-MAKING INTERRUPTED.

Flash-light photos by Myra Wheat, Macomb, Ill.

bookbinders and manufacturing stationers to what was doing on your side of the Atlantic. More than one leading firm of printers, and also of engineers, sent emissaries across to report upon the general subject. The outcome was the importation of Campbell, Cottrell and Miehle presses.

Messrs. Alex. Gow & Co. were, I believe, the first direct agents to achieve any marked success with an American flat-bed press in this country: the Miehle. It caught on at sight, and has sold, if not exactly "like hot cakes," at all events quite as rapidly as they could be sent over. The agent has had a busy time. Mr. Gow is the embodiment of business energy; brief and decisive in an ideal degree; but in dotting the map of England and Scotland with Miehle's two-revolution presses, he has found full exercise for his energies, as I can vouch for the number I see in my travels. When the Miehle first came to us the very meaning of the term "two-revolution" was unknown to ninety-nine out of every hundred printers, and even today there are some thousands who would be puzzled to describe the first principles on which it is based. We gear our cylinders universally into the reciprocating bed; hence you can understand the difficulty which meets the English

American machine of this class put up in England was a Cottrell, and it is deservedly popular among the printers of illustrated literature. The same agency handles the Golding Jobber, and another platen. By means of the Golding Jobber, Mr. McCoy has had a large share in fostering the predilection which has grown up for a higher class of platen than is usually made in this country. Most of our platens have been designed to meet the average run of job printing—cards, menus, invoices, circulars, and the like. Just about the time that we began to interest ourselves on fine process block work, folding boxes, and embossing, the American and German platens came along to supply the demand that arose for a powerful yet easily manipulated impression. They have each attained a big success. It were hard to say whether the States or Germany would carry it on a poll.

The Campbell Printing Press & Manufacturing Company is represented here by the Condor Agency. The machine which is best calculated to appeal to English printers is the "Century," but there should also be a field for the Campbell litho presses; while for the colonial trade, if conducted from here, other types, such as the pony and country, ought to find a fair



Photo by Wm. Schoenheit.

AN EASTER RECITATION—NO. 1.

sale. In the same agency we find a variety of stereo, foundry and other appliances which have no parallel among us. I refer to the F. Wesel Manufacturing Company's products—molding presses; planing, shaving, beveling, routing, trimming, backing, tenoning machines, and so on. We have, of course, apparatus to perform all of these operations, but there is a distinctive character about the Wesel machines that enforces attention.

The subject is too wide to be treated in one chapter, and I propose, therefore, to refer to it in a subsequent letter. I have it in contemplation to point out not only the connections which have already been opened up in England, but also to indicate a few specialties for which agencies might profitably be established in London.

G. T. P.

WOOD FURNITURE THAT WILL NOT SWELL.

To the Editor: SAN FRANCISCO, CAL., January 9, 1899.

I write to inquire if THE INLAND PRINTER or any of its readers have any knowledge of wood furniture that will not swell nor shrink nor warp. In a newly purchased outfit of reglet and two-em and four-em furniture—all of "thoroughly seasoned" and oiled cherry—a large proportion shows a decided inclination to warp, to swell, and to shrink. Chancing to hear it stated that teak wood does not practice these vices, I procured a piece and shaved it to about 6 by 1½ inches, furniture height. I marked the outlines of this block carefully on a sheet of paper with a sharp, hard pencil. Then I soaked the wood from Saturday night till Monday morning. After taking it from the water it dried in a very few minutes, not having absorbed any moisture. Testing it by the previously marked outline, it showed not a variation of a hair. I then had made eight pieces of furniture 4 by 78 ems, and put them in the rack for general use. They have been used for two months, and so far as I can see "stand the pressure" as well as the cherry wood, and preserve their size and shape. The wood was without oil or any such treatment.

Teak wood is of tropical growth and is a trifle cheaper than cherry. It is used by the United States Government for fitting

up the cabins of battleships and other vessels of "our new navy." It is somewhat coarser in grain than cherry, and whether it could be used for so small sizes as 6 or 12 point I am not sure, but I think it could be. I gave a sample to a type founder in this city, but as there is no machinery here for cutting reglet to accurate sizes, he could give me no assistance. It might be of interest to the craft at large to hear from others more qualified to judge of the merits of the wood.

H. B. ANDREWS.

Written for THE INLAND PRINTER.

PROFITABLE NEWSPAPER PUBLISHING.

BY O. F. BYXBEE.

THE question of the best financial management of a newspaper is so vast in its scope, covering such varied and multitudinous details, that I can hope to cover it but partially. I will mention particularly the vital point of the publisher's revenue—the handling of advertising—giving attention to the more recent plans and methods. In this age of advancement in newspaperdom, the publisher is obliged to be wide-awake to keep abreast of the onward march of his competitors. He is naturally anxious to secure the most money for the least trouble and expense, and in furtherance of this object he cannot do better than adopt the flat rate for advertising. It is but a comparatively short time since the beginning of agitation for a smaller paged paper, and those who have made the change from a blanket sheet to the six and seven column quarto are numbered by hundreds. This was preceded but shortly, occurring in many instances at the same period, by a change to a uniform width of column. Each of these changes, or revolutions as they were considered in many individual instances, are now conceded to be vast improvements. And now comes the agitation for a flat rate, and incidentally a uniform rate. That the former is possible and practical is demonstrated by the fact that many progressive publishers have already adopted it, a few along the lines here suggested, and report entire satisfaction with its workings. The total income has not decreased, notwithstanding contrary predictions, advertisers are better pleased, and the saving in clerical work is not an inconsequential item. The Jackson (Mich.) *Morning Patriot* and *Evening Press* have used a flat rate for nearly two years, and, although having experimented in many ways in an endeavor to secure a perfect card, are far better pleased with the present plan than with any other so far tried. This card, which shows a minimum rate considerably higher than the one here proposed, increases the rate for various special positions, and gives liberal time and space discounts. As another instance may be mentioned the Charles City (Iowa) *Citizen*, which has been using a flat rate of 10 cents, with slight discounts for time contracts, for more than seven years with most gratifying results.

The newspaper publisher has turned the mechanical end of his establishment upside down in recent years in his efforts to keep up with the times, but he hesitates before applying the same policy to the business portion. He realizes the advisability of the change, but he has a few yearly ads. of generous dimensions which are not paying a rate equal to what he would be obliged to adopt as flat, and the probabilities are that if he should ask an increase he would lose what he considers his main supports. This is the first obstruction he encounters, and it is such a formidable one that each time he considers the matter he becomes discouraged and settles back declaring it impossible. Many are endeavoring to compromise the matter and apply the flat rate to certain classes of business and subject to various discounts. To my mind, no such measures are advisable. Neither is it wise to come at the matter by easy stages, as proposed by some. These methods only serve to complicate matters more than ever, and work no material or lasting benefit. How can the publisher surmount this difficulty? How should he proceed in his efforts to make the change? What should he charge? Should there be discounts?

These are the knotty questions that are being asked and answers to which are eagerly awaited.

Let us get at the rate first. In order to do this the publisher must decide what proportion of his space, on an average, he is willing to devote to advertising. In arriving at a decision he will be governed somewhat by the amount of advertising he thinks he can secure, but it should be borne in mind that the more space set aside for this the lower the rate necessary to be charged, and therefore the easier to get the advertising. On the other hand, the subscriber must be considered, and enough space allowed for reading matter to insure satisfaction from this source, and thus reduce the difficulty of securing subscriptions to a minimum. I contend that a paper should average one-half advertising. If a part is ready print, then one-half of the home print should be advertising, with enough additional to pay for the expense of the "patent." This being the case, we should first ascertain the entire expense of publication, not neglecting the salary of the publisher. In regard to the latter, however, we will adopt a new idea, which will be approximately fair, and which will render computation less complicated, and allow the publisher the entire income from subscriptions as a salary. After the remaining expenses have been computed, the rate to be charged in order to cover these may be readily ascertained. I will take as an example a six-column quarto, a weekly of 1,000 circulation, all printed at the office of publication. The estimated expenses of such a paper would be something like this:

Rent	\$300
Fuel	90
Ink, paper, etc.....	130
Insurance.....	20
Interest on \$2,000 at 5 per cent.....	100
Depreciation of plant at 10 per cent	200
Wages	1,200
Advertising.....	100
	\$2,140

These figures are not to be taken as in any sense arbitrary, but the total may be considered a fair approximate estimate. Now, in order to cover this sum, providing we are able to maintain twenty-four columns of advertising—480 inches—it will be necessary to charge 9 cents per inch per insertion ($480 \times 52 \times .09 = \$2,246.40$). To provide against loss by bad bills and in seasons when the publisher will be unable to maintain the average of twenty-four columns, it will be well to add another cent to this, making the net rate to be charged, one and all alike, 10 cents. This is simplicity itself, and for this reason will no doubt be a means of securing as much advertising, if not more, than a 9-cent rate. Papers of larger circulation, however, should be able to secure a rate materially higher than this.

Now we have the rate. The next step is to apply it. It is easy enough to figure thus far, but now our friend, the enemy—or, rather, the advertiser—must be taken into the consideration before further progress. We will see how the new rate compares with the old—see who will be getting their advertising cheaper, and who will have to pay more. Here is a rate card from a weekly paper of the size under discussion; the heavy rule designates where the line will fall. The prices given are in some instances a little above the average, and make no allowance for the cutting of rates. If they did, the showing which follows would be even more disastrous.

	1 in.	2 ins.	3 ins.	4 ins.	½ col.	¾ col.	1 col.
One week.....	\$.75	\$ 1.25	\$ 1.65	\$ 2.00	\$ 2.25	\$ 3.45	\$ 5.25
Two weeks.....	1.25	2.00	2.50	3.00	3.45	5.25	7.95
Three weeks.....	1.65	2.50	3.25	3.85	4.45	6.75	10.35
One month.....	2.00	3.00	3.85	4.65	5.25	7.95	14.05
Three months....	4.05	6.15	7.85	9.40	10.95	19.05	28.50
Six months.....	6.15	9.40	13.80	16.45	19.05	28.50	44.10
One year.....	9.40	16.45	21.15	25.40	28.50	44.10	80.00

I also give a card with the totals of a flat rate for advertising of corresponding size and time of agreement simply by way of



Photo by Wm. Schoenheit.

AN EASTER RECITATION—No. 2.

comparison. Such a card would be of little practical value in obtaining business, as the advertiser will be better satisfied if allowed to do his own figuring, which in either event he would probably do.

	1 in.	2 ins.	3 ins.	4 ins.	¼ col.	½ col.	1 col.
One week	\$.10	\$.20	\$.30	\$.40	\$.50	\$ 1.00	\$ 2.00
Two weeks .....	.20	.40	.60	.80	1.00	2.00	4.00
Three weeks.....	.30	.60	.90	1.20	1.50	3.00	6.00
One month.....	.40	.80	1.20	1.60	2.00	4.00	8.00
Three months....	1.30	2.60	3.90	5.20	6.50	13.00	26.00
Six months.....	2.60	5.20	7.80	10.40	13.00	26.00	52.00
One year.....	5.20	10.40	15.60	20.80	26.00	52.00	104.00

It is very evident that some of our friends have been obliged to make up the deficiency arising through the low rate we have been allowing a few others to enjoy. The fact is, the yearly column rate, if not a few of the others, is actually below cost! I have before me a large number of old-style rate cards, which show the average yearly rate for a column ad. of twenty inches to be a little over \$75. This is about 6¾ cents per inch per insertion.

If you contemplate making a change, select the date when you will put it into effect, and announce in your paper that with the next issue all new advertising will be received at the uniform rate of 10 cents an inch per issue, and that this rate will be applied to all ads. now running at the expiration of present agreement. In regard to "t. f." ads., set a date—such as the beginning of a year, or if that is not sufficiently near to be convenient, then the first of a month about ten weeks' distant—when the rate will take effect. To those advertisers who will fall under the ban of an increased rate a printed letter should be addressed, on the same date as the announcement, setting forth the reasons for making the change and giving such arguments in its favor as you see fit, closing with the amount an ad. of the present size will cost, and also the number of inches you could give for the present amount paid. Blanks for these figures should be left in the letter. You may lose a few; the

majority of the others will reduce their space to conform to the price they have been paying. The released space the smaller advertisers can be induced to use with a little persuasion. A similar letter should be used in notifying the other advertisers, laying particular stress on the increased amount of space they can secure by continuing at the same price. Of course, you will have no trouble with these. I will append a few arguments in favor of the flat rate, which could be used to advantage in a circular letter such as suggested. The two most weighty of these are its equity and simplicity, already spoken of. These need no elaboration. The *Arizona Bulletin*, published at Solomonville, thoroughly covers the others in some pertinent sentences: "You can advertise 'big' or you can advertise 'little'; you can advertise largely one month, and not at all the next; you can make special announcements, using half a page, without it costing an impossible price; you pay at the same rate as if you advertised regularly; you can change your ad. as often as you please without additional cost."

After a rate has been fixed, the only variation should be a commission not to exceed ten per cent to agents. Local advertising should not be accepted through a foreign agent unless full rates are paid, and all foreign advertising contracted direct should also pay full rates (Rowell notwithstanding). Nearly all foreign advertising causes more trouble in making changes of plates and giving correct position than local advertising, and if a reduction is made it would need be but a small one to bring the ad. down to cost, and a newspaper has no old stock to dispose of at bargain rates. The argument that composition is saved on this class of advertising is more than offset by the trouble here mentioned. The frequent changing of ads. is a profitable necessity, both to publisher and advertiser; to the former through the value to the latter. As has been expressed many times in these columns, advertisers should be encouraged and urged to make frequent changes, the expense of composition being more than balanced in the continued business from those who heed this advice.

Special positions could be allowed on yearly agreement, or on transient business providing it does not interfere with the placing of a yearly ad. However, the endeavor should always be to please every advertiser, arranging the make-up so as to give each ad. the best possible prominence, and within easy range of the reader's vision. While I do not favor the placing of advertising on the first page, it would be better to do so than to crowd the last or any other with ads. until but a column or less is left for reading matter.

A word in refutation of the argument that a certain paper is of more value to one advertiser than to another, and consequently a reduction should be made to the latter. This may be true enough from the advertiser's standpoint, but to the publisher one inch of space costs him just as much as another. The price of a certain bicycle is \$50. A man living in a hilly district wishes to buy one. He says, "There is only one direction from my house in which I can ride a wheel, as the others are too mountainous. The wheel is of very little value to me as compared with those who can utilize it in all directions, but I would like to ride your wheel over the little territory at my disposal if you will let me have it at a corresponding reduction in price, say, \$25." What do you think of such an argument?

The claim is made that large and long contracts justly deserve discounts, as a person buying at wholesale always secures his goods at a lower price than the purchaser of a single article. The newspaper is not a wholesale house, but sells at retail, and there are many, very many, articles upon which absolutely no reduction can be secured when purchased at retail, no matter how large a quantity is taken. In this class advertising space must be placed.

Publishers are reluctant to adopt the flat rate through the loss maintained on small transient ads. They lose sight of the fact that by placing this class of advertising within the reach of the merchant that the increase in volume will much more than

equal the decrease in price. An instance, like many of the same kind, where the flat rate would have been more satisfactory to both advertiser and publisher comes to mind. A florist wanted a five-inch ad. in a weekly for nine months, believing that advertising during the summer was of no value to him. He was told what it would cost, and also that he could have it the entire year for a slight increase. He contracted for a year, as many others do under the same conditions, and thus took something he did not want. If a flat rate of 10 cents had been in operation, the publisher would have received \$19.50 for nine months, which was nearly as much as he got for the year, and the advertiser would have had just what he wanted and would have been satisfied.

In regard to the working of this plan with papers of other dimensions, it will be found that with the decrease in size of pages and a consequent curtailment in the amount of advertising space, goes a reduction in the cost of production which will insure practically the same rate, accomplishing equally gratify-



From collection of H. W. Fay.

Photo by A. F. Rowley.

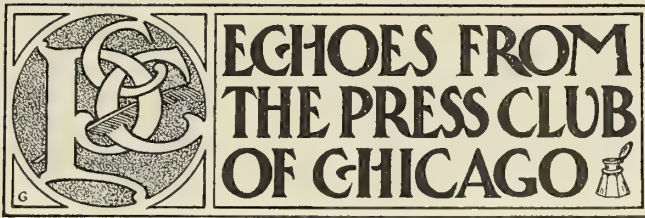
THE THREE GRACES.

ing results. If a publisher is unable to maintain the amount of advertising here allotted, he should reduce the size of his paper until he is able to do so. On the other hand, if more advertising is available than he can utilize without encroaching upon the rightful property of subscribers, and he does not care to enlarge his paper, then a higher rate should be charged, which may be done without causing indignation on the part of competitors.

As to a uniform rate, this can only be accomplished through the State press associations and organizations of like character, and then only to the extent of adopting a minimum price to be charged per inch. This is one of the most desirable ends to be hoped for, and it should be the earnest endeavor of every publisher to bring it about. It can be done if earnest and continued efforts are used to bring every publisher within the associations, and through honestly standing by the vote of the majority regardless of those who fail to keep their obligations, or who refuse to join the movement made for their own good.

OWE THEIR SUCCESS TO IT.

We take great pleasure in sending you herewith our check for \$2 for renewal of our subscription to *THE INLAND PRINTER*. In this connection permit us to say that we could not get along without your publication. We consider it as necessary in the conduct of our business as good presses and good type, and we owe our success in no small degree to its teachings.—*The Keystone Press, Portsmouth, Ohio.*



BY FREDERICK BOYD STEVENSON.

AFFAIRS at the Press Club were beginning to get straightened around again a little after the annual election, and the old crowd had resumed its usual morning meetings in the front parlor.

"I met John Finerty on the street the other day," remarked one of the early comers.

This brought up old times.

"We haven't heard much of Finerty since he was in Congress," said another, "but he used to keep us all busy talking in the old days. He was one of the crack reporters in Chicago. When there was any big descriptive work on, John always did the scene painting. If there was anything he disliked it was to be assigned to a petty job. When he was on the *Tribune* it was kind of dull one night and old Fred Hall—I guess he was always old—told John he'd better go out and do the hotels. In those days doing the hotels was not considered much. There was not the importance attached to it that there is nowadays—in fact it was looked upon as boys' work. John didn't say anything, but he was very, very warm. As he got outside he kept getting warmer. It was raining hard and was chilly and disagreeable, so the red light in front of a basement saloon where the "gang" was in the habit of dropping in looked mighty inviting. Well, John didn't go to the hotels. Along about 11 o'clock he went knocking back into the *Tribune* local rooms. He sat down at a table and began to brood. Pretty soon Fred Hall came tripping in in his old slippers and ancient straw hat, sucking his corn-cob pipe as lightsomelike as a girl at a taffy pulling. He sort of shambled up to Finerty, who looked as mad as a bated bull. In his squeaky falsetto voice Hall piped up:

"Hotel arrivals, Mr. Finerty?"

"John glowered at the little man with the straw hat and cheerful air for just one minute. Then he growled like a bear with a sore head:

"There's not a d—d mon in town."

* * *

"Speaking of the old days," said a member who had just come in and heard the latter part of the story, "reminds me of the time Stanley Huntley came back from the Indian wars. The boys were all lined up in that place our friend was just telling about—where Finerty went that night. Huntley was the center of a group of admiring newspaper men. He had been telling some of his blood-and-thunder tales, and all the time the bow-legged Dutchman with a white apron had been working like a seahorse stacking up the steins. There was a lull in the thrilling narratives, and a red-faced sporting editor who had been dividing his time between laying in his winter's supply of wet goods and kicking because the proprietor didn't keep more help behind the bar, blurted out:

"Say, Stan, when you were out with the Indians did you ever taste dog?"

"Only twice," said Huntley; "once when it went down and once when it came up."

* * *

"Opie Read is going to New York to live, in the spring," said the literary editor.

"What's that for?" asked the horse reporter.

"He says if a man's got a load of turnips to sell he goes to the market where they buy turnips. He believes the same rule applies to literature."

"Opie Read came here from Little Rock twelve years ago,"

said one of his friends, "and he has made a fine reputation for himself during that time."

"I wonder what Col. Will Visscher will do when Opie is gone," mused the horse reporter. "Visscher thinks more of Read than an own brother. I only knew him to be hot at him once. I suppose you all heard about that. Well, then, Colonel Will told it to me himself in about this way:

"You see [said Visscher, a few days after the thing happened], Opie Read is always trying to take advantage of me, and to tell you the truth, I'm getting kind of tired of it. You know him—he's always getting off some yarn he thinks is funny. We were coming up together on the Monon the other night.

"How about a lower berth?" I said to the sleeping-car conductor.

"All gone," said Mr. Brass Buttons.

"That's all right," said I, "make me up an upper," and I toddled into the smoking box to blow a cloud. Opie was there.

"Lowers all gone, Opie," said I.

"That so?" yawned he, kind of indifferent like.

"Yep," said I, "that's right."

"Pretty soon I crawled into my little old upper bunk. I was beginning to snooze when I heard somebody say—I thought it sounded mightily like Opie's voice—'Crazy as a bedbug.' Then somebody else said: 'I'll keep an eye on him.' And then the first one—the one that sounded like Opie—said: 'Oh, I guess he'll be quiet enough till morning.'

"Now, I'm not very suspicious," the Colonel went on, "so I didn't think much about it at the time, but just dozed off again. In the morning I was going to get up when I heard a conversation that made me wait a bit.

"How did he sleep?" asked somebody—the same fellow who was talking the night before.

"First-rate," answered the other somebody—this time I knew it was Opie. "Didn't have a particle of trouble with him. Just as harmless as a lamb."

"That's good, Doctor," said the other party. "I was afraid he might get rambunctious, but I was ready for him if he had. I used to be an attendant in an asylum and know something about these people myself, you know."

"Oh, he's all right now," said Opie. "The only trouble is he's got a mania for lower berths. Have to sleep in the lower berth myself, you know, so I can watch him. Came out O. K. this time though. Sometimes I have to put him in a straight jacket, he gets so bad. That's why I told you to be easy with him when you told him the lower berths were all gone. Thanks for keeping a lookout. Smoke?"

"I was debating whether to use a razor or a slow, lingering poison, when the porter came along.

"How's dat man, boss?" asked Black Face.

"I guess he'll be all right till we get into Chicago," said Opie.

"I done watch 'im all night, boss," said the darky insinuatingly.

"Then I heard the jingle of coins. Now, there are times when a man wants to keep his head. This was one of those times. I thought it all out to myself before I made a move. Thought I to myself: 'If I go to make a fuss that soulless mollusk that has put up this job on me and made these people believe that I am crazy and that he is a doctor taking me to an asylum will have me assassinated. If I rave they'll think I'm getting dangerous, and no knowing what they'll do. Mr. Man,' said I to myself, 'if you're cute you'll not say a word.'

"So I crawled out of my bunk and saw Opie sitting on the edge of the lower, pulling on his socks, his face looking as innocent as a wax cherub. But I never peeped. Opie was as pleasant as a woodbine in spring and honors were easy with me—never let on, you know—that is, until the last minute, just as we parted at the corner of Madison and Clark streets.

"Good by, Visscher," said Opie.

"You're a d—d villain," said I."

ADVERTISING FOR PRINTERS.

CONDUCTED BY "MUSGROVE."

I want the experiences of advertising printers, with samples. I will criticise and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer with 5 cents in stamps to pay postage.

GLAD to see you all again, and to thank you for your kind words. The department will be run a little differently hereafter. My comments will be shorter, more terse, and not so much discussion. The editor says I must do this because there are other departments in the paper.

J. & F. STRAUS, Cleveland, Ohio.—The heading is good; drop the periods. The removal card is better than the usual run, both in idea and printing.

The little folder, "A Printer's Point," from the *Star-Independent*, Harrisburg, Pennsylvania, is sufficiently odd and pretty to attract. It brought trade.

MR. J. FRANK EDDY, of the Enterprise Printing Company, Winchester, Virginia, writes: "We have tried a good many things, but blotters have brought us the best returns. They always pull for us." Here is one of their "pullers":



THE DIFFERENCE BETWEEN YOU AND US

We cannot print a dollar bill---
It's not we don't know how to---
But Uncle Sam puts down his foot
And says we're not allowed to.

But give us all your printing work,
The dif'rence then is funny---
Then Uncle Sam does not object
If YOU are making money!

FEBRUARY, 1899.

S	M	T	W	T	F	S
..	..	..	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	..	..	..	..

TELEPHONE 100

33 East Water St., Next to New Post Office

This entire blotter was printed in our office

THE ENTERPRISE PRINTING CO.,

J. FRANK EDDY & BRO., Props.

WINCHESTER, VA.

F. F. HELMER, Lockport, New York.—Your January blotter is among the first five in point of excellence that have come to my hands. It is clever. Do you find it pays?

D. B. LANDIS, Lancaster, Pennsylvania.—Too much on the second page of your folder "Thanks! Same to You." It is very poor—being badly arranged; and the sad, severe, serious, soapy brown is not attractive.

MR. W. S. GILES has sent me a little folder, "Attention!" from the designing and printing department of the Trow Print. The folder is very pretty, and in the designing especially effective. The letterpress is fairly good. Did this piece of work pull?

APROPOS of the above, I wish printers, in sending me samples of their advertising, would say how it pulled. We are more interested in the history of a piece of work than in the work itself. I want to reproduce successful pieces and tell how to profit by the example.

CLARKE & KEACH, New London, Connecticut, send me a booklet that, while a trifle too ornate to suit my individual taste, is in perfect harmony, and is a very good example of its style of colorwork. The goldwork on the cover is unusually well done.

THE *Editor*, Franklin, Ohio.—The booklets are fairly good, but I should hesitate to claim the ability to get out "Dainty Booklets," *editions de luxe*, etc., in a booklet lacking in any style, finish, individuality. Your selections of papers are not

happy, and your display in make-up is distinctly commonplace. The booklets will catch business from some, no doubt; but if more care and a little more expense were expended on them, they would draw more from a better class.

"SPHERES OF INFLUENCE," a booklet apropos of the present attempts of the powers to portion out the holdings of weaker nations among themselves. It is very neatly printed and well worded. From George H. Buchanan & Co., 418 Library street, Philadelphia.

EDWIN R. RAY, Tacoma, Washington.—Your folder is well done except in the printing of the key block for the color design in green. It should have been in an olive-green, and you should not use a design in which there are solid masses, on laid paper. It is never satisfactory.

THE JENSON PRESS, A. J. Wallace & Co., 1713 Chestnut street, Philadelphia.—The Roberts booklet on "Glenside Farms: A Model Home Town," is a beautiful piece of work. Evidently the matter of expense was a secondary consideration to the designer of this model booklet. The book is bound in real buckram, cover design in three colors, frontispiece a reproduction of a water color, by the three-color process, while the

book is illustrated by nearly forty fine pen-and-inks, printed on handmade paper. The whole book—writing, designing and printing—is the product of The Jenson Press. They should feel proud of this performance.

MR. HOTCHKISS, of Oakland, California, forgot to quote his headline, "What Happened to Jones," and it should have been capitalized as above. The blotter argument is badly put, lacking in clarity. Ask some of your friends, after you have written a piece of advertising, to read it over and see if they understand you.

THE PRINTERY, Ithaca, New York.—The blotter is done exceedingly well. You state that "Adam Printed a Kiss on the Cheek of Eve," and say that some of your customers ask you to prove that Adam *did* kiss her. That is rather difficult, since the Devil was the only witness, but most of us are morally certain that Adam did kiss Eve, because we all know that it was something more than merely a taste for fruit that led him to humor Eve by tasting that apple. Besides, if he didn't he was a d—, but that would be unfilial!

WALTER S. BROWN, Riverton, New Jersey.—The booklet is fairly good, but you should have had a title for it. You have read this department pretty faithfully, it is evident, but you have failed to take the ideas you got from these pages and *weld* them together. Mr. Deist's booklet seems to have hit your sense of appreciation the hardest, but you did not get as hard-hitting a booklet as Mr. Deist's. He made one point and stuck

to it—there's where your booklet could have been stronger. Your blotter is not striking.

DE VINNE PRESS said to me the other day, when I asked how they advertised and what paid best: "In common with the majority of printers we do not advertise, therefore cannot answer your questions." I wonder if that is the reason why the majority of printers are poor?

THE card sent me from Messrs. Johnston & Peck, Newburgh, New York, is the result of temptation. If you ever have an inclination to drop into rhyme, my reader, be careful that you know an Alexandrine from a "side-stick," and a triolet from a pound of "sorts." The card before me has several very good ideas, but the way it is put is a very bad attempt to be "smart." Don't do it again, gentlemen.

THIS letter came to hand some time ago:

INDIANAPOLIS, IND.

GENTLEMEN,—We note on page 739 of your September issue of THE INLAND PRINTER what you say in regard to advertising storage and warehouse concerns. In fact we have read with considerable interest all of your articles regarding printing for advertisers.

We inclose herewith a sample, which we have recently produced for the Indianapolis Cold Storage Company of this city, which we believe is a fair advertisement for concerns in this line of business, and will perhaps save us from the criticism implied in the article above referred to so far as we are concerned.

We are glad to see just this sort of criticism in your publication. We take great pleasure in reading not only this but many of the articles on other subjects, and believe you are doing a very great "missionary" work.

Yours very truly,

LEVY BROTHERS & Co.

CLARK.

The little book is in the main beautifully printed, although I do not like the use of ornamentations in red. I should have run all the type to the top of each page, set it uniformly in solid or single lead, and allowed the blanks to take care of themselves. There has not been enough said about the plant—how built, details. "Access to markets" is the only thorough part in the book. The other pages are "skimpy." This book, however, is the best I have seen.

HERE'S a good calendar from Mr. Haigh. This is one of the best. Mr. Haigh says that calendars pay him better than anything he has ever used. The miniature stocking is genuine.



DESIRING to be remembered when you distribute your gifts I send you my stocking.

A suitable and appropriate gift for me would be an order for printing.

I shall try and merit such a gift by GIVING YOU the very best WORK.

I am sure I can please you, and do your printing in a manner wholly satisfactory to you.

Commercial Printing of every description, Records, Briefs, etc.

"RUSH JOBS A SPECIAL DELIGHT."

FRED W. HAIGH,
...PRINTER...

224 St. Clair St., (Next to Post Office.)

Phone 506. Toledo, Ohio.

1898—DECEMBER—1898						
Sun.	Mon.	Tu.	Wed.	Thu.	Fri.	Sat.
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Hide and Leather, Chicago, Illinois—a trade paper—sends me two very prettily printed folders. "Gilt Edged" is good in design, but the title doesn't seem to have so much to do with the reading as with the get-up of the folder—which is bad advertising. The contents are too long to be placed under such a caption as "A Brief Word"; say a little, but keep saying it, but don't say all at once. "Signal Lights" has the same fault. The title seems to have nothing to do with the reading matter. These folders are the product of a pernicious idea that some advertisers indulge—to get a catchline, then

tack anything to it that may occur to them. Be bright if you can, but don't try to be so bright that you show how hard you are trying.

THERE is an old saying that "every tub should stand on its own bottom," and the public insists on the moral of this holding true in publicity. If you have anything to sell, tell its merits with as little reference to others' goods as possible. Never decry a rival. Human nature is as contrary a thing as can be conceived. If a man is too much praised we begin to dislike him, and if another is too violently condemned we begin to think he is not as black as he is painted. If your rival is a better printer than you are, no amount of talk will help you and no amount of defaming his work will make the public think it bad. If your custom is poor, the chances are that the fault is in yourself and not in the other fellow.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; \$1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; \$2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; \$1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; \$1.00.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound; \$1.00.

MISUNDERSTANDING.—It is curious to note how the simplest statement of fact can be misunderstood or misinterpreted. A book on punctuation, for instance, says that "Commonly titles of books are quoted, but sometimes they are printed in italics," meaning, of course, in italics and not quoted. In one newspaper notice of the book the most prominent sentence is one that says the author favors the practice of using italics for titles of books. What possible stretch of imagination could have led to such a conclusion based on the assertion quoted as all that the author said on the subject? The simple fact is given there that sometimes italics are so used, without a word of comment, either favorable or unfavorable. Such practice as the one noted is far more common than many persons would believe, and yet it remains true that the style of printing titles of books in roman and quoted is more common and much better.

GRAMMAR, ETC.—L. B. M., Philadelphia, asks: "Is the sentence, 'The tendon is drawn inward, and the vessels exposed,' ungrammatical, and why? Would one correctly say, 'A fraction of the charges is true,' 'A pupil of Mozart's,' 'one-twentieth time as great'? In indexing, should 'mastiche-herb' precede 'mastic'?" Answer.—The first sentence is ungrammatical, because it has only a singular verb, which is in agreement with its subject, "tendon," and no verb at all for the other nominative, which is plural. It should be, "The tendon is drawn inward, and the vessels are exposed." Such errors are very common, but none the less censurable for that reason. One would not correctly say, "A fraction of the charges is true," but if an author insisted upon it it might have to be left so. Charges are not divisible into fractions. "A pupil of Mozart's" is right according to most authorities, though I should rather omit the possessive sign, and any one would find it hard to prove error in the omission. "One-twentieth time as great" is wrong, because there is no "time" in it properly, but only a part of a time. "Time" should be omitted. In an index I should leave the words instanced according to copy, unless I had liberty to correct the spelling, which should be "mastic." Aside from spelling, it is a matter

of no moment which goes first, if the outlandishness of orthography must be kept. I should never have supposed that any one would have "mastich" in one line and "mastiche" in the next one.

POSSESSIVES AGAIN.—R. A. E., New Haven, Connecticut, asks: "When the possessive form of a noun is used as an adjective should not the apostrophe be used? In such cases as 'stenographers' pencils,' 'travelers' guides,' etc., would it not be wrong to omit the apostrophe? Is there a growing tendency to omit the apostrophe in similar instances? I notice that it is frequently not used in the names of banks, companies, and associations." *Answer*.—This matter has been discussed recently in this department, but the questions now asked present an additional feature of comparison and differentiation. In the cases cited it is wrong to omit the apostrophe, because the words are not used as adjectives, but as possessive nouns, and the apostrophe is what makes them possessive in form. The question as to tendency is not easy to answer. Such a tendency would be simply one toward error, which is not uncommon nowadays. Many real errors are becoming so common that they are stubbornly advocated even by proofreaders as being right. The banks, etc., which omit the apostrophe in their titles do so because their use of a word of the kind alluded to is a real adjective use of the plural form of the noun, and not a possessive at all. Every time that possession, actual or potential, is meant, the apostrophe should be used. In New York there is a club called the Authors Club. Its members insist that its name has no apostrophe because no possession is meant by it, but a clear adjective or qualifying meaning, as "a club composed of authors."

DIMENSIONS.—The following is from R. Coupland Harding, New Zealand: "My statement about the order of setting forth dimensions in the building trades, so far as relates to English and Colonial usage, requires no qualification. A search through the advertisements in THE INLAND PRINTER shows me that (as your editor states) the preponderance of custom in the United States is in the opposite direction. This is a curious and interesting fact, and I would be glad to know if, as in Great Britain, a recognized rule exists. My suggestion was made simply with a view to orderly usage in the matter. No office that I know of (save my own) has or had a 'style' in the matter, but the building trades have, whether the law is unwritten or not. I learnt it in my childhood from my father, an importer of glass, whose experience in the trade reaches back nearly sixty-five years; the marks on his cases, price-lists and invoices all conformed to the rule. So have the builders' price-lists, etc., many of which have passed under my observation in the thirty-seven years I have been at the printing trade. I had a typical example in my hands a few days ago—an eight-page specification for the erection of a public building, issued by the Public Works department and printed at the Government Printing Office. It contained scores of statements of dimension: of ground-plan, brickwork, masonry, woodwork, doors, sashes, etc., and all, without exception, gave the larger dimension the first place. What the rule (if any) in the American paper trade may be, I do not know; English paper is usually sold, not by measurement, but by name, as super-royal, double-demy, etc., varying in size according to the maker's standard, just as type did before the point-system came into use. It seems reasonable to set forth the most important dimensions first, as when we say, 'length, breadth, and thickness.' For three dimensions I find no fixed rule. In the document I speak of, they are generally given in the order, 'height, length, breadth' (counters, desks, etc.), the explanatory words being given. Here, be it noted, position as well as dimension—a new element—comes in. In objects such as are cut into lengths as used, say pica reglet or carpenters' scantling, the length, being the accidental dimension (the others being fixed), might be supposed to come last, but such is not ordinary usage, conformably to the practice—

peculiar to English and a few other languages—of making the adjective precede the noun; thus we say 'a ten-foot scantling,' 'a twenty-em reglet.' In picture catalogues, so far as my experience goes, a special rule exists: the height is stated first. Thus a picture is simply set forth as 72 by 50 or 50 by 72. The canvas is the same size and proportion in each case, but in the first example the height is the greater dimension, in the second it is the less. What American usage, if any, may be in such a case I do not know. Someone in art or printing circles may give the required information. I have no wish to join in any controversy—in fact, I am too far away from Chicago to do so—but these facts should be of interest to printers who hold, as an increasing number do, that all things in the craft should be done decently and in order."

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By J. W. Urquhart.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. \$1.50.

STEREOTYPE PASTE.—W. M. M., Helena, Montana, writes: "For the purpose of deciding a wager, kindly inform me through the columns of your valuable publication whether matrices made from a regular formula for stereotype paste are better for stereotyping than those made from ordinary paste. If so, in what respect? If not, why the formulas?" *Answer*.—It is possible to make stereotypes from a flour paste matrix, but much better results are obtained from matrices made with a paste which contains in proper proportions glue, starch and whiting or other filler. Flour alone soaks into the paper, making the flong hard and lifeless. With such a flong it is difficult to obtain sufficient depth of impression in the bowls of the type, and unless made very shallow such a matrix would be likely to tear out in casting. The addition of a little cheap glue keeps the paste more on the surface of the paper and gives it a certain sponginess. This effect is increased by the addition of whiting, which also gives body to the flong, a smooth and rounded appearance to the spaces between the letters, makes the flong easy to mold, assures a deep bowl and facilitates rapid drying. Starch gives a smooth and glossy finish to the mold, and thereby to the stereotype which may be cast from it.

NICKEL ELECTROTYPES.—The following communication comes from New Haven: "I have noticed that you have time and time again noted in your department that the way nickel electros are made is by first putting the mold in the nickel solution and afterward transferring to the copper bath. I recently gave an order for six nickel electros and I have observed that the electrotyper proceeded with the job in the usual manner and afterward sent the plates to a nickel-plating concern and had their faces nickel-plated. Upon inquiry I found that the electrotyper has all his nickel electrotypes made in this way. Of course on this particular job when examined under the glass there was hardly a perceptible difference between the faces of the plates and the type itself. On a job of fine lines, though, I should think that there would be a swelling of the hair lines, thus making a job printed from plates produced by this method inferior to the job if it was printed from the original. Perhaps this is the reason why some half-tone electrotypes will not print as well as the originals." *Answer*.—There is a decided difference between an electrotype made of nickel and an electrotype plated with nickel. For long runs, particularly when colored inks are employed, a nickel-faced electrotype will wear longer and give better results

At a special meeting of the
Electrotypers of Chicago

held January sixteenth
 eighteen hundred
 ninety nine.



the following resolutions
 were unanimously
 adopted:

Whereas, We have learned with profound sorrow of the sudden death of
MR. ALEXANDER ZEESE,
 THE PIONEER ELECTROTYPYER OF CHICAGO,

Whereas, We desire to record our feelings of respect and esteem for our
 late friend and associate, therefore be it

Resolved, That we deeply deplore the loss of Mr. Zeese as a capable and
 upright business man and an honorable citizen;

Resolved, That with integrity unquestioned and honor untarnished, he
 has passed from the scene of the activities of a long, successful and honor-
 able career and entered upon the rewards which await those who have proven
 faithful to every trust. We would make permanent this expression of our
 heartfelt regard by its transcription upon our records, and we would also
 extend to the family our sincere sympathy in their great bereavement, and
 direct the Secretary to present to them an engrossed copy of these resolutions.

*George H. Benedict & Co.,
 Blomgren Bros. & Co.,
 Barnhart Bros. & Spindler,
 Chicago Electrotype & Stereotype Co.,
 Chicago Newspaper Union,
 Franklin Engraving & Electrotyping Co.,
 Globe Electrotype Co.,
 Independent Electrotype Co.,
 J. M. W. Jones Stationery & Printing Co.,
 Jurgens Bros. Co.,*

*F. G. Jungblut & Co.,
 A. N. Kellogg Newspaper Co.,
 J. Manz & Co.,
 National Electrotype Co.,
 Osgood & Co.,
 Pioneer Electrotype Co.,
 Poole Bros.,
 Rand M. Nally & Co.,
 Simpson, Berens & Co.,
 Western Electrotype Foundry,*

J. C. Winship & Co.

than can be obtained from copper, and if we except half-tones a satisfactory facing may be obtained by suspending the finished electrotype in the nickel bath for a few minutes. This process is not recommended for half-tones because the exceeding delicacy of the original would be affected more or less by a plating, no matter how thin it may be. Few printers will admit that a duplicate can be made by any process which would be equal to the original plate because the fine hatchings of the half-tone become more or less filled up with graphite in the operation of blackleading or defaced by the striking process. The methods of producing nickel electrotypes are superior for this class of work because neither blacklead nor iron filings are employed. Metallizing is effected by floating the mold with a solution which contains no substance which would fill up the fine hatchings, and after metallizing no further striking is necessary. The writer has carefully examined under a powerful glass electrotypes made in this manner and has been unable to detect the

experience, do not by any means agree in their conclusions. Although the exact nature of the mysterious force which performs the work of electrolysis is not fully understood, the application of the force is after all a simple matter, and it would seem that a reasonable amount of study and experiment would determine the conditions necessary to produce the best results, both as to quality of product and the rapidity with which deposition may be effected. It is known that copper may be deposited by the action of electricity under widely varying conditions of current strength and solution compositions, but there is a wide difference of opinion as to what constitutes the *best* solution, and so far as the writer is aware no electrotypist has ever made a systematic and exhaustive test with the object of ascertaining the proportions of blue vitriol and sulphuric acid which should be employed in the bath to produce the quickest and best results. While it is known that sulphuric acid aids in making the bath conductive, there is, of course, a limit to the quantity which may be advantageously employed, and it is doubtful if this point has ever been exactly determined. The writer has been to some trouble to ascertain the views of certain practical electrotypists on the subject and compared them with the recommendations of numerous scientific writers. From these various sources of information we learn that the solution of copper should show a specific gravity of from 14° to 18° Beaumé, and that to the solution should be added sulphuric acid in sufficient quantity to increase the density of the mixture from $\frac{1}{2}$ to 9 degrees. This wide divergence of opinion is probably due in some cases to the effort of the electrotypist to adapt his solution to the current strength which his dynamo may happen to be generating. While it is true that the relations between the current and the solution should be harmonious, yet, on the other hand, it is a waste of power to run the dynamo at a high voltage and prevent "burning" by cutting down the conductivity of the solution or increasing its



THE PHOTOGRAPHER.

Photo by A. H. McQuilkin.

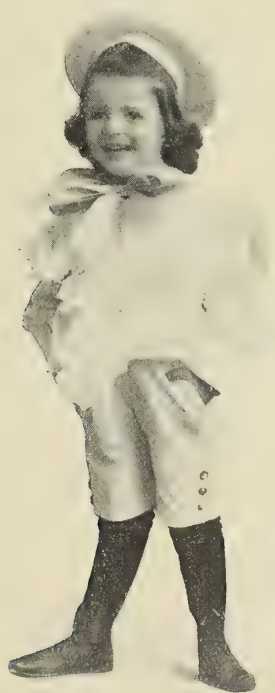
slightest variation from the original plate. Several methods of wet metallizing are described in the August (1898) number of this paper.

SOME QUESTIONS ABOUT ELECTROTYPING.—W. M., Brooklyn, New York, writes as follows: "I have been quite interested in reading your answers to correspondents in *THE INLAND PRINTER*, and hereby submit a few questions which I trust you may be able to answer in the next number: 1. What should be the specific gravity of a cupric sulphate solution? 2. What should be the cross-sectional area of a solution with a cathode of one square foot, and a current density of 100 amperes, and in what proportion should the cross-sectional area be increased, or allowed to be decreased with a greater or lesser current, and with a larger or smaller cathode? 3. How thick may copper be deposited in an ordinary solution? 4. Does it make any difference what size wire is used to connect anode or cathode with the conducting rods? 5. How thick can iron be deposited?" *Answer.*—The student of electrotyping who is desirous of obtaining the best possible results and to that end tries to inform himself as to correct methods and formulæ is puzzled to find that so-called authorities, men of scientific attainments combined in many cases with practical

resistance. It would obviously be in the interest of economy to make the solution as conductive as possible and adapt the current strength to the solution. The writer is preparing to make a series of tests with the view of presenting some accurate data on this subject in the near future, and in the meantime would be pleased to hear from anyone who may have already made such tests, or who may have any suggestions to offer. The writer's personal experience has been that a solution of about 17° Beaumé, with the addition of 3 to 4 degrees of acid makes a very satisfactory mixture for rapid deposition with an agitated solution. A mixture of 16 and 2 would be better for a quiescent solution. 2. The resistance of solutions is enormously greater than that of solid conductors, and the cross-sectional area of the conducting solution must therefore be correspondingly greater than would be required in a metal conductor. Without going into details at this time, it is sufficient to say that if it is desired to employ a current strength of 100 amperes per square foot the cross-sectional area of the vat should be about four times the area of the cathode, and even then the solution will become heated unless kept in constant motion. With a current strength of 25 or 30 amperes per square foot the cross-sectional area might be reduced to double the size of the cathode, but the

only object of employing the smaller vat would be to save the cost of the larger size and of the larger quantity of solution required. 3. There is practically no limit to the thickness of copper which may be deposited. The copper refiners leave their cathodes in the vats for several weeks, until they are an inch or more in thickness. 4. It is immaterial what size wire is used for connecting the cathodes with the conducting rods, provided it is large enough to conduct the current without heating. For a current of 100 amperes per square foot the wire should not be less than one-fifth of an inch in diameter. 5. Deposition of iron, except for the purpose of "steel facing," is seldom practiced in this country and there are probably not half a dozen establishments which are equipped for such work. In St. Petersburg, however, M. Klein has been very successful in producing electrotypes in iron which are largely, if not exclusively, employed in the printing of state papers, documents, labels, etc. Some of these electrotypes, which were on exhibition at the Columbian Exposition, were very heavy and would indicate that there is no limit to the thickness which may be deposited with proper facilities.

CORRODED STEREOTYPE PLATES.—A. B. H., Lamoni, Iowa, writes: "I am a close reader of your department of *THE INLAND PRINTER*, and many of your suggestions have proven helpful. Just recently I have come upon a new difficulty in our stereotype plates. We have been printing a history from plates made about a year and a half ago, and I discover upon the faces of some of them a corrosion, which prevents the plates thus affected from taking ink properly. This corrosion is a new thing for us on stereotype plates—it has been noticed on zinc etchings that have been kept in a damp vault. What is the cause of the corrosion on the stereotype plates, and how can I remove it without injury to the plates? Can this same corrosion be removed from zinc etchings? Our plates are kept in a damp vault in pine boxes. In casting stereotype plates,



A CHIP OF THE OLD BLOCK.

what is the cause of them being porous in the body part of the plate, and sometimes the face is not good? Too hot, or too hard metal?" *Answer.*—The "American Encyclopædia" states that in a moist atmosphere lead is covered with a thin film of oxide, which combines with carbonic acid gas absorbed from the air, forming with it a film made up of silky scales of hydrated oxycarbonate of lead. More lead is then oxidized, dissolved and converted into carbonate, and so the process of

corrosion goes on. If this correctly describes the condition of your plates, it would seem that the metal has been attacked by the corrosion, in which case it would be impossible to remedy the evil. The carbonate can be removed by washing the plates with very dilute nitric acid and immediately rinsing in clean water. Oxide may be removed from zinc with dilute sulphuric or hydrochloric acid. Porous plates are due to the fact that the metal is too hard or too cold, or that the casting box is cold. Book plates should be cast with a sheet of paper next the cover of the box, so that the metal will not come in contact with the iron. Paper is a nonconductor of heat and will prevent chilling, which is often the cause of holes.

THE EMPLOYING PRINTER.

BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

A WHOLESOME LESSON.

The labor unions have been read another wholesome lesson in the decision of Mr. Justice Spring, of the Supreme Court, Erie County, New York, in the denial of a motion to vacate the injunction restraining the Typographical Union of Buffalo, and sundry other labor organizations, from carrying on a boycott against the Buffalo *Express*. The case had its origin in October, 1897, when a strike took place among the printers employed on the *Express* because of the refusal of the owners of that paper to comply with a new scale of wages adopted by the typographical union, which the publishers of the *Express* regarded as exacting and unjust. Following the strike came a vigorous "boycott" by the unions against the *Express*. Every means known to trades-unionists was resorted to to persuade people not to take or read the *Express*, while the business men of Buffalo were pleaded with, cajoled and threatened to prevent their advertising in the paper. For many months a systematic warfare was carried on, and, it is asserted, the unions did not always stop at the absolute truth in their attempts to blacken the reputation and to destroy the business of George E. Matthews & Co., the proprietors of the *Express*. For months the attacks were allowed to go unnoticed by the firm, but at last, as a measure of justice to their advertisers, whose business was also threatened, Messrs. Matthews & Co. went into court and obtained a temporary injunction restraining the organizations from continuing their attacks. This preliminary injunction was granted on October 17 last year, and a hearing of the case on its merits came up on the application for a motion to vacate the same.

After quoting from the affidavits submitted in proof of the existence of a conspiracy to injure the business of the plaintiffs and reciting the causes leading up to the strike, Justice Spring says:

That the defendants have a right to organize for their own protection cannot be doubted. The tendency is for the possessors of wealth to combine their capital, resulting in the creation of gigantic business enterprises. To counteract the effect of these combinations upon labor, it is probably essential for the wage-earners to unite in compact organizations, such as unions, which tend to check the rapacity of capitalists and prevent the reduction of wages. Within the legitimate scope of their organization undoubtedly the influence emanating from bodies of laborers is wholesome and useful. The sinewy strength of the nation is in the men who engage in manual toil, and interwoven with our national growth is the prosperity of the toilers. As every man is a sovereign, it is of significant importance to our well-being as a nation that he be given an opportunity to educate himself, to realize his exalted citizenship, and to rear his children in patriotic devotion to his country. Unless this can be accomplished, the principle of self-government is a mockery, and the prevalence of serfdom is upon us.

While combinations of capital are necessary and wholesome within proper limits, yet, when they are organized to create monopolies, to reduce wages, to corner the necessities of life, or for any other fell purpose, they infringe upon the law of the land and should be subjected to punishment and required to cease operations. But when within the law, the constitution of our country, as well as that of every other civilized nation, guarantees to each individual protection in his rights of property. That protection must be effective against labor unions as well as against individuals. As it is

essential to insure the wage-earners and citizens against the avarice of the money shark, so by parity of principle must the property owner be insured protection in his business from combinations of men who conspire to impair or destroy it. The moment it is determined that laborers have a right to boycott any lawful business, to organize a conspiracy to annihilate any man's enterprise, from that time investments in any enterprise will become precarious and anarchy prevail. The men who are at the heads of our industrial and commercial enterprises today rose to those positions from the ranks of toilers, and the avenues must be kept open for self-reliant, ambitious young men to push to the front. The man who wins is not to be downed or extinguished because he possessed vim to achieve success. It is the crowning glory of our sovereignty that the men who dominate our political affairs and control in the great business projects were inured to physical toil in their youth, and understand what the daily struggle for a livelihood implies.

The sum of the grievance against the plaintiffs is that they declined to place the management of their property under the control of this Typographical Union, No. 9. They were strictly within their legal rights in that refusal. They owned the property, and no men or organization could dictate the manner of its running or the wages to be paid, or the men to be employed. If the plaintiffs treated their employes improperly, if for any reason they were dissatisfied, the men could quit work. That was their right. They apparently made no complaint, but they suspended work at the dictation of their union. The labor organizations had the right to refuse to patronize the *Express*, or to give support to any patron of that paper, but confessedly their antagonism did not end here. The evidence as set forth in the affidavits is that the typographical union enlisted all the other labor organizations who are parties defendant in the common undertaking to root out the *Express*, or to coerce it into assenting to the dominion of this union. The consummation of this scheme was not veiled, it was not insidious, but it was open, defiant and unmistakable. As I read the authorities, the courts have been a unit in putting the stamp of disapproval upon attempts of this kind. They could not hold otherwise, for such attacks are infractions upon the fundamental law of the land. The term "boycott" has repeatedly been defined by the courts. In Anderson's Law Dictionary as follows: "A combination between persons to suspend or discontinue dealings or patronage with another person or persons, because of refusal to comply with a request of him or them. The purpose is to constrain acquiescence or to force submission on the part of the individual, who, by noncompliance with the demand, has rendered himself obnoxious to the immediate parties and perhaps to their personal and fraternal societies."

After quoting from many decisions to support the contention of the illegality of the boycott, the learned judge concluded his opinion as follows:

As was said by Mr. Justice Daniels, in *People vs. Barondess*, 61 Hun., 571, a person's lawful business is his property. The two newspapers so virulently assailed were the property of the plaintiffs in this suit. The defendants have unlawfully interfered with that business. By concerted action, supplemented by threats, by intimidation, they have seditiously and persistently sought to hamper the plaintiffs, to curtail their advertising list and to restrict their circulation. By unfounded accusations, by every act short of violence, in disparagement of this business, they have waged the fight. Keenly alive, as every sincere man must be, to the welfare of the breadwinners, unwarranted acts of this kind, by whomsoever committed, cannot receive his approval. When the intervention of the courts is asked to pass upon conduct so inimical to the rights of property, there is no alternative except to emphasize disapproval by granting the restraining relief permitted by law. The motion to vacate the injunction is denied.

It is understood that the typographical union will appeal from the decision to a higher court.

"OUT OF THEIR OWN MOUTHS."

In the January issue of *THE INLAND PRINTER* "C. G. W." takes the editor of this department to task for criticising the "municipal plant" idea as worked out in Boston. In the succeeding number of *THE INLAND PRINTER*, in Mr. McCraith's department, is given an extract from the Boston *Evening Record*, bearing out some of the objections heretofore urged against the kind of plant referred to. Mr. McCraith adds that the statements contained in the reprinted excerpt are in the main correct. As touching upon the point at issue, I again quote from the Boston correspondent of the *New York Printer*, a publication which cannot be accused of an undue bias toward the employing printer.

"This finely equipped office," declares the correspondent in speaking of the Boston municipal plant, "has grown into a political annex. All summer long men and women hung around at the beck and call of Foreman Vink; took what they could get and were glad to get it. Then, when the fall and more work came, good union men—men who were among the first to secure situations there when the plant was first started—were summarily discharged (laid off), and as they walked down the back stairs a grist of unheard-ofs came up the front

stairs—with a political pull. These men had 'flooence' and must be 'placed.'"

Then the correspondent-on-the-spot dips into a few personalities to prove that other qualifications besides a knowledge of the trade and a union card are necessary before one can obtain employment in the municipal printing office, and adds:

"Still others there are that worked night and day to establish the principle of municipal ownership, but who have been turned out to make room for some one with a political pull and a 'whitewashed' card to please unscrupulous Democratic politicians. It was faithfully promised by the superintendent that a union card and citizenship, and these only, should be the necessary 'open sesame' when help was needed. How has that promise been kept? Men whose competency could never have been questioned, nor their unionism or citizenship, have been removed to make room for some nincompoop who 'has done work in de ward.'"

That is only a portion of the correspondent's plaint against "municipal ownership," and while of course I do not pretend to vouch for all he says, there is probably quite enough truth in it to show that what I have heretofore contended is quite true—that municipal printing offices, like other branches of municipal government, would soon be subverted into political machines to help along the dominant party; in which case the taxpayer will be the sufferer. Apparently the "municipal plant" idea is not the Mecca it is cracked up to be, even from an employe's point of view.

THE SPIRIT OF THE FATHERS REVIVED.

Under the above caption Mr. Henry W. Cherouny contributes a new chapter of the movement of the German master and journeymen printers to make a common war for the better things of life. In describing some of the features of the German Printers' Guild, Mr. Cherouny writes:

The most remarkable feature of the constitution of the German Printers' Guild is its close resemblance to the Constitution of the United States. Disregarding all new-fangled theories on the labor question and taking to heart the experiences of English trade-unionism, the German printers acted, consciously or unconsciously, under the spirit of the American Fathers, when they found themselves in as alarming a condition of hopeless disintegration as that of the American people prior to 1789. They formed an efficient trade government to enact, enforce and interpret a system of common rules for themselves.

For the enactment of common rules, the German printers have established a legislative assembly like the American Congress. The workingmen's delegation corresponds to the House of Representatives. The words of the Federalist Fathers, explaining the plan of the American Constitution to their, at that time, doubtful people, may serve to the same purpose for the present trade organization. Hamilton says (Fed. 35): The House of Representatives "should be acquainted with the general genius, habit and modes of thinking of the people at large." Madison says (Fed. 52): "It is particularly essential that the branch under consideration (the popular) should have immediate dependence on and intimate sympathy with the people." And the German employing printers declare: Let the journeymen meet the employers on common grounds, to express the thoughts of their class in a parliamentary way and to preserve the sympathy of the trade for their common government.

The employers' delegation in the Legislative Assembly corresponds to the American Senate. Their constituency is far less numerous, yet their weight in the Common Council of the Trade is equal to that of the journeymen. The Federalist Fathers explain: "Representation relates more immediately to persons," and "one branch (the Senate) is intended more especially to be the guardian of property." (Madison, Fed. 54.) This is "an institution necessary as a defense to the people against their own temporary errors and delusions," and "will blend stability with liberty." (Madison, Fed. 62.)

For the enforcement of the common rules enacted by the Legislative Assembly, the German printers have a general office like the American administration. Of course, there cannot be a president at the head of an economic body representing two classes with as many contrary as common interests. So the printers have an administration composed of three employers and three journeymen, who appoint a responsible and salaried cabinet to do the work of the organization. If we imagine the American Electoral College to be a permanent executive body, really appointing the President and his staff as a paid civil service, subject to the will of the Electoral College—then we have the German Guild Administration. No one can read Alexander Hamilton's articles on the Electoral College, as given in the *Federalist* 68-70, without coming to the conclusion that the German plan carries out the fundamental American ideas on government far better than the modern politicians, who glory in having set aside all the good there is in the

Electoral College, and substituted for that all the bad features which accompany each presidential election and the existence of an irresponsible cabinet.

For the interpretation of their common rules the German printers have a judiciary department, which is similar to that of the United States, appointed by the administration. What Hamilton says (Fed. 78) of the Supreme Court, holds true of the German trade courts: "They are the citadel of public justice and public security"; "The courts must declare the sense of law"; "They are to exercise judgment and not will," and must "guard the constitution and the rights of individuals from the effects of those ill-humors which the arts of designing men . . . disseminate among the people themselves."

Thus, we see that the German printers have fully adopted the salient feature of the American Constitution, namely, that it provides for one efficient government in three functions. The sovereign power which the trade possesses over the customs and usages of its followers is wielded by three departments, to each of which is assigned a distinct function, while between the different functions there is such a strong tie of mutual support that no department can exist without the other. In this tri-partition and union of the power of the whole community rests its safety against abuse. Let Americans thank God for their Constitution, which allows antiquated laws and customs to pass out of doors without resistance and new ideas to enter without revolution or violence. Let them also thank the German printers for showing the world of industry how the spirit of the American Fathers can be made as reliable a regulator of trade life as it proved to be of our national life.

As it is an everlasting honor for the Americans that they have shown the world how the spirit of their Constitution can pacify the heterogeneous masses of people, so it is an honor for the German printers to prove to the industrial world that the self-same principles of the American Constitution can also overcome the antagonisms of industrial life.

Of course, there are many American employers who will incredulously smile at the unheard-of departure of the German master printers from the cherished doctrines of orthodox economy. But I hope, for the sake of Old Glory, that there is none in our trade—no, in our beloved country—who will gainsay that our canonized Constitution can secure the blessings of liberty and peace to estates as well as to States.

Now, let American printers resolve to form a "more perfect union" than their present separate journeymen's and employers' unions; let them establish justice in their workshops; maintain tranquility among themselves; provide for their common defense against unfair competition; promote the general welfare of apprentices, journeymen and masters, and secure industrial liberty to themselves and posterity by abolishing one-man rule in their businesses, as well as class rule, and substitute for these evils of our times a common rule under which all can live and prosper. Then the spirit of the Fathers will be with them evermore, and perhaps even redeem their State governments from the corruption of individualism.

FRANKLIN DAY CELEBRATIONS.

The growing custom of celebrating the anniversary of Ben Franklin's birth with a dinner or other fitting exercises was quite generally observed by the employing printers' organizations this year. As usual, the topics discussed had to do with the business of printing, and there is little doubt that much good was disseminated in the way of practical knowledge, to say nothing of the good feeling engendered.

The printers of the wooden nutmeg State celebrated with a banquet in New Haven, at which forty of the leading craftsmen of Connecticut sat down. Ex-Senator Marigold, of Bridgeport, presided, and some of the toasts responded to were as follows: "How to be Happy Though Mayor," Mayor Farnsworth; "Our Employees," George H. Ellis, of Boston; "The Typothetæ in 1899," Wilson H. Lee; "The Printer and the Publisher," Frederick M. Ryder; "Prospect and Retrospect," Rev. Watson L. Phillips; "Benjamin Franklin," George E. Hill; "Some Newspaper Ideals," John D. Jackson; "The Greater United States," George B. Martin. Rev. E. S. Lines, Rev. Levi Gilbert and Col. N. G. Osborn were also among the speakers. Mr. George H. Ellis was outspoken for the establishment of an eight-hour day, the demand for which, he said, was a reasonable one, made necessary by the inroads of machinery. Mr. Wilson H. Lee spoke of the plans for entertaining the next convention of the United Typothetæ, which are somewhat elaborate and presage a great entertainment. Mr. Ryder urged the job printers to follow the example of the newspaper publishers in shortening the hours of labor, and Mr. Osborn provoked hearty applause by declaring that if he had to labor for 80 cents a day, as it was reported that some men were doing, he would not know what he would do; "if I had mouths to fill, I don't know what measures I'd take," he said, "but I'd fill them."

The Typothetæ of St. Louis gave another of its successful banquets in the Mercantile Club in that city. Mr. Samuel F.

Myerson, president of the association, presided, and the toasts were as follows: "The St. Louis Typothetæ," Mr. Samuel F. Myerson; "Benjamin Franklin and Our Country," Hon. Selden P. Spencer; "Our Army and Navy," Mr. Richard M. Johnson; "Franklin and the Typothetæ," Mr. Edwin Freegard; "The Ladies," Dr. Max C. Starkloff. The entertainment committee, consisting of Messrs. Fred F. Gottschalk, Edwin Freegard and William Holtz, won golden opinions for their success in carrying out the pleasant affair.

Over one hundred and fifty guests assembled around the board at the Hotel Savoy to help the New York Typothetæ celebrate the day. The affair was most elaborate and the responses to the several toasts were eloquent and befitting the occasion. Hon. Joseph J. Little, president of the Typothetæ, presided, and the following gentlemen had seats at the speakers' table: Theodore L. De Vinne, Hon. J. Edward Simmons, Douglass Taylor, Col. William L. Brown, William H. Lee, Rev. G. R. Vandewater, Julian Hawthorn, Gen. A. C. Barnes, Joseph Howard, Jr., Hon. J. A. Blanchard, Hon. William M. K. Olcott, Hon. William A. M. Mack, Hon. John C. Rankin, Jr. The toasts were all given in a happy vein and the speakers spoke with confidence of the future of the craft and of the country.

From many other cities come reports of equally successful and enjoyable gatherings.

NOTES.

THE proceedings of the twelfth annual convention of the United Typothetæ of America, held in Milwaukee August 23-26 of last year, have been published in book form, together with the reports of the shorter workday conferences held in Syracuse last October. The Secretary, Mr. J. Stearns Cushing, of Boston, is distributing copies to the members.

FROM many quarters come requests for copies of rules governing printing office employees, references to which have from time to time been made in these columns. Employers, however, seem somewhat bashful in sending in suggestions. A tentative set of rules will be found in another department of this number of THE INLAND PRINTER, and comment thereon is invited from both employers and employees. Send in copies of the rules governing your office.

MR. SETH LOW, acting as umpire in the dispute between the arbitrators engaged in settling the strike of the press feeders employed in Fless & Ridge's pressroom, New York, gave a decision favorable to the employers. The feeders were getting \$12 and demanded \$14, the extra \$2 being payable to men working on runs exceeding 50,000 impressions. It was on this point that the arbitrators split. Mr. Low decided that the demand was unreasonable and volunteered some good advice to the feeders to adapt their scale to modern conditions.

THE Milwaukee Typothetæ is making commendable progress along the line of getting together on a price schedule. Several months ago a committee was appointed to formulate and report a schedule of prices governing small work, such as bill-heads, statements, envelopes, etc., which reported at a recent meeting. An animated discussion followed, after which it was decided to adopt such a schedule, but the list proposed by the committee was referred back for amendment along the lines suggested in the discussion. It will come up at the next meeting and will in all likelihood be adopted.

THE Foote & Davies Company, of Atlanta, commenting on the discussion regarding printing office rules, writes: "We have no printed rules. The article of Mr. H. C. V. in the November INLAND PRINTER is about right. Good workmen do not require a set of printed rules, and as we try to employ only good workmen, we have no use for printed rules. Of course, there are a great many unwritten rules and regulations about a printing office, but these are all too thoroughly understood to need reading each day, on a placard. We use a time clock and have found a small fine beneficial for failure to 'ring up.' When we first adopted the time clock we resorted

to various methods, even going so far as to discharge some, for continued failure to ring, but we found that this was rather a hardship on the men. We then adopted a rule of a small fine for failure to ring. This rule applies to every person in our employ, including ourselves, and, as the employes know that they are only expected to do what the employers do, they do not complain when they are occasionally charged 5 or 10 cents for failure to ring, and are afforded amusement when it gets about that the president of the company was fined once or twice during a single week."

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

REPORT ON THE SHORTER WORKDAY.

The "Report of Conference of Committees on Shorter Workday" is at hand in pamphlet form and makes interesting reading. The question of dividends, or interest, we learn, was brought up by the employers repeatedly, one of them complaining he had been unable to pay stockholders more than four per cent for six years. That workingmen should be expected to support a number of idlers, or that employers should not only draw wages of superintendence but dividends as well, seems to have aroused no particular comment. This only goes to show the necessity of discussion on such matters, as has appeared in these columns in recent issues. Another incident, and somewhat amusing, was that of an employer advocating a legal nine-hour day, to be enforced by the State. This is the same individual who made a stand for individual rights in *THE INLAND PRINTER* one year ago. We dislike to criticise, even moderately, the conference committee, for on the whole it accomplished much for which the entire trade must be thankful. This suggestion, however, of State interference with industry is a vital one and comes unexpectedly from such sources. It may be necessary at times to offset a bad law by enacting a counter one, when the original cannot be repealed, but to adopt the departure as a rule is reprehensible, to say the least. The writer is of opinion — and he knows beforehand it will not be readily received by either side — that the thorough organization of any city would not be a blessing, but, on the contrary, would be injurious to those who desire it most. For it is a fact, no matter how much it is against preconceived opinions, that there is considerable work done which barely pays the author, and much that never pays. It now gives employment to many nonunionists, principally women. Interference by either State or union, if successful, would mean that such work would not be done at all; and the next step would be that the nonunionists thrown out of employment would infest the union offices. Many of them, no doubt, would feel compelled to join the union, and we would then have to devise means for their support, by out-of-work funds or otherwise. There is, it is true, danger of offices doing such work competing with union offices, and the unions are acting sensibly enough in combating them on that ground, but to kill off the other work as well would be injurious to themselves and the public generally. It is a problem, to be sure, to know with certainty what work can afford to pay the scale, and what cannot, but this does not alter the situation. And it is a situation that cannot be overcome; therefore it might as well be admitted that to thoroughly organize the trade is an impossibility, and those who expect the unions to do so might as reasonably argue against the law of gravitation.

In small cities or towns complete union is sometimes accomplished, apparently; in large cities it cannot be. In the small places acquaintanceship is general. The same people meet each other frequently, and knowledge of business and personal affairs is common. The homes of the workers are within calling distance. By walking around a few blocks they can

get together. Hence effective work can be accomplished with small outlay. If there is an unfair office in town, customers can be seen and reached. In large cities there are no such advantages. Homes are widely scattered. To mobilize at a central point means much traveling and loss of time. But this is not the worst. Business and social interests are many and divergent. A general acquaintanceship does not exist. Neighbors only learn of each other through the newspapers. People living in the same houses frequently do not know each other's names. This exclusiveness, lack of acquaintance and separation makes concentration of effort oftentimes impossible. And even in smaller places, where organization may be complete, the effect is not wholly so, for the cheap work goes to other towns.

While the employers may thus hold up the cheap "joint" as an object lesson, from their standpoint, of the unions' incompleteness, such is not actually the case; and while they may rail against being compelled to base their estimates on the union's scale, while the joint is not, the union is justified in preventing them from bringing the prices of good work, along with wages, down to the level of the cheap, with loss to all; for that is what it would amount to, as we are told was the case in San Francisco and Kansas City after the strikes there. In any event, we may assume dividends would not be any larger; competition will always level them in the absence of monopoly.

On the whole, a good, active union fulfills its mission, notwithstanding a few nonunion offices continue to exist within its jurisdiction, while this question of dividends ought to receive more attention from the workers than it does.

NOTES.

NEW YORK Union has 5,300 members.

WASHINGTON printers have formed a discussion club.

THE trade unions are organizing anti-imperialist leagues.

W. D. HOWELLS, novelist, worked at the case ten years.

ENGLISH unions are embarking in coöperative printing plants.

EX-ORGANIZER KIZER is now chief of police of Norfolk, Virginia.

LOCOMOTION in cities will evidently be advanced by the autotruck.

TRACE a trust to its source and it will be found in land monopoly.

THE proposed organizing plan of the International failed of indorsement.

A "SANITARY BIBLE" of celluloid covers, for use of the courts, is now on the market.

AN English typographical society has granted its retiring secretary £100 per year for life.

A WIRELESS telegraphy is reported from Vienna, a possible solution of the telegraph monopoly.

NEW YORK editors and reporters have formed a union under the I. T. U. It starts with sixty members.

EM S. HUGHES, San Antonio, is a candidate for State printer of Texas, and favored by the unions.

TYPO-RADIOGRAPHY, or printing by X-rays, is announced. One thousand impressions in ten seconds are talked of.

THE subscription price of the *Typographical Journal* has been raised from 25 to 50 cents, beginning with March 1.

THE next convention of the New England Typographical Union will be held in North Adams, Massachusetts, in June.

THE labor party made immense gains in the recent Irish local elections, much to the surprise of everybody, it seems.

THE Business Men's Bible Class, of Detroit, was recently addressed by a street-car driver on the duties of the Church to Labor.

THE executive council of the International has refused to indorse joint rules of the allied crafts governing the union label,

owing to the position taken by the pressmen and bookbinders toward the label in small offices.

TEUCHI SAKUMA, an employing printer of Japan, and an active worker in the recent rise of trade-unionism there, died recently.

THE *New England Printing Trades Journal* is the latest addition to craft papers, semi-monthly. Sudbury building, Boston, Massachusetts.

THE referendum has decided in favor of annual conventions of the International Typographical Union. The next will be held in Detroit in August.

THE Potter Printing Press Company, New York, has perfected an automatic stereotype casting box. It is said to displace six men. Cost, \$5,000.

THE Glasgow Town Council has approved a bill to tax ground values, after a five years' struggle, "upon the sum

and the making of all trade laws. Any one of the allied trades may form a similar district union, according to the recent referendum vote of the International.

THE trades unions are to be stamped out, according to the federation of English employers, if competition is to be met successfully in foreign markets. How much better it would be to supply the market at home.

A LETTER-REGISTERING slot machine was successfully experimented in New York's post office, but Congress failed to act upon it. The stamped return-envelope design, by which the merchant would pay only when envelope was used, has also been buried in the limbo of governmental industry.

A MEMBER of the Boston Publishers' Association refutes the item stating that the manager of the *Traveler* refused to join that body, and that he is now a member. The latter is quite true, but why tell half the story? At the time the item was



"WHO IS IT?"



"IT'S ME."

Photographic studies by Rowley, De Kalb, Illinois. From collection of H. W. Fay.

which the proprietor may fix as the price thereof as between a willing seller and a willing buyer." The rate is two shillings in the pound. Buildings are exempted.

NEW YORK publishers announce a revival in the book trade. January sales almost doubled that of the same month last year, while prospective works are numerous.

FOR the period of six months after July 1 next, non-printer proofreaders may join typographical unions, and non-printer machine tenders may be admitted until July 1.

TOM L. JOHNSON, street railway magnate and ex-congressman, has announced that he will abandon business and devote the rest of his life to advancing single-tax doctrines.

THE London *Labour Leader* is at present publishing a series of articles on the postal service under the heading of "White Slaves." Advocates of nationalism might read with profit.

THE stereotypers and electrotypers will form a district union under the International, which will permit of control of charters, membership, trade disputes, traveling cards, election of officers,

written the *Traveler* manager had so refused, and joined after the Chicago stereotypers' strike, not caring much whether he did or did not, it is stated.

COL. LEROY B. PEASE, who was indorsed by several Eastern unions for public printer, has started the *Sun* in Woonsocket, Rhode Island, with the union label at its masthead, and hand set. The *Evening Star* is also scheduled to appear, making five dailies for 25,000 population.

AN old-time New England printer, now in Brooklyn, speaking of the advance in art and literature, says: "We had no 'made' copy books in our day. We ruled the paper with a plummet, hammered out of lead, and the master wrote the copy. We plucked quills from geese, boiled them in oil, and the master made pens out of them."

AN employing printer having committed suicide because of poverty, a craft paper, with the customary magnanimity toward a fallen foe, suggests a home similar to the Childs-Drexel. The incident reminds us that there is an employers' problem as well as a labor, but that while the latter seeks solutions the

former seek the dollar only, and content themselves with decrying labor's efforts. Then surprise is expressed that the other side is not considered.

THE following ordinance has passed both houses of the Municipal Council of New York and is now before Mayor Van Wyck awaiting his approval:

Beginning with the expiration of present contracts, all printing done for the municipality of Greater New York shall bear the label of the Allied Printing Trades Council of New York City; and, providing further, that all printing done not requiring contract shall likewise bear the said label.

AN occasional legal decision is heard against the union label, and naturally the "other side" makes the most of it. Considering the reception that the label is receiving generally, there is no occasion for ill humor on the union's end. A more germane question to employers for the future would seem: Which will it be, union label or municipal printing plants?

THE American Newspaper Publishers' Association has petitioned Congress to "secure in the treaty now in course of preparation between the United States and Canada a revocation of the present duty on print paper and pulp." This is aimed at the paper trust. It is said that, so far as the Government is concerned, the tariff yields no income on paper, while on wood pulp importations for the year the revenue was but \$41,842. It is further said that the tariff is no benefit to labor, as paper is made cheaper here than abroad; exportations of last year averaging 1,000 tons per week, to England, Australia and Japan, in competition with Canada, Germany and Sweden. So the secondary stage in this trust business begins to develop, and it is not found in a coalition, but in one trust fighting another. After the Publishers' Association succeeds in lifting the tariff on paper, it must go further and abolish the monopoly of spruce lands and water-power. Then it will be in order for the paper trust to secure the abolition of the telegraph, telephone, linotype, press and other monopolies that go to make up the newspaper trust, so that more white paper will be demanded.

A HEADLINE, "Guilt is Evident," costs the Boston *Herald* \$500, according to the ruling of Judge Bond of the Superior Court that its publication during the trial was improper interference with the administration of justice and, therefore, contempt. The court, in fact, became so indignant that the jury was discharged and a new trial ordered. The theory is that the juror must not be subjected to outside opinions—only inside, to which the judiciary can fully attend. This is actually borne out when the court orders certain evidence rejected as inadmissible notwithstanding it has already been given to the jury. Yet it seems it is not possible for the jury to reject newspaper evidence of its own accord. This contempt proceeding is an arrogant prerogative that was never more manifest than when it thus imprisons free speech without a jury trial. "It is to the abnormal condition of the body politic that all evils arising from an unrestrained expression of opinion must be attributed," says *Social Statics*, "and not to the unrestrained expression itself. . . . If a nation cannot be governed on principles of pure equity, so much the worse for the nation." Judge Bond would fain go farther. He would select our reading, for he partly bases his decision on condemnation of "selling the paper by a kind of deception which has been practiced by the showbill effort." His honor forgets that the worst symptom of tuition is weariness, or that tired feeling.

"A," IN last issue correctly states that the writer at one time advocated a State printing office, and I plead guilty to a change of opinion at this writing, for which I do not think an apology is necessary. If men never changed their minds reform would be in a bad way. However, as I remember it, our particular desire at that time was not so much a State office as it was a nine-hour day and equal wages for both sexes, repeated appeals to employes having had no effect. The nine-hour law was secured, so were the equal wages; but the women were discharged. After much disagreeable bantering over this, the women were reinstated on nine hours' wages at the union's rate

per hour, as I recall. But on the main point, it is hardly necessary to say to the readers of this department that the writer is now opposed to State interference with industry, whether it be in printing, telegraphy, transportation, banking, or what not, being fully convinced that it is State interference in the first place that makes a problem in any of these. Perhaps Boston's municipal printing is now done cheaper, but I will wager the taxpayers do not feel it. The politicians will take care of that. A letter in front of me states the printers in the municipal office have not had a payday in four weeks. Notwithstanding all the improvements in the arts, in science and in general education, the State is the only institution whose expenditures never decrease, but, on the contrary, increase.

TOM L. MILLS, Wellington, New Zealand, favors THE INLAND PRINTER with an account of the advent of the linotype in that colony. It seems that the employers refused to pay more than hand composition rates. Arbitration was sought, but meantime one of the employers left the combine and made terms with the union which were subsequently made the decision of the arbitrators and accepted by all, as follows:

That the day's work shall be seven hours, at £3 per week for day work and £3 6s. for night work, overtime one-third extra; that the piece rate be 3d. per 1,000 with all "fat," or 3½d. per 1,000 without "fat" (double columns or large advertisements and tables set or altered by the house); piece work not to be put into operation until the operators can earn a minimum wage of £3 6s. The foregoing terms to hold good for twelve months from January 1 next.

This is a substantial increase over the hand scale, which was on an eight-hour basis. Whether the decision of the board was compulsory or not is not clear in Mr. Mills' statement, who says:

Although the Conciliation Board and the Arbitration Court have only been in operation some eighteen months or two years, the act has over and over again proved worthy of its place on the statute book. Even its opponents now declare that it has saved many thousands of pounds, for if conciliation has failed, arbitration has resulted in the settlement of many disputes which under ordinary conditions would have meant a strike or a lockout. Under the act a Conciliation Board is set up in the colony's four districts, the chairman being appointed by the Government, the labor unions elect two representatives and the employers' associations also two. To this board disputes are first referred. If either of the parties to the dispute don't like the decision of the board, then the whole trouble is gone over again before the Arbitration Court, which consists of a Supreme Court judge as president, and one member each elected by labor and capital. The court's jurisdiction is over the whole colony. Almost every dispute has ultimately gone to the court, so that there is a feeling abroad that the board should be abolished as a useless piece of machinery. It should be noted that no lawyer is allowed to appear in either the board or the court. I have reported the proceedings of the majority of both bodies for our press, and can say that in my opinion the Bar is not as able as masters and men in stating and upholding their different cases.



ANY EXCUSE, ETC.

"And you allowed that woman to insinuate that you married me for my money?"

"My dear, I had no other defense ready!"—D. H. Souter in *Sydney (N. S. W.) Bulletin*.

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to \$10. The Inland Printer Company.

MODERN PRINTING.—Section I. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

HARRY E. WALSWORTH, St. Johns, Michigan.—Your card is neat and well balanced.

THE FOOTE & DAVIES COMPANY, Atlanta, Georgia.—Your label specimens are excellent.

H. G. MICK, Barrie, Ontario.—Considering the class of your ads. we think you did very well indeed.

MAX STERN & Co., Chicago, Illinois.—Your calendar is neat, attractive and of the artistic kind.

CHARLES L. RAMBO, Philadelphia, Pennsylvania.—Your composition is artistic and very attractive.

MATTHEW KUMP, Xenia, Ohio.—Your blotter is very well displayed. It should bring you good returns.

D. B. LANDIS, Lancaster, Pennsylvania.—Your folder is quite unique and a good piece of composition.

JAMES T. WHITEHURST, Troy, New York.—The improvement in the Y. P. S. C. E. title-pages is quite marked; but the

the display were all of the same face. This is the only criticism we have to make. Otherwise the blotters are good.

THE *Anzeiger*, Norfolk, Nebraska.—We reproduce the reprint copy and reset job for the Johnson Dry Goods Company, examples 3 and 4. The No. 4 specimen is an improvement. The outline initial is displeasing. The No. 3 specimen

STATEMENT.

Norfolk, Neb., 189

M

IN ACCOUNT WITH

NORFOLK.

HUMPHREY.

THE JOHNSON
DRY GOODS CO.

No. 3.

STATEMENT

Norfolk, Neb., 189

M

In Account With

The Johnson
Dry Goods Co...

Norfolk

Humphrey

No. 4.

is a veritable time-taker, not only for the compositor but the pressman and stoneman. The bending and joining of the rules is very faulty.

LENNIS BRANNON, Talladega, Alabama.—Your specimens are, as usual, of a very neat, artistic and attractive kind.

A. J. KNAUER, Rome, New York.—We have but one criticism to make on your blotter. The border is too heavy.

FORREST L. STETSON, Greenfield, Massachusetts.—Your blotter is a well-worded one, and although not very elaborate, it is neat. Your name has been added to the Specimen Exchange List. We hope you will receive benefit from it.

H. KUCKER, New York City.—Your bill-head is an excellent one. The balance, harmony and whiting out are especially correct.

NEWS-DEMOCRAT PRINTING COMPANY, Crestline, Ohio.—Your blotter for January is certainly a good one. The reading matter is excellent.

W. R. CONSTANTINEAU, Montreal, Canada.—The drug labels are not artistic, but they are neat. We have no criticisms to make on them.

WILL J. MCKEOWN, Anderson, Indiana.—The announcement card and wedding invitation are in excellent form, and very neat and well printed.

R. TREVOR WHITTINGTON, Santiago, Chile, South America.—We think you did

very well with your blotter. The display is neat and well balanced.

ACME PRINTING HOUSE, St. Louis, Missouri.—Your blotter and *The Griffin* are both good. It seems to us, however, that you should charge more for your work.

C. A. ELDRIDGE, Wauwatosa, Wisconsin.—Considering the material which you have to use, we think you do excellent work and deserve credit for the neat appearance of the

Fashions

FALL AND WINTER

1898-99.

MARCUS SAUL,

21, 23 & 25 North Pearl St.,

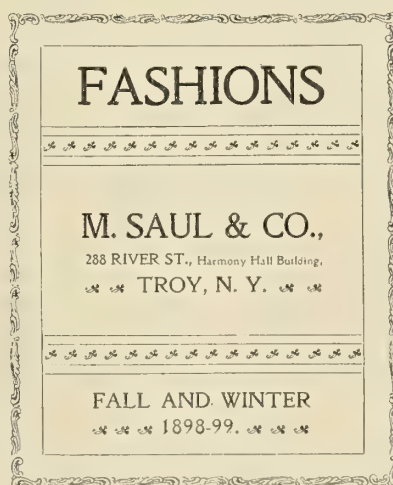
ALBANY, N. Y.

No. 1.

greatest improvement is to be seen in the Saul cover page. We reproduce the copy, example No. 1, and the improved job, No. 2. We have but one criticism on the No. 2 specimen. The Rococo border should have been omitted.

JAMES NEWMAN, Galveston, Texas.—Your specimens are all of an artistic nature. They are very creditable.

GEORGE F. CROUCH, Cygnet, Ohio.—Some of your blotters would present a better appearance if the type employed for



No. 2.

specimens. You made a very noticeable improvement over the copy for the cover of the W. F. M. S. booklet.

EDMUND G. GRESS, Easton, Pennsylvania.—You have made an improvement in both jobs over the reprint copy. The most marked improvement is in the letter-head of William Laubach & Son. We reproduce both copy and reset job. In the copy, No. 5, is an example of inharmonious type faces used

The specimen to which we refer is the "Huskin' Bee" card. The ornamentation is not at all appropriate. Better no ornamentation than that which is inappropriate.

TO PERSONS who send in specimens for criticism to this department, we would urge the necessity of sending a letter with the specimens. We have before us several parcels which we are unable to criticise because we cannot tell from whom

—ESTABLISHED 1860.—

WM. LAUBACH & SON,

→JOBBER AND RETAILERS OF←

Dry Goods, Silks, Cloaks, Carpets, &c.

Nos. 322, 324, 326 and 328 Northampton Street,

Easton, Pa. 189

No. 5.

Established 1860.

WILLIAM LAUBACH & SON,

Jobbers and Retailers of

DRY GOODS, SILKS, CLOAKS, CARPETS, CROCKERY, ETC.

320 TO 332 NORTHAMPTON STREET.

Easton, Pa. 1899.

No. 6.

in conjunction for display. The Tudor Black and Gothics do not harmonize. The ornaments at the ends of the two catch-lines are an obsolete style now. Five different faces of type are employed in its construction, and the old-fashioned "&c." The character "&" should not be employed except in firm names, etc. The No. 6 example is a specimen of simplicity in display, perfect balance and correct whiting out.

GEORGE G. RATHBONE, Red Oak, Iowa.—We see nothing to criticise on the blotter. It is well balanced and artistic as well. The color scheme is very harmonious.

ARKANSAS DEMOCRAT COMPANY, Little Rock, Arkansas.—Your letter-head is very attractive and artistic as well. "Our Solicitor" is a very attractive and artistic booklet.

WILLIAM LEGGETT, Sanilac Center, Michigan.—The institute programme is very good as to general plan, but you employed a trifle too much border on the first page.

JAMES T. WHITEHURST, Troy, New York.—The composition on all your specimens is neat and well balanced. The Russell bill-head is your best specimen. It is on the artistic order.

WRIGHT, Electric Printer, Buffalo, New York.—Your January blotter is an excellent one. *The Imp* is a good medium in which to advertise your business. It is neat and attractive.

FRANK B. EDDY, Springfield, Massachusetts.—Your entire collection of specimens, with one exception, is artistic. The color schemes are faultless and composition is of the best.

they came; we do not know the name of the town at which some of them were mailed.

WILL O. UPTON, Placerville, California.—There is too much border on the Alderson heading. Otherwise it is excellent. The laundry heading is quite neat and well balanced.

GEORGE E. COAPMAN, Rochester, New York.—The folder for the Central Presbyterian Church is an excellent one and artistic as well. The composition on your other specimens is very good.

A. L. IBAUGH, Bradford, Ohio.—The specimens are what you say. People who use such printing—especially printers—should seek some other vocation for which they are better fitted.

JOHN H. MATTHEWS, Philadelphia, Pennsylvania.—Your cover pages are especially good. The one for "Childhood Songs" is both artistic and unique. The headings are very well designed.

ART E. PELTON, Logan, Iowa.—As a whole your work is neat. We see but one artistic specimen and that is the November blotter, which is the best specimen of composition you have yet submitted.

WALTER J. FITCH, Coshocton, Ohio.—Your work is neat and creditable. The diamond-shaped panels on the Wooden Novelty Company heading would have looked just as neat if they had been set straight. It takes too much time to set

diamond-shaped panels with rules around them. The card for the American Glass Marble Company is your best piece of composition. It is excellent in all respects.

W. A. MASSIE, Penacook, New Hampshire.—We believe the examples of your commercial work now before us are the best specimens of yours we have seen. The Wheeler heading is especially good.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—With the exception of the Jones heading, on which the type is not harmoniously employed, your specimens are excellent, both as to balance, whiting out and plan.

R. A. HARRIS, McMinnville, Oregon.—The December card for the McMinnville National Bank is much the best. The balance, harmony and whiting out show the greatest improvement. The other specimens are excellent.

FRANK A. BROWN, Lowell, Massachusetts.—Your rulework specimen is a very creditable one, although executed so many years ago. The joining and bending of the rules is perfect. Sorry we have not the space to reproduce it.

CHARLES H. GOODRICH, Monroe, Michigan.—Your specimens evidence considerable ability. We know it is hard to get up really modern work without some of the modern faces. We reproduce the Greening bill-head copy, No. 7, and the job as

we have to make on your folders. The memo. heading for the *Evening Kansan* is quite artistic.

WILLIAM E. LEMON, Atlantic City, New Jersey.—You made a great improvement in the Anniversary programme. It is now an excellent piece of composition. The reprint copy was anything but good. All of your specimens are neat and well balanced.

E. E. BUTLER, Forest, Mississippi.—The ad. which you clipped from the *Post* is anything but good. We are at a loss to know why it is that some papers will persist in running ads. which are a detriment to the departments of their business which they seek to advertise.

GEORGE E. DUNBAR, Malden, Massachusetts.—The Y. M. C. A. booklet cover is on the artistic order and a good piece of composition. Your calendar is neat, artistic and attractive, but we think the ornament worked in red underneath your street number should have been omitted.

ALMER WILLIAMS, Grafton, North Dakota.—The display on the programme is very neat and the balance good, but you have, like a great many other apprentices, that common fault of wishing your work to have a "fancy" appearance. This error is quite common and many are falsely led to mistake it for "artistic" composition. Do not be misled by it. Harmony,

OFFICE AND NURSERY, 1½ MILES SOUTH OF CITY. TELEPHONE NO. 5.
500 Acres.

GEO. A. GREENING.
CHAS. E. GREENING.

Long Distance Telephone.

Monroe, Mich., 189

M



GREENING BROS.,

PROPRIETORS OF

River Raisin Valley Nurseries,

INTRODUCERS OF NEW PROLIFIC PEACH AND WINTER BANANA APPLE.

SHIPPED.....TO.....VIA.....AT YOUR RISK

No. 7.

TERMS CASH.

No Claims allowed unless made within Five Days after receipt of Goods.

Shipped

To

Via

At Your Risk.

Long Distance Telephone Number 5.

Geo. A. Greening.

Chas. E. Greening.

Greening P. O. Mich 189

M

Bought of...

INTRODUCERS OF

Banner Peach Brusselet
Braune Cherry, (new, latest of all Cherries) New
Prolific Peach, Winter
Banana Apple, Counrath
Raspberry, Etc

600 ACRES.

Greening Bros.,
Nurserymen...

Freight, Express and Telegraph Office. Monroe, Mich.
Office and Nursery, 1½ miles South of Monroe City.

No. 8.

you set it, No. 8. Your specimen is a vast improvement, and we know that if you had some of the modern faces you would have employed them for the main display. We reproduce this job in order to afford an example of good arrangement and proper form.

CORNELL GUTHRIE, Newton, Kansas.—Do not employ condensed gothics in conjunction with texts for display lines. They are anything but harmonious. This is the only criticism

neatness, balance, correct whiting out and ornamentation are the things to be sought after. These qualifications are necessary to art compositions.

W. S. MCKOWAN, Bowmanville, Canada.—There is too much border employed in the construction of the Epworth League folder. The cover for the Hampton Methodist Church folder is a good one. So are the ones for the Choral Union, and the Epworth League Convention. The type used on the first

page of the Financial Report is too large. There is too much ornamentation on the Morris heading, but the others are good. Your most artistic job is that for the Excelsior Social Circle.

W. O. GRAHAM, Douglas City, Alaska.—Your programme is a neat one, and we think you have done very well indeed with the material at command. The *Island News* has a very healthy appearance from a business point of view. The ads. are well designed, neat and attractive.

HENRY B. MYERS, New Orleans, Louisiana.—Your business card and private souvenir mailing cards are both neat and artistic. The catalogue of Physicians' Printed Matter is a good idea. If you will outline the changes you propose making in the next edition, we will try and give you some suggestions.

FRANK BERRY, Mattoon, Illinois.—The border across the bottom of your blotter did not help its appearance. We would suggest that this be omitted and that you white out the job more liberally. It would also be well to employ the same type, only a smaller size, for the firm name. This will balance better.

WARREN T. McLAIN, Tipton, Indiana.—"The Infant" blotter is a good one and very effectively displayed. With the exception of the word-ornaments used on one of your stationery headings, we see nothing to criticise. We think it in bad taste to use ornaments between words in order to make lines longer.

L. BUSH LIVERMORE, Everett, Washington.—Most of your specimens are very neat and tasty, but there are two which are faulty. The ball programmes of the Y. M. I. and Herman Lodge, No. 7, have too much bent-rule work and ornamentation. Your most artistic specimen is the cover for the Evergreen Cemetery booklet.

A. L. GOULD, Babylon, Long Island.—The card and pony statement are both faulty. The type employed on the card is much too large for certain portions—the name of the proprietor, for instance; the top portion should have occupied the central position on the card, and the wording at the bottom should be moved up to the top and set in smaller type.

E. A. WHITEMAN, Akron, Ohio.—The catalogue is neat and attractive. We know from experience that you were not responsible for the boldness which characterizes the job. The type is entirely too large for reading matter pages of such small size. We are confident that you also share this opinion; but we know also that the customer will have nothing else.

H. B. FULLER, Lewiston, Michigan.—The *Journal* heading is all right as to plan, but the border encircling the rules is too heavy for a one-color job. The statement is neat and in good form. The Brayton heading, barring the typographical error in the word "Mechanical," is a neat piece of composition. Mr. Mixter has considerable talent which needs to be brought out.

J. A. MARKWELL, Anthony, Kansas.—The brief is in correct form. A double border on the Report Card was all that was necessary. There is too much border on the job. The inside rule and border should have been omitted. Otherwise it is a very neat job. The cover for the Teachers' Association booklet is on the artistic order and a good piece of composition.

KOONTZ BROTHERS, Mount Pleasant, Pennsylvania.—The composition on the folder for the Reformed Church is neat and good as to plan, but the presswork is faulty. "Bought of" on the Wehner bill-head is too large and the date line too near the top of the heading. Lowe heading is too open and not well balanced. The card is good. The envelope corner is a very effective one.

JOSEPH W. WHITE, Kankakee, Illinois.—Square panels on stationery headings do not present as good an appearance as the oblong style. Had you set the panel about 36 points narrower you would not have had so much difficulty in securing a

satisfactory balance on the Mortel heading. The main display on this heading presents a ragged, stair-step appearance. The card specimens and folder are much better.

JESSE B. FOOTE, Waterloo, Iowa.—You can get a great many ideas from a book published by The Inland Printer Company, "Job Composition, Contrast Examples and Criticisms Thereon." It would also be well to join the Specimen Exchange. As to information on stocks and ink, most of this will have to come from experience and the knowledge you can glean from the specimen books of inkmakers and paperdealers.

WE have received from the Letterpress branch of the American Lithographic Company, of New York City, two beautiful and artistic specimens of the work of that branch. One is an odd booklet of a very pleasing kind, well written, and which will undoubtedly bring results very satisfactory to that concern. The other is a calendar. Both have a very unique embossed design, "Ye Tounse Cryer." The dignified simplicity of these two pieces of work is highly commendable.

WILLIAM R. BRACKBILL, Strasburg, Pennsylvania.—Watch closely the harmony of the different type faces which you employ in your jobs. Also be careful of your ornamentation. Some of your specimens are well displayed. The harmony and display on the headings for Eby & Esbenshade are good. Had you constructed a narrow panel at the right of each heading, with a light-face rule around it, and placed in it the matter pertaining to the "Agencies" it would have been better.

W. S. OSBORN, Eustis, Florida.—We think that where the lithogravure backgrounds are properly printed, they are very nice. But some specimens which we have seen are anything but a credit to the process. Your specimens are all good. As a whole your large parcel is very creditable. On some of your cards we think you employ a trifle too much border. We would also caution you to be careful and avoid the use of too many display lines. Make few display lines, see that they are the ones which should be brought out and make the display forceful.

C. H. BOWDEN, Dover, Maine.—It would have been better had you spelled out the word "South" on the Sebec folder. The wreath is not what could be termed strictly inappropriate, although strictly mural ornaments are much better for church work. You can find them listed in the type founders' specimen books under the name given above. You can make such selections as will seem best. Of course, there are some in the series which are appropriate for certain seasons of the year only, but the majority will do to use almost anywhere in this class of work and at all times. Both of the specimens are good.

J. P. G., Hartford, Connecticut.—Your bulletins are very good, indeed. Where you set two and three columns in one measure, be careful and see that the columns line up vertically. If this is not done the columns present a ragged appearance. We think your No. 1 bill-head is the most modern, although the No. 2 specimen is not bad. We wish to call your attention to the fact that condensed gothics and De Vinne do not harmonize when used in conjunction for display lines. This is especially noticeable on the envelope corner. We have a distinct recollection of the work which you sent in in 1897 for criticism, and think you have improved.

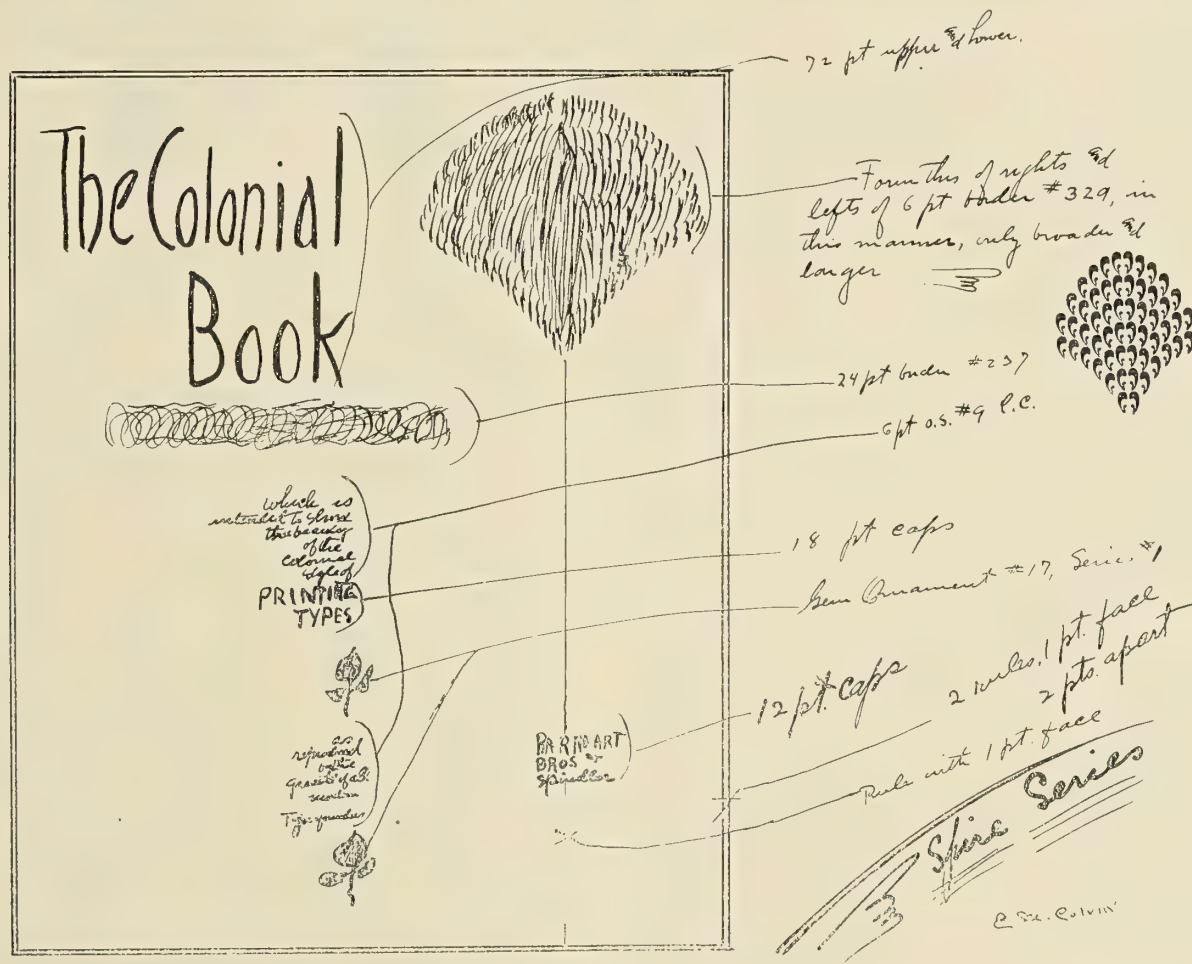
WALTER BLACK, Windsor, Ontario.—As a rule, your work is of a good class and quite neat. The statement heading of Page & Desrosiers is a trifle faulty. The type used for the line "General Merchants" is not in harmony with that employed for the balance of the heading. The heavy black pointer under the word "General" is in bad form and the curved rule at the top of the heading should have been omitted. The names of the officers on your Bank of Hudson ad. are a trifle too prominent. A heavier border would have helped the ad. The wording at the bottom should have been in heavier type and arranged differently. The editor of this department was not a member of the committee. It might be well to get an opinion

from those who were on the committee. Undoubtedly they would be glad to tell you wherein they think the weakness is, provided stamps were sent for reply.

In the "Notes on Job Composition" page 600, February issue, reference was made to the specimen book entitled, "Souvenir, 1899," and three reproductions were given of pages from the work. One point in connection with the mention of the book was omitted, however, and we take pleasure in calling attention to it now. A number of the most striking pages were designed by Edwin M. Colvin, a gentleman who has a reputation for artistic composition second to no one in the country; and although Mr. Colvin did not actually set the type, he did a portion of the work which is even more difficult, as anyone who has tried it will admit. In order to show how these pages were planned and arranged, we reproduce the Colonial Book page, giving the way the copy for all the pages was made up by Mr. Colvin. With such copy as this before him, no printer should

in bronze. This should have been omitted. Had you printed the rulework in a light blue tint and the type in a dark blue, it would have been far better. It is all right to send in specimens each month for criticism, but send few at a time.

STEPHEN D. STOVER, Grand Rapids, Michigan, writes: "We are running a 200-page catalogue, the last fifty pages of which are ads. Among these is an inset ad. of two pages. Concerning the arrangement or make-up of this there is a dispute between the compositor and myself (the pressman). The compositor claims that as the reading matter in the catalogue proper runs the narrow way of the page and the ad. on the inset runs the long way of the page, the heads of such pages should be at the outside or trim edge of the book. My claim is that of utility. A person reading a book holds it in the left hand, the leaves being turned by the fingers of the right hand. When such pages as those under discussion are reached, a simple turn of the left hand and wrist brings the page right side up;



have any difficulty in putting a page in type that would meet the requirements. There is a suggestion in this for the advertisement writer, or for the man in the business office, who desire to reproduce something unique and does not wish to "leave it all to the printer." But the man who makes such copy must know his business thoroughly and be a practical printer if he expects to achieve success.

JOHN A. DENNISON, Ada, Ohio.—You have a very good idea as to the proper shade for the tints on the litho-tint backgrounds, but in some instances the color for the type portions could be a trifle stronger. When you print another lot of *Record* headings, set the name of the paper in one size larger type and the name of the editor in one size smaller. The Ashbrook envelope corner is quite unique, and we think it is all right. The Young heading is not good. It is entirely overdone. The plan is all right, with the exception of the rulework

then, after all pages which run that way of the leaf have been passed, the book is easily returned to its former position. By following the compositor's plan a new change is necessary for each succeeding page. Will you kindly say which is right?" Mr. Stover is unquestionably right in his view and the compositor is wrong. Mr. Stover has given a very clear and concise explanation. It might be added that this rule not only applies to reading pages running the long way of the page, but to cuts which run this way.

W. T. JACKMAN, Chilliwack, British Columbia.—We think you did well with the composition on the handbills and stationery heading. The latter is your best specimen and it is quite neat and well balanced. The C. O. O. F. folder has too much border and rulework. Confine yourself to simpler designs and do not set your lines diagonally, as shown on the last page of this folder. Be careful in the employment of your type faces

and do not use more than three different faces on any job. Be sure that these harmonize. The use of Bradley on a handbill is not in good taste. You should reserve such fonts as this for the finer and more artistic grades of work.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company:

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

THE Oshkosh (Wis.) *Enterprise* has absorbed the *Menasha Press*.

THE Owensville (Ind.) *Star* has absorbed the *Advance*, of the same place.

H. H. KESSLER's little *Semi-Occasional* (El Cajon, California) has developed into the *Once-a-Week*, a three-column folio.

THE Syracuse (N. Y.) *Post* and *Standard* have consolidated. The *Post-Standard* is now the only morning paper in that city.

PETER MACQUEEN has been sent to the Philippines by the *National Magazine*, and some most interesting illustrated articles may be confidently expected.

JOHN ADDISON PORTER, secretary to President McKinley, has sold his majority interest in the Hartford (Conn.) *Post* to E. L. and H. D. Clark, of New Haven.

ALL who wish to enter the new ad.-setting contest, full particulars of which were given last month, should remember that all specimens must reach me by March 15.

ELSIE (Mich.) *Sun*.—The heading of your paper is not well balanced—the "ear" on the right should be heavier. More ad. rules are needed on the second page.

THE *Reaper*, Sheffield, Alabama.—A neat little paper, nicely made up and printed, and ads. properly displayed. You are too generous with choice positions for reading notices.

THE Elmira (N. Y.) *Advertiser* offers to sell copyright privileges of its dot-chart scheme and also a new idea for increasing circulation. Unusual results have been obtained through these plans.

THE Oshkosh (Wis.) *Enterprise* carriers' address contained the names of its fifty-two carriers, and was a neat little booklet. "A prize and surprise is the *Enterprise*" makes a catchy phrase.

J. E. STEVENS, *American Bee Journal*, Chicago, Illinois.—A careful inspection of the *Journal* reveals no flaws in its typographical appearance. A most careful attention to every detail is evidenced.

AUGUSTUS HARR, Tyrone (Pa.) *Herald*.—The ad. of the Blair County Banking Company was exceptionally well constructed. I would reproduce it, but the bottom part is blurred in the printing.

E. H. WHITAKER, La Salle, Illinois.—Your little paper, the *Semi-Occasional Cedar Pointer*, does not lack for bright items. You are inclined to use too many abbreviations, but are otherwise doing very well.

A SERIES of interesting lectures is being conducted by the Independent Penwoman's Club, of Chicago, one being given each month. On March 22 Mrs. Mary H. Ford will speak on "The Aristocracy of Art."

A REWARD of \$50 is offered by the *News*, St. John's, Quebec, for a paper, printed in any town or city of 10,000 people, equal to the issue of that journal of January 13 in (1) size of paper, (2)

amount of reading matter, (3) extent, variety and character of original contributions, and (4) typographical appearance.

By far the handsomest calendar received this year is that of the United States Printing Company, of Brooklyn, New York. Twelve fruit pictures demonstrate the life-like results to be obtained through the natural process.

A NEW departure is made by the Walton (N. Y.) *Times*. It has changed from a six-column quarto to a seven-column folio, and will hereafter devote its pages exclusively to local and county news. The price is but 50 cents a year.

W. L. JULIAN, Exeter (N. H.) *News-Letter*.—The *News-Letter* is a very neat publication. If you would shave down



UNDER PRESSURE.

ISABEL: "Are your feet cold, darling?"

ALGERNON: "I don't know, pet; they're both asleep!"—D. H. Souter in *Sydney (N. S. W.) Bulletin*.

the electros that are too high there would be nothing to mar the excellent presswork. The eight pages are abundantly supplied with news and the ad. display is commendable.

F. A. J. DAVES, foreman of the Perth (Ont.) *Expositor*, sends a copy of his carriers' address with the statement that one carrier, who delivers about 250 papers, received nearly \$50 from his customers on New Year's day. The address was printed in rhyme, inclosed in a neatly embossed cover.

ANOTHER copy of the Spring Valley (Wis.) *Sun* comes to hand with this inscription: "Not for criticism, but to show you we are growing—thanks largely to your advice." THE INLAND PRINTER is glad to have had a part in your success. The *Sun* has adopted a flat rate of 7½ cents, based on a circulation of 700.

West Schuylkill Herald, Tower City, Pennsylvania.—Display heads should have another lead all through, and the first page would be further improved if all the matter was set in one kind of type. A little more impression and an even color are also needed. The *Herald* is bright and newsy. You should be able to increase the advertising patronage.

THE Anderson (Ind.) *Bulletin* has recently moved to larger quarters, installed a Cox Duplex press, and donned a new dress. B. F. Harb, the foreman, sends a copy for criticism. The *Bulletin* appears very wide-awake and makes the most of its news. The 48-point condensed gothic is an excellent letter for heads, but I would not use too much of it. The ads., as

usual, are set in good taste, and the plate matter is exceptionally well handled, it being difficult in many instances to distinguish it from type.

Canadian Mute, Belleville, Ont.—This semi-monthly, published to teach printing to the pupils of the Institution for the Deaf and Dumb, at Belleville, is creditably arranged and executed. The impression is a little uneven and register not perfect. There is a typographical error in the first line of the announcement on your seventh page.

Piscataquis Observer, Dover, Maine.—The request is for suggestions for improving the make-up and ad. composition. The former is very neat, aside from the placing of paid readers. I should in no case consent to run them in the middle of the first page or in the editorial columns. You can hardly hope to improve your ads.—they are all that could be desired.

HUDSON (Wis.) *Star-Times*.—There is a marked improvement in your paper since it was criticised in August. "What Our Neighbors Are Doing" is a neat head and the department it covers is well worth developing. Ads. look well. The Bank of Hudson ad. was taken from this paper and a recent issue announces that it will soon reproduce the three leading specimens.

H. W. FULTON, Shenandoah (Iowa) *World*.—Two or three larger heads would add to the appearance of the first page and give the articles more importance. The heads used are all right for their size, however. In making up plate matter, the face of the type should be about ten points nearer the head rules. You did very well with the ads. in your Christmas issue and handled them in quick time.

ROUTE 3 of the Bank of Hudson ads. has met with delay, but now promises to be progressing properly in a short time. It was "held up" in Nebraska through one of the contestants changing his address. On February 7 Route 1 was about to enter Connecticut, and Route 2 was in Iowa. These two have progressed nicely without serious interruption and each is now on the latter half of its journey.

ED J. HIGGINS, Chocotah (I. T.) *Enquirer*.—Your paper is well printed, nicely made up, and shows some excellent ideas in ad. composition. In the Spaulding ad., set to resemble a clock, too much border was used; the others were well constructed. In the two-inch double-column ads. there is a preponderance of display; avoid this, and also setting these ads. all in caps or all in lower-case.

OZA BLODGETT, Tuscola (Ill.) *Review*.—The ads. are all well handled. The use of black figures in that of Linn & Scruggs was warranted, as the headings "Lace Curtains," "Carpets," etc., show what is being sold. In this ad., however, you have gone to the extreme of making the figures more prominent than the headings—12 or 18 point would have been more satisfactory. In Miller & Sloan's ad. "Special Prices on Ladies', Misses' and Children's Jackets" should have been in a 12-point normal letter. You have every reason to be proud of your presswork.

HERE are two good things, one from a South Australian paper:

The friends of the late Patrick Nolen are respectfully informed that his funeral took place yesterday (Wednesday), and not today, as previously advertised.

And another from a New South Wales paper:

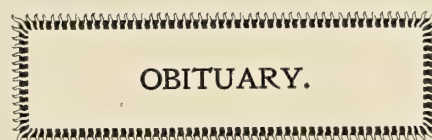
Blomley.—April 17th, at her residence, Capel-st., Young, the wife of James A. Blomley of a son. "Before life's fitful fever may he sleep well."

THE *Illinois State Journal*, Springfield, Illinois, has made a free distribution of scrapbooks intended to be used for keeping recipes, the idea being to attract attention to the new "household department" feature of the paper. It informs THE INLAND PRINTER that the distribution has been a gratifying success. The idea may benefit other newspapers as well as the originators. It is simply a pamphlet in manila cover, with blank leaves for pasting clippings in or writing recipes upon.

A list of supplies to be ordered, a calendar for 1899, a telephone directory, and a list of police and fire alarm signals make the scheme an additionally valuable one.

W. W. READ, Olyphant (Pa.) *Record*.—You use your ad. type to good advantage, and, aside from the plate matter, the paper is nicely made up. The plate columns should be sunk evenly at the top; a nonpareil is sufficient. A few of the single-column ads. have too many large display lines, as is evidenced in those of J. H. Kinback & Company and Arnold & Thompson. The note-head is very nicely printed, but curved lines are not in good taste. I would suggest that you send some of your samples to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio, who will give them attention in his department.

A CORRESPONDENT in Madison, Wisconsin, calls attention to the border used around the obituary heading in the columns of the *Madison Democrat* of that city. There is an amusing



OBITUARY.

suggestion in it to one who keeps posted on the latest productions of the type founders' art, the decoration being the "flame" border made by the American Type Founders Company.

Two "horrible examples" of more than passing horribleness come from Wisconsin. One is a paper containing cartoons that have the appearance of being printed from pine blocks on which the "picture" is scratched with a bodkin. The publisher announces that these cuts are "an experiment with a new process of engraving similar to half-tone work," which, if successful, will enable him "To make cartoons much quicker and cheaper than by our former method." I have not seen the "former method," but he should return to it at once. The second specimen is an ad. for the job department of a paper, printed in card text, most of the letters having the appearance of 72-point gothic periods. Of the items advertised, I think the "Blank Work" would be the most desirable.

FLAT RATES AND OTHER RATES.—C. H. Bowden, manager of the *Observer*, Dover, Maine, writes: "I have been trying to figure out a rate-card that would be consistent. I am up a tree, however, and write for help to get down. Have seen lots of arguments and so-called 'model rate cards' in *Newspaperdom* and elsewhere, but they all have some faults; here is the most common, which is the same fault as mine: In a recent issue of *Newspaperdom* Mr. Patteson highly complimented this one—50 cents per week; 25 cents by the month. A 12-inch ad. would cost for three weeks \$18, or \$12 a month; \$6 less for four weeks than for three. Here is mine—it is all right after four weeks, but before that it is weak: Transient—25 cents per inch first insertion, 20 cents second, 15 cents third, 10 cents fourth. No charge less than 50 cents. Permanent—The flat rate, 10 cents



HER FIGURE.

"The finest figure in Australia."
"Her first husband left her almost half a million!"—D. H. Souter, in *Sydney (N. S. W.) Bulletin*.

per inch per insertion. Ads. may be of any size or shape, changed as often as desired, and run weekly, bi-weekly, or monthly; may vary in both space and form at pleasure of advertiser. Where ad. has run of paper a discount of fifteen per cent will be granted on contracts of 150 inches or over to be used within the year. Position ads. (when granted), net. Now, how shall we charge transient ads., say a 6-inch ad. for two weeks? Would it be 45 cents (25 + 20), or 20 cents per inch flat per week? Same on four weeks—70 cents (25 + 20 + 15 + 10), or 10 cents flat? Either way it costs more for three weeks than for four; how can I remedy it?" *Answer.*—If you have been studying the various rate cards published in the trade papers you will note that the tendency is toward an absolutely flat rate, although various schemes of discounts, more or less complicated, are proposed. While I favor a flat rate from the first to the last insertion, the price to be based on circulation, I will answer your questions by giving a graduated rate card that will obviate the discrepancy you have noted, a discrepancy which is common to nearly if not quite every card I have seen. First, however, allow me to call your attention to the fact that your card is not "all right after four weeks—the same fault prevails regarding the discount of fifteen per cent. A 10-inch ad. three months is equal to 130 inches, which, at 10 cents, is \$13, while 150 inches, with a fifteen per cent discount, is but \$12.75. These discrepancies cannot be overcome with a system of discounts, for just as soon as you step over the line from the "no discount" section to the "discount" section you are "up a tree," as you term it. I believe there is but one way to obviate this difficulty—if there is any other I should be pleased to have my readers point it out. My plan is this: First fix the price you will accept for a 1-inch ad. one time, and then as the contracts increase in the total number of inches, decrease the price per inch gradually, the decreased price for any contract to be added to the amount charged for the number of inches next preceding it. Now, this may seem complicated, but it works out very simply, as I will show a little later. This plan would make a 12-inch ad. one time, a 6-inch ad. two times, a 4-inch ad. three times, and a 3-inch ad. four times, all at an equal figure. "But," you say, "it costs more to set a 12-inch than it does a 3-inch ad." Yes, but in this age ads. are to be changed frequently, every issue, if necessary, and the cost of composition must be counted on for the entire number of inches in any contract from the start. The card given below is not in a general sense an arbitrary one; it is based on a feasible system of reduction on contracts of an increasing number of inches. The only portions that are at all arbitrary are the prices for one inch one time, and a 20-inch column one year, the latter being as near \$75 as the plan of reduction will allow. The mode of calculation is this:

First inch, 50 cents.

From	2 to	9 gross inches, add	25 cents for each additional inch.
"	10 "	19 "	20 "
"	20 "	29 "	15 "
"	30 "	49 "	12 "
"	50 "	99 "	8 "
"	100 "	499 "	6 "
"	500 gross inches upward,	"	6 "

The following table gives the number of inches in any contract liable to be used on a paper with either 20-inch or 24-inch columns up to and including one column for a year, and will be found valuable in many instances in adjusting rate card difficulties:

	1 wk.	2 wks.	3 wks.	1 mo.	2 mos.	3 mos.	6 mos.	1 yr.
1 inch	1	2	3	4	8	13	26	52
2 inches ...	2	4	6	8	16	26	52	104
3 "	3	6	9	12	24	39	78	156
4 "	4	8	12	16	32	52	104	208
5 "	5	10	15	20	40	65	130	260
6 "	6	12	18	24	48	78	156	312
8 "	8	16	24	32	64	104	208	416
10 "	10	20	30	40	80	130	260	520
12 "	12	24	36	48	96	156	312	624
20 "	20	40	60	80	160	260	520	1,040
24 "	24	48	72	96	192	312	624	1,248

Before looking over the rates below let us compare the above table with a few of the cards now in use and considered

fair for all parties. Here is one: 3 inches, 2 months, \$3.75; 6 inches, 1 month, \$4.75; 8 inches, 3 weeks, \$5.45; 12 inches, 2 weeks, \$6.25; 24 inches, 1 time, \$5.25. These are for an equal number of inches and the prices range from \$3.75 to \$6.25. Even the cost of composition cannot be used as an excuse, as 24 inches 1 time costs considerably less than 12 inches 2 times. Here is an instance in a card used by three daily papers: 5 inches, 6 months, \$51; 10 inches, 3 months, \$68—an equal number of inches in each contract. Is it the composition that costs \$17 more for one than the other? Another paper charges \$6.65, \$8.65 and \$12.65 respectively for 20 inches in different places on its card. Many more instances might be enumerated, but these will suffice. Perhaps there are inequalities in the following card also; if you find any I should be pleased to have them pointed out.

	1 wk.	2 wks.	3 wks.	1 mo.	2 mos.	3 mos.	6 mos.	1 yr.
1 inch	\$ 0.50	\$ 0.75	\$ 1.00	\$ 1.25	\$ 2.25	\$ 3.30	\$ 5.55	\$ 8.70
2 inches ..	.75	1.25	1.75	2.25	3.90	5.55	8.70	13.80
3 "	1.00	1.75	2.50	3.10	5.25	7.20	11.30	17.96
4 "	1.25	2.25	3.10	3.90	6.36	8.70	13.80	22.12
5 "	1.50	2.70	3.70	4.65	7.32	10.00	15.88	26.28
7 "	1.75	3.10	4.30	5.25	8.28	11.30	17.96	30.44
8 "	2.25	3.90	5.25	6.36	9.90	13.80	22.12	38.76
10 "	2.70	4.65	6.12	7.32	11.50	15.88	26.28	46.66
12 "	3.10	5.25	6.84	8.28	13.10	17.96	30.44	52.90
20 "	4.65	7.32	9.50	11.50	18.28	26.28	46.66	77.86
24 "	5.25	8.28	10.70	13.10	20.84	30.44	52.90	90.34

But, to answer your questions more specifically: In order to overcome your first difficulty you should charge 70 cents per inch for one month and add 10 cents per inch for each additional insertion, thus making a 6-inch ad. three weeks, \$3.60; one month, \$4.20; two months, \$6.80. This, however, makes a column ad. one month a little high, \$16.80, and does not obviate the difficulty I have pointed out in regard to the discount proposed. This latter can be overcome by fixing your rates for run of paper and charging a per cent increase for special positions. I can see no better way to adjust the whole matter than to adopt either the flat rate or a card similar to the one given above.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. \$2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. \$2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Bound in cloth; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. \$1.

TO CORRESPONDENTS.—Those who fail to find their queries noticed either in this column or by mail will understand that the question was not considered of sufficient importance or had been previously answered in this department. To Charles E. Carlson, Chicago, would say that his new process of engraving

does not appear practical enough as yet to notice here. "Etching," Hoosick Falls, New York, who wants to know "a good simple process of transferring designs on zinc," should read the "Notes on Lithography" in THE INLAND PRINTER, as transferring to zinc is much the same as lithographic transferring. "Triangle," Detroit, asks for the formula and instructions for working the enamel process on zinc for line work. *Answer.*—"Triangle" should use the albumen process for line work on zinc. There is no better method.

PRACTICAL ZINC ETCHING FOR AN AMATEUR.—Herbert R. Gorrell, Brockville, Ontario, writes: "I take the liberty to ask for information about zinc etchings from photographs good enough for newspaper work. I would like to get a good treatise on the subject that would be practicable for an amateur who knows something about photography. How is lithographers' transfer varnish made, and where can you obtain the special paper used by them?" *Answer.*—"Photo-engraving," by H. Jenkins, or the work on the same subject by Carl Schraubstadter, will help you. Jenkins' book is the latest and most up to date. About lithographers' transfer (?) varnish, you had better buy it, as well as transfer paper, from a lithographers' supply house.

LENS AND PLATES FOR PROCESS WORK.—"Aorangi," Dunedin, New Zealand, writes: "Would be very much obliged if you would give me a few hints regarding a lens for process work. Away in this far-away spot, one has only ads. to guide him, and, of course, each maker cracks up his own production. I have a fancy for either a Ross-Goerz or Cooke. I know that you do not care to particularize in a case like this; but trust you will stretch a point this time. Anything you recommend will be welcomed. Are dry plates used to any extent in the United States in this work? Are they to be compared with wet plates for results? In fact, are they any good? Would you advise the use of dry in preference to wet plates in this work? At present I use wet plates." *Answer.*—You will make no mistake in getting a Ross lens for copying. There is a newer lens called the Ross-Zeiss Planar lens that you had better consider before purchasing. The Cooke lens is not known in the United States, yet that is nothing against it. I have used almost all makes of lenses for process work, and the best lens I have found is one that has never been advertised. Wet plates are more satisfactory than dry plates for process negatives, the former being more economical to make, besides being cleaner in the result and can be finished in a much shorter time.

MUSIC-PLATE MAKING BY PHOTO-ENGRAVING.—"Music," Baltimore, asks: "Would you please inform me through your Photo-Engraving department what is the best and cheapest method of music printing, and whether it could be done to advantage by the photo-engraving process from artistic hand-drawn copies? I have been looking for this information through your columns for some time, but find very little on that subject, excepting your present typesetting series of instruction, which does not figure at all in the printing of orchestra and band music." *Answer.*—This query brings up rather painful recollections to the writer from the fact that in 1881 he was induced to take the management of The Hagotype Company, in New York. The proprietors of this company were the owners of patents for producing music plates by photo-engraving. "There were barrels of money in it." Well—readers don't care to hear of failures, so it is only necessary to add that all the assets left after this failure was the knowledge that music plates by photo-engraving was a "good business"—to keep away from. The best and cheapest way to duplicate hand-drawn copies of music is to write the music with liquid lithographic ink on autographic transfer paper and transfer to stone direct. Consult the nearest lithographer about it.

THE THREE-COLOR PROCESS IN GERMANY.—Otto Gantzers writes interestingly on this subject in "The American Annual

of Photography" for 1899. From his article we glean these facts: There are only three or four firms in Germany who do really meritorious work. Meisenbach, Riffarth & Co., Munich, and Angerer & Göschl, Vienna, do not favor three-color, but chromotypie in five or more colors. In Germany the three-color negatives are made in three or four days, while the printing and finishing of the plates takes as many weeks. Carbutt's color filters are used. Doctor Selle, an amateur, makes three-color negatives in seconds while other workers use two to five minutes for one exposure, and with electric light as much as an hour. The time of the exposures is in the proportions of 1, 4 and 12 for the different color filters. The printer submits his proofs to the artist and follows his suggestions in every way. A stop-cylinder press is used at a speed of about 1,000 per hour. The loss from bad register and other causes is six per cent and under. Each color is perfectly dry before the other is printed over it, and absolute evenness of temperature is found necessary between printings to keep the paper from stretching or shrinking. The writer concludes by expressing his belief that "the three-color process has a great future in store and will in time revolutionize all color processes in existence at present."

BLEACHING COLORS IN COPY BEFORE PHOTOGRAPHING.—"E. D.," San Francisco, California, asks: "Could you inform a subscriber of THE INLAND PRINTER if there is any way of bleaching colored paper so as to photograph from, to make a photo-engraving from? Some colors we can get rid of, but others we cannot. I have been bleaching them with nitric acid, but that seems to burn the paper, so it is just as bad as the color." *Answer.*—Chlorine is the best bleacher, and the way to apply it is through the use of chloride of lime. One ounce of chloride of lime in ten ounces of water will make a bath in which the copy can be soaked until the colors are bleached out. If this does not occur readily, a few drops of hydrochloric acid will accelerate the bleaching. Some colors are so fugitive that the fumes of ammonia are sufficient to remove them, and this fuming treatment might be tried before the chloride of lime solution. It will be found usually that the colors that give the most trouble in photographing are the most difficult to remove. Eau de Javelle or "Javelle water" is also a good bleacher. It is made as follows:

Dry chloride of lime.....	2 ounces.
Carbonate of potash.....	4 "
Water.....	40 "

Mix the chloride of lime with half the water; dissolve the carbonate of potash in the remainder. Mix, boil and filter.

ZINC ETCHING.—A. P. E., Atchison, Kansas, writes: "I am a new beginner in zinc etching, having acquired almost all my knowledge on the subject through formulas and descriptions in THE INLAND PRINTER, and have produced some really first-class etchings, but at times "fall down." Will you kindly answer through your column on that subject my questions? I am troubled at times with the acid eating through the protection, at times quite generally, again only on the sharp edges. Have tried changing my dragon's-blood powder (prefer the "brick color," as it seems to be a finer grain), but the result is the same, or nearly so, with either. Have also tried powdered resin in addition. Would it affect the result to apply the resin after the ink is on and before the dragon's-blood, or to apply the dragon's-blood first and then the resin? My litho transfer ink is perhaps old, but is not too stiff to roll up. I am using a composition roller same as used on job press, and always dry it well with starch first. I use and apply in the manner directed the sensitizing solution advised by THE INLAND PRINTER—albumen, water, bichrom ammonia and concentrated ammonia, but do not always make up fresh. Still, as the print develops O. K., I do not lay it to that. Is it necessary to make it up fresh each time? How long does it require to be in the mordant? (nitric acid, C. P., 1 ounce; water, 30 ounces). It takes me at times three hours to attain sufficient depth, and frequently I

have to renew the bath." *Answer*.—There are several causes likely to contribute to the acid getting through the protection on your zinc plates. The bright red dragon's-blood is better than that colored brick red. Some etchers do use powdered resin for the first powdering, but it is only a fad. Why dry the composition roller with starch? Starch in the protection would ruin it. Use benzine or turpentine to clean the roller with. The sensitizing solution need not be fresh; it grows more sensitive as it grows older. If you do not powder up the plate four ways, at least twice before finishing the etching, and strengthen the mordant between etchings, then the mordant is bound to get through. The operations are too lengthy to describe here. You had better get Jenkins' book to help you out.

THE LIFE OF A SILVER BATH.—W. J. Wait, Grand Rapids, Michigan, wants to know several things. Among them: "How long had a silver bath ought to run, using it six days a week, and averaging, say, ten 8 by 10 plates per day? I was told that the best operators had discarded the use of ammonium sulphide. Would like to hear from you, if it is so, and what substitute they have for it?" *Answer*.—The length of time a silver bath can be used without renovating depends on so many circumstances that it is impossible to give a direct answer to this question. In the first place, the amount of the bath solution has much to do with it. It will be readily understood that a one-gallon bath solution will be reduced in strength and become contaminated with chemicals from dipping plates in it twice as soon as a two-gallon one. Then, how far the collodion is allowed to set has considerable to do with it. The more ether and alcohol allowed to evaporate out of the collodionized plate before dipping it the less of these volatile substances will get into the bath. An over-salted collodion will ruin a bath quickly and so will impure chemicals. The cleanliness of the glass used has also much to do with the life of a silver bath. But probably the most important factor is the length of time the plate is allowed to remain in the bath. If left longer than just the time required for the salts in the collodion to combine with the proper quantity of silver from the bath, then the silver in the bath begins to dissolve out some of the salts from the collodion. The good photographer will know just when the plate is properly coated, and will filter, test and strengthen the silver bath every morning before using it, thus insuring it a long life. Ferrous oxybate developer, as used for dry plates, is sometimes used instead of sulphide of ammonium for blackening the negatives, but it is not likely to be popular.

EXCHANGES.—The *Photographic Times*, of New York, is a most refreshing monthly visitor to the weary process worker, for it gives one a glimpse of the artistic in photography, in which we should all be interested. The more artistic and skillful the photographer becomes the more his work will be reproduced; so that the process man depends for his existence to a great degree on the photographer. "May his tribe increase." The *Photographic Times* is to the photographer what THE INLAND PRINTER is to the printer. It certainly merits the support of everyone interested in photography and its kindred trades.

The *Photo-Beacon*, of Chicago, is another photographic journal that is increasing in excellence rapidly. It is engaged in the commendable task of popularizing once more the stereoscopic camera. It deserves success.

The *Process Photogram*, of London, gives about sixteen pages to process work and about thirty pages to photography, showing that it recognizes the close relation of these branches. It is international in its scope. Among its many strokes of enterprise was a most timely one in the Christmas number, when it reproduced in two supplements the remarkable photographs of the Holy Shroud of Turin.

The *American Amateur Photographer*, *Anthony's Photographic Bulletin*, from New York, and the *Process Review and Journal of Electrotyping* are also most welcome exchanges.

The "American Annual of Photography," edited by Walter E. Woodbury, and published by The Scovill & Adams Com-

pany, of New York, gives in permanent form a complete record of the year's progress. It contains several examples of foreign three-color work. The numerous illustrations are both artistic and chaste, so that it is a charming addition to the family library table.

"Photographic Mosaics" for 1899 is an annual which has appeared for thirty-five years. The fortunate possessor of "Mosaics" has indeed a record of photographic progress.

COST OF HALF-TONE ENGRAVINGS.

THE following correspondence dealing with the subject of half-tone engraving is self-explanatory. The letter immediately hereunder was addressed to a number of engraving houses, and the replies thereto are appended:

OFFICE OF THE INLAND PRINTER,
212 MONROE STREET, CHICAGO.

DEAR SIR,—A correspondent writes us as follows: "The cost per square inch of half-tone engraving is a subject often discussed, but I have never seen anything presented which contained a definite and satisfactory settlement of the question. Based on careful observation and experience I have contended that 10 cents per square inch for the average etchings is as near the actual cost of production as it is possible perhaps to get. Would it be possible for you to sustain or deny the above affirmation?"

THE INLAND PRINTER would be pleased to have your views on this subject.

Yours truly,

THE INLAND PRINTER COMPANY.

FRANKLIN ENGRAVING & ELECTROTYPING COMPANY,
The Inland Printer Company, City: CHICAGO, January 23, 1899.

GENTLEMEN,—Your esteemed favor of the 19th instant has been duly received, and I cheerfully comply with your request to state my views on the subject. Your correspondent says that, based on careful observation and experience, it is his opinion that 10 cents per square inch is the actual cost of production of half-tones. This statement I am not prepared to contradict, as I do not know who your correspondent is and what quality of half-tone work he is able to produce. It seems to me, however, that it is just as impossible to state the actual cost of production per square inch of half-tones as it is to state the cost per square inch of producing a suit of clothes. The price of the suit of clothes varies according to the skill employed in making it, and I venture to say that if two pieces of cloth of exactly the same material and cost are sent to two different tailors, one to a so-called "sweatshop" and the other to a first-class tailor, the cost of production will in one case be from fifty to one hundred per cent higher than the other. So with half-tones: while the material used in the cut is the same, the labor and skill spent in turning a piece of copper into a half-tone cut is what determines the price; and while some establishments may be able to produce half-tones at 10 cents per square inch, I know from experience that the cost of production in our establishment is about fifty per cent higher on account of the high-grade help employed and the amount of time devoted by them to the execution of their work.

Yours respectfully,

J. H. BEHRENS, President.

NEW YORK ENGRAVING & PRINTING COMPANY,
NEW YORK, January 21, 1899.

A. H. McQuilkin, Editor THE INLAND PRINTER:

DEAR SIR,—Replying to your inquiry as to the cost per square inch of half-tone engravings, I know of no rule of average that can be made to apply, as conditions vary in every order. In my opinion, however, based upon many years of experience, there is no profit on any order taken at less than 20 cents per square inch on the average for a variety of sizes. Yours truly,

A. R. HART, President.

PENINSULAR ENGRAVING COMPANY,
DETROIT, MICH., January 21, 1899.

Mr. A. H. McQuilkin, Editor THE INLAND PRINTER, Chicago:

DEAR SIR,—I am in receipt of your favor of the 19th, with request that I give you my views as to the statement of your correspondent as to the cost of half-tone engraving per square inch.

I think, perhaps, it would have been better had his statement of the cost of 10 cents per square inch been qualified. First, in regard to the quality of the half-tones, whether the production of the ordinary cheap photo-engraver, who is one that is satisfied with the reticulated and etched image on the copper, or the product of first-class houses, which requires the work of an artist in faithfully carrying out the values of the original copy. This means a great deal in the cost of production, as it is an unquestioned fact that the afterwork on the up-to-date half-tone plate is quite, if not more, expensive than the process work proper.

It is also lacking in statement whether this question is asked from a business point of view, as to whether the engraving business is a profitable one as ordinarily conducted at present, and that the cost of placing on the market, office expenses, etc., are to enter into the computation of cost.

So far as the actual cost of production is concerned, that is, in wages and materials used, I do not think there is an engraving house in the country that can place the cost of production of half-tone work, with the square inch as the "unit of value." First, because it necessitates the business of a year,

at least, to determine it. The data must be taken from the expenses during the dull months, as well as the busy months. It also must take into account the engravings that are charged up at minimum rates, in which no record of square-inch measurement is kept. It is for these reasons that I do not believe that any engraving house has taken the pains to keep such record, consequently I am in no position to make accurate statement to that effect, but judging from fifteen years' actual experience in the business, I do not think that the actual producing cost is as low as 10 cents per square inch. I have of late, however, been in communication with my fellow-managers throughout the country, in regard to business results based upon certain prices. I have also been in condition to know from actual experience that the results, as they report them and as I have found them, are coincident. They have been reached by the means of thorough record-keeping of conservative and good business management. If it is of any value to you, I am pleased to make the following statement, as the result of comparisons and averages: that possibly, at the prevailing *minimum* rate throughout the Western cities, of 15 cents per square inch, if the concern is well managed and no losses are incurred from bad accounts, expenses may be paid at that rate. Should judge from reports that it requires a shade over that amount, however, to do it. Over and above that amount is a nominal profit. This for an average quality of work. The highest grade cannot be done even at this price, and make it a profitable business investment.

You will pardon me if I mention something which is possibly irrelevant to the question, that is, the custom of estimating half-tone photo engraving by the square inch, absolutely. It has, however, been so firmly implanted in the minds of the engraving buyers that it is hard to impress them with the idea that there is any difference in the quality of the work. They are easily impressed with the idea that there is a difference in the quality as well as the price of the materials which enter into the clothing they wear; also, they would regard as absurd the idea of regulating the price of a house by the square feet of land upon which it is built; but the day in which a photo-engraver is not called upon either by letter or telephone to furnish quotations on an imaginary subject to be reproduced in half-tone by the square inch, is a red-letter day in his existence. While we all deplore the condition, we wish for one who could suggest a change in methods.

While my reply to your request may not be definite enough to meet your requirements, I trust that you will accept it as being the best I can do at present writing. I am, Most truly yours, LEVI F. EATON.

J. MANZ & CO., ENGRAVERS,
CHICAGO, ILL., January 20, 1899.

The Inland Printer Company, Chicago, Ill.:

GENTLEMEN,—In reply to your letter of the 19th instant, quoting a portion of a letter concerning the square-inch cost price of half-tone work, desire to say that it is not my wish to be drawn into an argument upon any subject touching the vital features of our business, but in the case mentioned I feel it an easy matter to reply, because I do not consider that with a first-class engraving house anything like a definite square-inch cost price exists. The engraver who has had the time, and has taken the time, to get the average cost per square inch of a certain number of plates, certainly adopts a ruinously false plan if he regulates his charges by such an experience. While of a manufacturing nature, our business differs widely from those institutions who by labor at piece work get the manufacturing cost of each article almost to a mill. With us, each order and the conditions of the time when the order is being executed varies the square-inch cost of the half-tone plate.

Yours very truly, ALFRED BERSBACH.

THE BOSTON ENGRAVING COMPANY,

Editor THE INLAND PRINTER: BOSTON, January 24, 1899.

DEAR SIR,—I hardly think the question of your correspondent demands serious attention. I will, however, give THE INLAND PRINTER credit for being honest in asking me to answer his statement as to cost of half-tone plates. Your correspondent, if he is honest, is certainly very weak and foolish to publish to the world his conclusions, based upon "careful observation and experience," that the average half tones cost 10 cents per inch. He will next be asking the public what percentage of profit they are willing to pay him on his average productions, and I predict that he will again discover that he cannot find "a definite and satisfactory settlement of the question." In my limited experience I have seen but very few questions that are capable of "definite and satisfactory settlement." Such questions are generally settled by war. The National Association of Photo-Engravers is trying to prevent a war among engravers to settle this great question—not *what they cost*, but *at what price shall they be sold*. I sincerely trust that we shall be successful in preventing war and be allowed to do business at a profit through the good times which are predicted for the next few years.

If your correspondent is a practical producer of half-tones—which I very much doubt—he should be able to answer his own questions about cost and apply himself to the greater problem of how to get a proper and profitable price for his "average etchings."

It appears to me that the discussion of questions of cost of production cannot possibly have any right to a place in the columns of your valuable publication. It is a question that is based upon the actual conditions existing in each different establishment and can be absolutely determined by each producer, who cannot be expected to publish to the world the results of his life's work, which cannot possibly benefit anybody, but would only tend to destroy what little possibility there is of making a profit on his skill and labor. Just fancy for a moment what the result would be, if a dozen men like myself should answer your correspondent's question honestly and state exactly what half-tone plates had cost us for the past year. The article containing this

directory of information would be copied into every paper connected in any way with our trade, printers would walk into our offices and demand half-tones based upon the lowest statement of cost made by any one of us.

No, I thank you, Mr. Editor, I must decline to affirm or deny your correspondent's statement that the average half-tones cost 10 cents per inch. I would ask him to point to me any statement in any trade paper giving the actual cost of productions in any business of a similar character to ours. Too much has been published about the details of our business already for its own, or our good. I remain,

Yours respectfully,

W. M. TENNEY.

THE BROWN-BIERCE COMPANY,

DAYTON, OHIO, January 23, 1899.

The Inland Printer Company, Chicago, Ill.:

GENTLEMEN,—I am in receipt of your favor addressed to myself, and in reply would say that from my experience in this business I consider the price of 10 cents per square inch for half-tone work a little low for the actual cost of the work. I have watched the business very closely for the last five years, and, as I say above, I consider the price of 10 cents somewhere lower than the actual cost of half-tones, but zinc etching is sold at a ridiculously low figure. The market rate of half-tones is 15 cents and zinc etching from 5 to 6 cents per square inch, which is but one-third that of the half-tones, whereas it ought to bring at the least one-half of what half-tones do.

It costs any house nearly as much to produce line work as it does half-tone. I think the majority of houses *lose* money on line work.

Yours very truly,

C. S. BIERCE.

NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

OFFICE OF THE PRESIDENT,

ST. LOUIS, MO., January 26, 1899.

Inland Printer Company, Chicago, Ill.:

GENTLEMEN,—To answer the question of what is the cost of producing a half-tone engraving is almost as impossible to intelligently answer as for anyone to give what it costs a publisher to put a page advertisement in his paper. If the publisher has a paper well filled with advertisements the cost of each additional page is materially reduced; so with half-tones, the quantity cuts a great figure in the cost of production.

Again, if the publisher uses coated paper and the highest skill among the printing craft, his cost for a page advertisement is much higher than the publisher who uses inferior paper and cheap help, and the same condition applies to half-tones. If the engraver makes the best grade of half-tone engravings, retched and handled by expert workmen, the cost of production is much higher than where the flat half-tone is turned out. If the gentleman refers to simply flat half-tones, his estimate of the cost is almost right, but as all of the leading half-tone engravers employ men to retch and finish their work at a cost of almost fifty per cent of the amount spent in employing photographers and etchers, this amount must be added to the cost of production, and his estimate is entirely too low.

There is always a fixed expense in every engraving establishment which stands during all seasons, while the business varies in volume, and in getting at the cost of production this must also be taken into consideration.

In conclusion, I do not feel that anyone can correctly give the cost of producing a half-tone unless he separates his estimate into several classes and grades his cost figure according to the conditions prevailing and the quantity of work produced by different houses.

Yours very truly,

LON SANDERS.

THE INLAND PRINTER IN AUSTRALIA.

The finest monthly magazine in the world, from a printer's point of view, is THE INLAND PRINTER. It is a New York [Chicago] publication, of over one hundred pages, gotten up in the highest style of art known to the modern printer. It is the best 20 cents' (rod.) worth in creation, and it is obtaining a large and deserved circulation in Australia. There is no narrowness in its pages, no pitiful littleness; it is a big, wise, world-reaching paper. In one number thereof there is a sketch of our well-known Sydney artist, Mr. D. H. Souter, a man who has made unto himself a great name in our country. It is an article any artist might well be proud of, and as Mr. Souter has now joined the *Sydney Stock and Station Journal*, we feel that our readers will be interested in him. We have borrowed the blocks to illustrate the article, from the *Bulletin*, and we have much pleasure in reproducing the article.—*Sydney Stock and Station Journal*.



D. H. SOUTER.
(A sketch by himself.)

Pace Setters in Job Types

THIS is a synopsis or collective reviewing of the more popular and recently shown type designs. Proof sheets showing all sizes of any series may be procured from the nearest branch of the original and exclusive manufacturer. American Type Founders Company.

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5a 4A, \$7.25

48-POINT MACFARLAND

L. C. \$2.90; C. \$4.35

NEW DESIGNS
Models are Classic 72

THE OTHER SIZES OF THIS SERIES ARE SHOWN ON FOLLOWING PAGES

RARE BOOKS



AUCTION CATALOG

SALE extraordinary, by Hulbertson & Court, at their auction rooms, on the evenings of April 19 and 20, 1900, of a large and choice private collection of Early and First Editions, comprising specimens of every school of book printing and binding from the times of Gutenberg, Faust, Caxton and Caslon down to the present day 14

CATALOG and pamphlet printing has 11
undergone vast changes in a comparatively short time. The inclination is decidedly toward artistic effects. Consumers of fine printing desire results, and they will spare neither time nor expense to bring about this wished-for end. They now know, positively, that *designed* catalogs and pamphlets are filling a most important office, and it is doubtful if they will ever lapse back to the plain, straight page of type.

CONSEQUENTLY the printer will be obliged to exert himself, says 7
a writer in the *Inland Printer*, in order that he may be able to supply the customer with what he wants. The artist, the engraver, the type-founder, the printer, all have been called upon to contribute of their tact and skill. The possibilities in this fascinating branch of printing are almost unlimited, and afford unusual opportunities to the artistically inclined printer. In decorative printing great care and artistic discernment must be exercised in order that good results may be obtained. The cuts may be ever so good and yet, if the printer does not use them as he should, they might better be left out entirely. More depends, generally, upon his judgment than upon the art and work of the engraver. Ornamental cuts and type ornaments are powerless in themselves to produce artistic effects when used in conjunction with

6a 3A, \$6.00

42-POINT MACFARLAND

L. C. \$2.85; C. \$3.15

USEFUL Old Style 6

6a 4A, \$5.00

36-POINT MACFARLAND

L. C. \$2.25; C. \$2.75

INLAND Type Foundry

9a 4A, \$4.30

30-POINT MACFARLAND

L. C. \$2.25; C. \$2.05

PRODUCED Largest Series 30

LITERARY SPECIAL



MID-WEEK PENNY MAGAZINE....

ENTERTAINING reading matter of every 12
sort will be found in the pages of the new Mid-Week Penny Magazine, a periodical designed to cater to the pleasure and comfort of the man who prefers to devote his Sundays to other things than the perusal of the monstrous editions issued by the morning newspapers on the day of rest. Every topic of art, science, business, religion and pleasure, or matter of news, which the dailies touch upon, we present in a concise manner

FEELINGLY, an old printer, who has had much to do with the business end of the printing trade, arraigns printers generally for their lack of appreciation of the new devices and new methods sought to be introduced from time to time. He claims that probably *nothing* stands more in the way of the introduction of and adoption of new and labor-saving devices than the old-fogyism of the workman, and possibly in no industry is this more apparent than in that of printing. So well understood is this among those who have dealings with them that they ridicule the oft-quoted saying of printers being the "most intelligent of all the craftsmen."

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their work rather than
devices which are co
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rarely by their sanct
for instance, the intr
quoins. They were

The 11-Point and 7-Point sizes, shown on the opposite page, will be supplied only in fonts of 25 pounds and over, at poster-font prices.

All other sizes of both the MacFarland and MacFarland Italic series, from 6-Point to 24-Point, may be had to order in multiples of the same quantity, at the same prices.

SMALL CAPS will be supplied to order in weight fonts of the 6-Point, 7-Point and 8-Point MacFarland.

14a 7A, \$3.30 20-POINT MACFARLAND L. C. \$1.65; C. \$1.65

EXTENSIVE SERIES Nineteen Bodies 73

20a 10A, \$3.20 16-POINT MACFARLAND L. C. \$1.50; C. \$1.70

ROMANS AND ITALICS MacFarland Shown 48

INLAND TYPE FOUNDRY
217-219 Pine St., SAINT LOUIS

MACFARLAND

10a 5A, \$3.50 24-POINT MACFARLAND L. C. \$1.75; C. \$1.75

INLAND TYPES Elegant Face 25

20a 10A, \$3.20 18-POINT MACFARLAND L. C. \$1.50; C. \$1.70

POPULAR OLD STYLES Cast on Standard Line 19

HAVING worked in quite a number of composing rooms, this writer has noticed that when a new article would be sent to the compositors *without* instructions that it would be used without a comment, or if a comment was made it would be one recognizing its advantages. But should it be delivered with the request that a report be made upon its utility, then every one of the force would imagine himself an expert, and alleged imperfections would be dilated upon until no one would have the hardihood to speak a word in its favor. This is not done with malice, but is usually the result of the desire to prove to their employers that they have a knowledge of what is required to do their work superior to that of any inventor, manufacturer or compositor. The state of affairs existing in the printing works many hardships to the one who has invested in them, and were it not for the improvement in our office, the owners of the press would be compelled to improve in our office when Gutenberg first efforts to overcome the

PRICES OF FONTS

OF SMALLER SIZES
DISPLAYED IN PANELS

14-Point, 24a 12A, \$3.00
L. C. \$1.50. C. \$1.50
12-Point, 32a 15A, \$2.80
L. C. \$1.45. C. \$1.35
10-Point, 36a 16A, \$2.50
L. C. \$1.40. C. \$1.10
9-Point, 40a 16A, \$2.40
L. C. \$1.30. C. \$1.10
8-Point, 44a 20A, \$2.25
L. C. \$1.15. C. \$1.10
6-Point, 48a 22A, \$2.00
L. C. \$1.05. C. \$0.95

MUCH has been written respecting the conditions which should be observed in printing offices to preserve the health of those employed therein. The high mortality among printers was at one time considered to be due entirely to the confining character of the work, to unhealthy odors from type, ink and paper, to the irregular and careless mode of living of printers, and to the generally unhealthy condition and location of the premises. While the sanitary condition of printeries of the present day is much improved over that of a few years back, there is still very much to be desired in the way of reform, and it is largely due to ignorance and carelessness that workmen permit themselves to work under many of the conditions prejudicial to their health. On this subject the *Inland Printer* recently said:

THE mortality among printers shows the largest proportion to be due to throat and lung diseases. When a printer becomes infected with *tuberculosis*, his chances of recovery are about two in one hundred. It has been shown that one out of three persons has this ailment, either latent or active. No more certain means of extending this infection, short of actual injection of the germs, can be conceived than the procedure permitted in almost all printing offices. Expectoration on the floor is a very common practice with printers. The *sputum* thus voided by workmen will frequently be found to contain millions of *tubercle bacilli*, the danger of which lies in their being inhaled into the lungs and throat during the frequent sweeping of the room. No one should be allowed to expectorate on the floor. Cuspidores should be supplied and these should be cleaned every day and kept half full of antiseptic fluid. The floor should not be swept while workmen are present, and should be well moistened before sweeping. These are simple precautions which the office management should attend to, and will no doubt meet the approval of the men at

4a 3A, \$7.25

48-POINT MACFARLAND ITALIC

MacFarland Italic Sizes

6a 4A, \$5.00

36-POINT MACFARLAND ITALIC

L. C. \$2.25; C. \$2.75

ORIGINAL Inland Product 9

34a 16A, \$2.25

8-POINT MACFARLAND ITALIC

L. C. \$1.20; C. \$1.05

COLLEGE OF HIGHER JOURNALISM

A number of gentlemen, not having found editors sufficiently enamored of their ideas and capabilities to keep them permanently employed, are now associated as the faculty of the University of 65

26a 14A, \$2.80

12-POINT MACFARLAND ITALIC

L. C. \$1.40; C. \$1.40

ROMANS AND ITALICS

Companion MacFarland Series 94

40a 20A, \$2.00

6-POINT MACFARLAND ITALIC

L. C. \$1.00; C. \$1.00

BARGAINS IN SHOPWORN EMBALMED BEEF

The undersigned offers for sale a large stock of the above goods, and will quote extraordinarily low figures in order to dispose of them, having laid in a larger supply than it was possible to find consumers for in certain districts, though generally these goods move very freely, and are guaranteed to be as fresh as when \$84

7a 4A, \$4.30

30-POINT MACFARLAND ITALIC

L. C. \$2.10; C. \$2.20

USEFULNESS Neatest Circulars 38

9a 5A, \$3.50

24-POINT MACFARLAND ITALIC

L. C. \$1.70; C. \$1.80

NEW DESIGNS Beware of Imitations 10

Originated and manufactured by the

INLAND TYPE FOUNDRY

217-219 Pine Street, SAINT LOUIS

12a 6A, \$3.30

20-POINT MACFARLAND ITALIC

L. C. \$1.65; C. \$1.65

SYSTEMATIC On Standard Line 74

28a 15A, \$2.40

9-POINT MACFARLAND ITALIC

L. C. \$1.20; C. \$1.20

REMINISCENCES OF A TRAMP

By Reginald Strikethpike, expert panhandler and professor of the art of getting the living which the world owes every man. An exhaustive treatise on his peculiar vocation, profusely illustrated with views of every city and printing office in the United States 370

15a 8A, \$3.20

18-POINT MACFARLAND ITALIC

L. C. \$1.60; C. \$1.60

COMPLETE SERIES Engraved Many Sizes 63



INLAND TYPE FOUNDRY



16a 9A, \$3.20

16-POINT MACFARLAND ITALIC

L. C. \$1.60; C. \$1.60

HANDSOME FACE Slanting Type Designs 18

28a 14A, \$2.50

10-POINT MACFARLAND ITALIC

L. C. \$1.30; C. \$1.20

ADVERTISING METHODS

Mr. David Spreadit, doctor of publicity, hereby announces that he will deliver a series of illustrated lectures on the best and most effective ways of reaching and influencing the holders of pocketbooks to separate themselves from their cash \$46

20a 10A, \$3.00

14-POINT MACFARLAND ITALIC

L. C. \$1.50; C. \$1.50

FINEST PRINTING Buying Modern Appliances 60

THE NEW YEAR.

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light;
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new;
Ring, happy bells, across the snow;
The year is going; let him go;
Ring out the false; ring in the true.

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right;
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

EARLY one fine sunny morning the thrilling cry of "land!" was given from the mast-head. I question whether Columbus, when he discovered the New World, felt a more delicious throng of sensations, than rush into an American's bosom when he first comes in sight of Europe. There is a volume of associations in the very name. It is the land of promise, teeming with everything of which his childhood has heard, or on which his studious years have pondered. From that time until the period of arrival, it was all feverish excitement. The ships of war, that prowled like guardian giants around the coast; the headlands of Ireland, stretching out into the channel; the Welsh mountains, towering into the clouds,—all were objects of intense interest. As we sailed up the Mersey, I reconnoitred the shores with

WM. BRADFORD, the first printer of New York, was appointed on April 10, 1693; he died on May 23, 1752.

THE BRADFORD *OLD STYLE*

INTRODUCED AND CAST BY

A. D. FARMER & SON

Established 1804
Not in the American Type Trust

TYPE FOUNDING CO.

BEEKMAN STREET, NEW YORK
Chicago, Detroit, San Francisco

PRICES: 6 POINT—60 a 30 A; \$2 25 8 POINT—40 a 25 A; \$2 50 10 POINT—30 a 20 A; \$2 75 12 POINT—24 a 18 A; \$2 75
18 POINT—18 a 12 A; \$3 25 24 POINT—12 a 8 A; \$4 00 36 POINT—7 a 5 A; \$5 50 48 POINT—5 a 4 A; \$7 50

WE hereby present our thanks to the Printing Trade for the favorable reception accorded to "THE BRADFORD" Old Style Series; the sale of this letter increases daily and is spreading through the country. We also wish to state that it is not exclusively a job letter, it can also be used in book work.

BRADFORD first publisher of "The N.Y. Gazette,"

HAMPDEN having received intelligence of Rupert's incursion, sent off a horseman with a short message to the general. In the mean time he resolved to set out with every horseman he could muster, for the purpose of impeding the march of the enemy till Essex could take measures for cutting off their retreat. A considerable body of horse and dragoons volunteered to follow him. He was not their commander. He did not even belong to their branch of the service. "But he was," says Lord Clarendon, "second to none but the general himself in the observance and application of all men."

JOHN QUINCY ADAMS.

Not from the battle-field,
Borne on his battered shield,
By foes o'ercome;
But from a nobler fight,
In the defence of right,
Clothed with a conqueror's
might,
We hail him home.

Where slavish minions cower
Before the tyrant's power,
He bore the ban;
And, like the aged oak
That braved the lightning's
stroke,
When thunders round it broke
Stood up, a man!

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

A COLOR-PRINTING machine, feeding from the roll, and designed to permit impressions of numerous colors with accurate register, is the subject of patent No. 618,252, by J. Meyrueis, of Paris, France. Register is attained by subjecting the web, at each printing, and in its travel from one printing cylinder to the next, to uniform and similar conditions of strain, tension, pressure and resistance. The various lengths of unsupported travel are made alike, and in printing on the reverse the same conditions are maintained. Incidentally there has been a simplification of all the parts. The machine is built in stories, and the figure shows a side elevation of one of these. Meyrueis has also taken a patent No. 618,253, on a reversible inking train having end rollers, either of which may be brought into contact with the ductor-roll as desired.

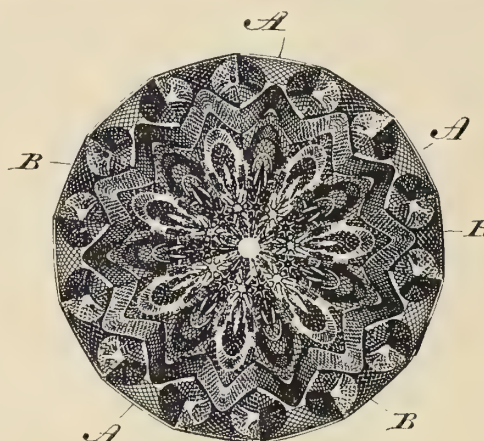
A novel form of paper cutter has been devised by J. F. McNutt, who assigns the invention to the Harris Automatic Press Company. (See No. 616,801.) It operates by hydraulic pressure from a cylinder placed in the base. The operating handle *j*² controls the valves and allows the power to pass through the heavy levers to the cutting knife. The inventor prefers using oil under pressure for the hydraulic fluid. A pulley at the left drives the pump *i*⁴ that supplies the hydraulic cylinder. Such a machine ought to be particularly useful for heavy cutting.

The Hoes have acquired two more patents on shifting tympan mechanisms for their two-revolution flat-bed machines. No. 618,058, by L. C. Crowell, describes the mechanism for shifting a continuous tympan from roller to roller, and unwinding and rewinding the other way, so that a continually changing tympan surface is on the exterior of the cylinder. The illustration shows a section of the cylinder, with the tympan about the roller R, and about to be wound off to the roller T. No. 618,125, by T. M. North, deals with similar mechanism, whose object is to prevent the tympan being drawn entirely off the rollers before changing its direction of feed.

A machine for printing, checking and issuing railway tickets has been patented (No. 617,313) by E. M. Bossuet, of Paris, France. The figure shows the detail structure of the check-strip printing mechanism. It has devices for altering the names of the stations as well as the numbers, and the numbering of tickets designed for each station is separated. A record is also maintained of the number, price, and serial number of tickets

printed for each station, thus doing away with the necessity for tedious bookkeeping.

G. T. Robertson and H. T. Mandel, of New York, have patented and assigned to the American Bank Note Company an improved method of producing the ornamental work familiar to those who handle bonds, stocks, etc. By engraving a section of a design, as one-fourteenth of that shown as No. 617,909,

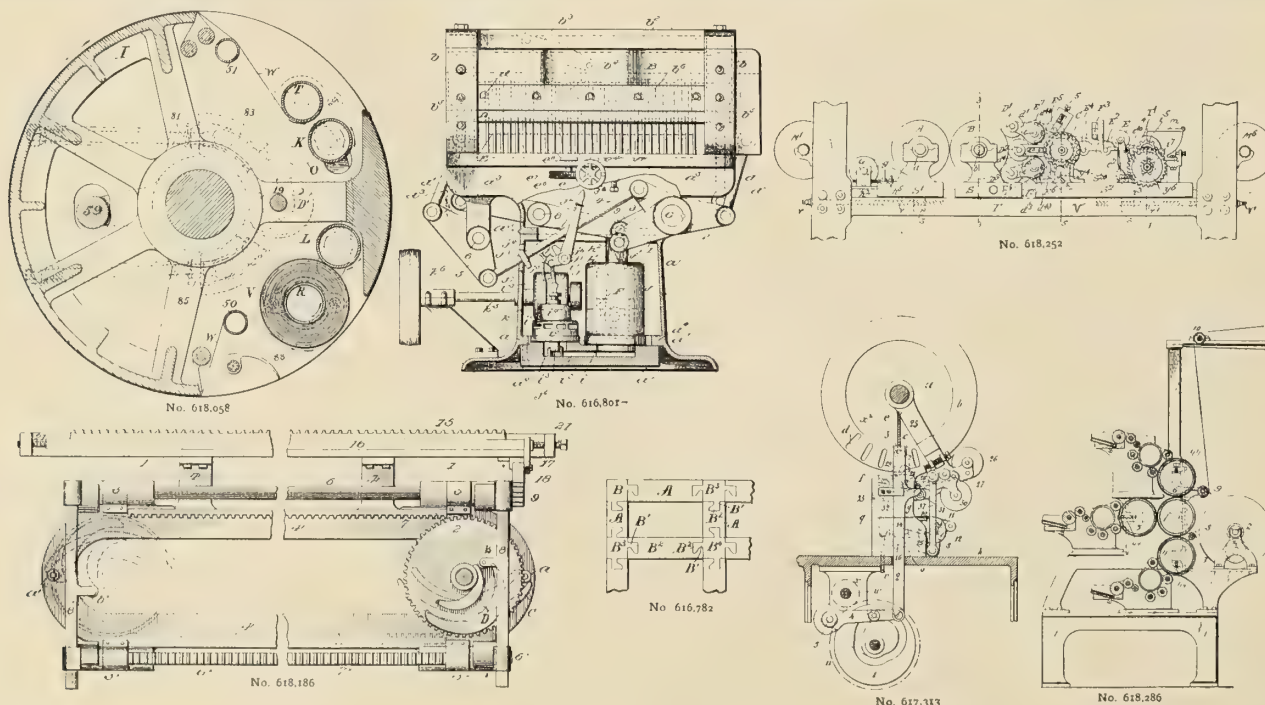


No. 617,909.

and obtaining a reverse of the design on a soft steel roll, which is subsequently hardened, and then impressing the original and reverse alternately on a bed-piece, a large ornamental design is formed that may be printed from typographically or by the steel-plate process.

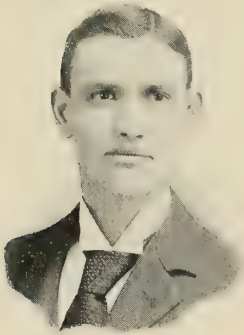
The printer's "stick-frame" shown herewith has been patented as No. 616,782, by Hans Goldzier, of Vienna. It dovetails together, and is designed to take the place of a page-cord. The dovetails are feathered so that a slight pressure is brought against the matter inclosed, and they may be retained about the matter when locked in the form.

A printing apparatus for a bag machine is shown in No. 618,286, a patent of W. P. Ormsby, of Nashville, Tennessee. The roll of paper is mounted at 2, and carried around three cylinders, for printing in three colors, and then passes on to be made into bags. Roll 9 is designed to be cut away to avoid blurring of the freshly printed surface, and subsequent rolls are placed at a considerable distance to afford time for partial drying of the ink.



THE NEW APPOINTMENT OF JOHN S. PINNEY.

We take pleasure in presenting herewith an excellent likeness of John S. Pinney, who has recently been appointed Iowa representative of the American Type Founders Company, with



JOHN S. PINNEY.

headquarters at Des Moines. Mr. Pinney's genial face is familiar to many printers throughout the country, and those in his territory will be glad to receive his friendly calls. Mr. Pinney has had quite a varied experience in the printing trade. He served his apprenticeship in a small office in a Michigan town, and has worked in a number of other offices, among them Shepard & Johnston, who were succeeded by The Henry O. Shepard Company, and who at that time printed

THE INLAND PRINTER. Mr. Pinney was afterward with the American Press Association at Chicago, Boston, Omaha, St. Paul, Columbus and New York; and aside from his thorough knowledge of the printing business, knows pretty well the requirements of people in the printing business through his connection with the latter association. In conversation with Mr. Pinney recently, he said: "I have been in the type-foundry business just long enough to know how little I really do know about it." When a man gets along to this point it may be understood that he does know a little about the work. The business which the Chicago house of the American Type Founders Company will receive from Mr. Pinney—for that is the branch to which he will report—will undoubtedly show that no mistake has been made in placing him in the territory he has been assigned to, and his success in other localities will, without question, be repeated in the new field.

PRACTICAL NOTES ON BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates; cloth bound. \$1.50.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations; cloth bound. \$1.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper; cloth bound. \$2.25.

MARbled edges are gaining favor after years of declining popularity.

THE outsider will be surprised to learn that a binder not only delivers his wares, but is required to unpack and place them on the booksellers' shelves.

REPORTS from all over the country indicate the arrival of a prosperous year. Master and mechanic are working like beavers, with the promise of better prices and better pay.

MISS STARR.—The implements for amateur binding differ in no way from those employed by the professional, and can be secured from any bookbinders' supply house. Gane Brothers, in Chicago, will supply you with everything required.

AUGUST B. JOHNSON, Rutland, Vermont.—There is no paper we know of devoted to bookbinding and paper ruling. Perhaps some one of the books advertised at the head of this column will give you the information you desire. We will take pleasure

in answering questions concerning either of these lines in this department, but warn you that paper ruling is almost beyond the efforts of an amateur, requiring a long apprenticeship and an inexhaustible patience.

ON the cloth bindings of higher-priced books the style seems to be setting again toward the lavish use of gold in great solid pieces and intricate designs. One of the favorite cloths is an Interlachen linen embossed with the T pattern; light green, tan and maroon being the colors most in favor.

WHEN selecting a paper or cardboard for leaf work, use, if possible, a waterproof stock; that is, a paper coated with shellac. With this paper it is only necessary to lay on the leaf and stamp it with a hot die. If an unfinished stock is necessary, use a very thin sizing of pure gelatin, and stamp when the sizing is just sufficiently dry.

KIPLING's popularity may be gauged by the recent sale in England of a rare volume of his early works for £26; also from the statement that a New York firm has been disposing of a thousand volumes per day of one of his latest books. Although it is said of binders that they never read books, they certainly appreciate such a genius.

GEORGE R. MORRISON, Oakmont, Pennsylvania.—The "Johnson process" padding gum is sold by the Burrage Manufacturing Company, 227 William street, New York City. The padding is generally applied to one end only, the edge being first glued off under a slight pressure and a piece of cheese cloth rubbed into it, after which more glue is applied on top. It makes a strong, flexible padding, and the pad will open like a book without coming apart. Ordinary glue with a little glycerin added will answer the purpose.

BLANK BOOK INDEX SCALE.—In response to a number of inquiries the scale herewith for indexing blank books, and taken from the circular of H. Griffin & Sons, New York, is published:

Where the Mc is not used and the letters in the Mc scale to the Mc.	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name to a man who builds these machines, who can give you the equipment you require. The principle of most of the machines requires the passage of the sheet between two rollers, one of which is fed with gum from another roller attached to the gum kettle. From the gumming roller the sheet is carried over steam chests to quicken the drying, and, if necessary, hung up on pin trucks. These wheel trucks have an upright at each of their four corners, connected at the top by a metal rod. Little rings on these rods have clips attached so that the sheets may be caught by two corners and allowed to hang until dry. A gum of dextrin with a small percentage of fish glue is commonly used, with the addition of a few drops of sweet oil to prevent the paper from curling too much.

THE TUTTLE-RADCLIFFE REGALIA COMPANY.—Particulars for stamping badges were given in the May and June, 1898, numbers of *THE INLAND PRINTER*. Too much attention cannot be given to the preparation of the size, as the quality of the work depends entirely on this and the care with which it is applied to the ribbon. To a bowl of diluted fish glue add a half-teaspoonful of condensed milk and a few drops of oil of lavender. In applying the size use a very soft sponge, squeezing it out on a flat stone or iron block so that the ribbon receives only a thin coating of froth. If the stamping comes out thin in one place, the bed or make-ready needs building up. If it is broken in places, the size is too weak or the press too hot. If the fabric is stained and stiff, the size is too strong; and if the leaf sticks in between the pattern, either the size is not dry, the press is too hot, or the die employed is too shallow. Patience and experimenting is imperative under any circumstances to the uninitiated.

BANQUET OF NEW YORK BOOKBINDERS.—The Association of Employing Bookbinders of New York gave a banquet at the Hotel Savoy on February 13. Only about one-third of the

settled back to coffee and cigars, Robert Rutter, president, opened the speaking with a patriotic address, beginning with a recital of the association's history from its incipency to its present recognized position, as representing the best interests of the American bookbinders, and closing with a review of our recent naval and military achievements, with a final comment on the growing fraternity of a craft that but a short while ago seemed hopelessly divided. "Blest be the tie that binds," exclaimed Rutter, and then all sang "Hail Columbia." Rev. Mr. Tupper followed and kept the company in good humor by telling of a number of humorous anecdotes gathered in his trip around the world. Professor Gunten replied to "Our New Possessions," by championing the Filipinos, and quoted Speaker Reed's remark that, "If we purchased yellow bellies at \$2 each, they should be delivered." To the toast, "Book-binding for the Health," Edwin Ives and Mr. Brassil replied, with many jokes and gibes at their fellow-tradesmen. The tickets for the occasion were handsomely stamped in gold on pieces of smooth Persian cut into the shape of a whole goat-skin, and ice cream was served in silk boxes made in imitation of a book with gilt edges.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

COST OF HAND-HAMMERED, BUFFED AND BEVELED COPPER PLATES FOR ETCHING OR PHOTOGRAVURE PURPOSES.—J. G. & F. K., New York, wish to know the price per square inch of the finest quality ready-prepared copper plates, suitable for etching and engraving.

Answer.—The cost of these plates up to 17 by 21 inches is 3 cents per square inch; up to 20 by 30 inches, 3½ cents per square inch; up to 30 by 40 inches, 4 cents per square inch, trade price.

EGYPTIAN HIEROGLYPHICS, RELIEFS AND HEADS.—The first few parts of the work, "Style in the Fine Arts and Workshop," are well supplied with characteristic examples of reliefs, stone slabs, etc., inscribed by the Egyptians with their mysterious signs, emblems and peculiar figures. There are also quite a number of Egyptian heads and statues with the most minute details. The ancient, time-worn, cracked and uniquely disfigured work which these photographs show adds double interest to the plates. In our time we are apt to select such subjects for typifying things of long endurance, or of great age, in our designs. The Inland Printer Company, 34 Park Row, New York City. Price, per part, 35 cents.

PANTAGRAPH AND ROSETTE RULING.—Part 13 of George Fritz's

"Handbuch der Lithographie," published by Wilhelm Knapp, Halle (E. Steiger, New York City), price 70 cents per part, is a continuation of ruling-machine work and specifically treats of pantagraphic and relief ruling, exhibiting a beautiful specimen of combined stone engraving, pantagraphic and rosette ruling. Everything is copiously illustrated in addition.



Photo by J. H. Tarbell, Asheville, N. C.

No. 1.—"WHEN THE COWS COME HOME."

expected number of guests was present, owing to the severe storm. The banquet was served in one of the magnificent parlors of the hotel, and though the company lacked in numbers, the enthusiasm of the few more than compensated, defying the howling blizzard without, and turning the event from possible failure into a brilliant success. After the company had

As we progress in obtaining a fuller view of this magnificent work on lithography, we marvel at the stupendous task which this author and expert has set himself in describing so minutely and comprehensively the entire subject of lithography, impressing at the same time the stamp of his individuality and genius upon every page as he advances. We hope further to speak of the special features of each separate part as it appears. The book is printed in German.

GLASS AS A USEFUL PRINTING SURFACE INSTEAD OF LITHOGRAPHIC STONE.—A most ingenious process for making a useful printing surface has been patented in Cologne, by F. Winterhoff. It consists of coating a thick French plate glass with sensitive asphaltum—preferably chromic gelatin—dried, of course, in the dark. A transfer impression (a negative, positive or tracing) is either transferred or brought upon it in close contact with the sensitive ground. After due exposure to light, the protected parts will dissolve by applying a mineral oil, etc., as explained elsewhere in this department, leaving the light-hardened ground intact, and the glass can then be etched away with fluorid acid, cleaned, rolled up and transferred or printed from in the usual way.

WHO HAS A RIGHT TO USE ALUMINUM PLATE?—In answer to many inquiries from amateur lithographic-process artists, engravers and transferrers regarding the difficulty of procuring aluminum plate for their experiments, or to such as fear that they may be infringing upon some person's rights by using the metal, I would say that they can purchase aluminum in sheet form from the Pittsburg Reduction Company, New Kensington, Westmoreland County, Pennsylvania, or Niagara Falls, Niagara County, New York, or the Fuchs & Lang Company, 29 Warren street, New York City, and prepare the metal according to directions given in past issues of this department, without infringing anybody's rights. They need not fear all the talk and threats about outsiders using the metal for printing purposes, but may go right ahead working upon it and learn to manipulate it; for then more quickly will a new era dawn upon lithography and the fact be established that *no man* has a right to lay claim to the exclusive use of this or any other metal in surface printing.

COST OF LITHOGRAPHIC STONE.—The price of lithographic stone increases according to the square inches of surface area, and advances in the price per pound accordingly. Say if "A 1" blue stone, size 5 by 6 inches, is worth 50 cents, weighing 10 pounds, at 5 cents per pound, a 10 by 12-inch stone, weighing 30 pounds, would be 6 cents per pound and cost \$1.80; a 15 by 20, weighing 130 pounds, at 8 cents per pound, would cost \$9.10; a stone size 20 by 24 inches would be worth 8 cents per pound and cost over \$40; and a stone 30 by 40 inches, at 9 cents per pound, would cost over \$180. The second and third qualities of yellow stone are worth about one-third the above prices, being quoted at about 2 cents per pound for small to 3 cents and upward per pound for the larger sizes.

CELLULOID AS A SUBSTITUTE FOR LITHOGRAPHIC STONE.—Cr. D. Havre, France, of the *Bulletin de l'Imprimerie*, writes: "The very latest artificial plate for surface printing is based on celluloid of either sheet or solid form. The surface of the

material is roughened in the sand blast or by graining, and further opened by spraying some ether over the same, upon which a solution of albumen and silicate of soda is applied with painstaking evenness. After drying, the sheet is immersed in a bath of sulphate of zinc and sulphuric acid until an even deposit has formed, resulting in a firm, stone-like, yet flexible



Photo by J. H. Tarbell, Asheville, N. C.

No. 2.—"WHEN THE COWS COME HOME."

surface, which will accept greasy ink, and if treated with gum and acid, will absorb water and reject ink the same as pure limestone." [NOTE.—We do not think that this printing surface would be a lasting one. Besides, it does not seem that it could yield very fine work.—ED.]

LITERATURE ON "ALUMINUM IN THE PRINTING ARTS."—R. C. R., Englewood, New Jersey, writes: "Is there any literature on the process of printing from aluminum? If there is kindly give me the cost of some of it." *Answer.*—The literature on aluminum, so far as that metal relates to printing processes, is very weak as yet. Prof. J. W. Richards' "Aluminum" has a chapter on "Aluminum in the Printing Arts," one volume, 700 pages, 38 engravings, price \$6. In Germany, Prof. George Fritz is writing a comprehensive treatise on lithography, and in that book ("Handbuch der Lithographie," published in sections, each part 70 cents; E. Steiger, New York City) the entire field of aluminography will be very extensively treated. We would furthermore advise our correspondent to watch the columns of this department for the brief reviews of this work as each part appears.

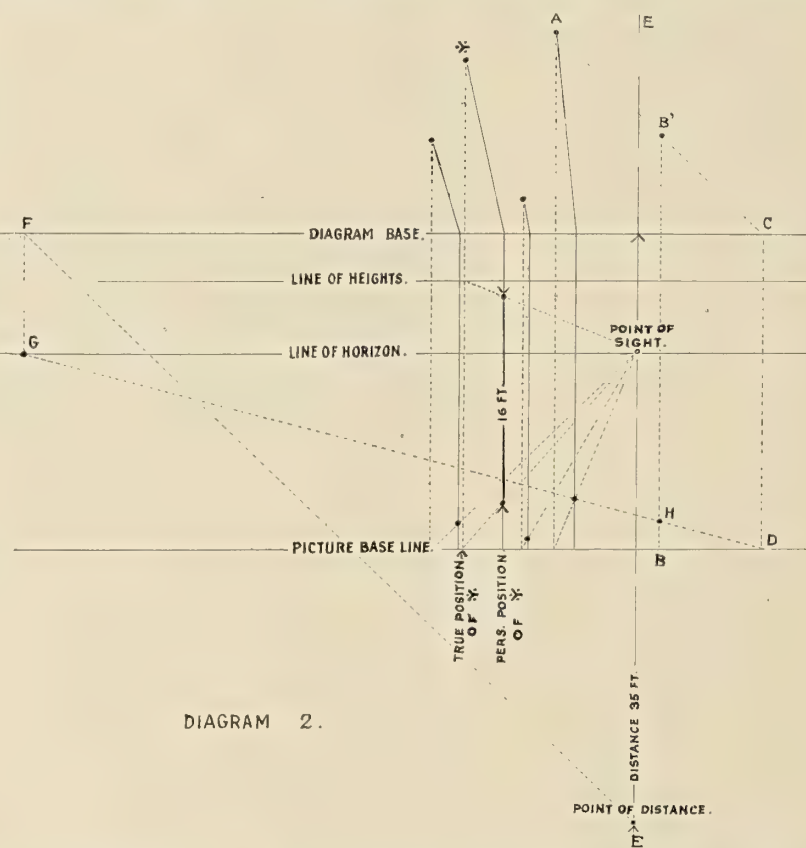
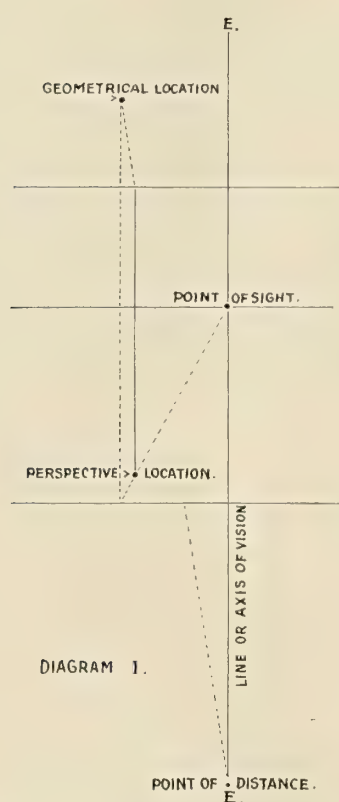
RELIEF VERSUS SURFACE PRINTING.—J. H. P., Stoneham, Massachusetts, writes: "I have a plan in view whereby it is desired to print from an engraved roller (intaglio), either copper or aluminum. What will be the process of inking? Will I have to use a set of dampening rollers, or can I do without them? If necessary, refer me to some text-book." *Answer.*—Regarding your plan of printing from an intaglio engraved roller, either copper or aluminum, the process of inking would be the same as in the type press: the rollers passing over the raised surfaces would deposit the ink thereon, and the paper or other material passing under the roller would take off the ink. You would therefore not need the dampening process at all. Still it is a question whether or not you would profit by this

operation in your scheme. If you print from engraved rollers the engraving would cost a considerable amount of money. This cost would fall away in a great measure by surface printing. The advantage derived would then be: First, the metal sheet from which the printing is done could be repeatedly used by washing off the old work; second, the work, instead of drawing *and then engraving* it, could be simply drawn *and then lightly etched*, or *transferred* from other blocks, rolls or plates; third, changes could easily be made, and finer and more artistic work could be produced. There are as yet no textbooks on the subject. Watch the columns of this department for news on such matters or advise me further if urgent.

POINTS AND LINES IN OBLIQUE PERSPECTIVE.—It often happens that a lithographer is called upon to change the point of sight, height of horizon or distance of view in an oblique perspective, drawing or photograph. It will appear by the following method that it makes no difference whether parallel

there. The placing in perspective of the other points which are far enough away from the axis of vision are, I believe, plain enough to explain themselves, as they are all a repetition of Diagram 1. Above the "diagram base line" the points are in actual geometrical location. Above the "picture base line" they are shown in perspective position.

IMPORTANT PROGRESS IN LITHOGRAPHIC STEAM PRESS BUILDING.—Walter Scott & Co. have succeeded in devising a new two-color flat-bed lithographic printing machine, which stands supreme among the instruments of that kind for speed, practicability, size of sheet, delivery, and, above all, doubled capacity; printing two colors at the rate of one impression, having two stone beds and boxes, two sets of inking and water rollers, together with the respective fountains and distributing apparatus. It is most interesting to observe two beds, covered each with aluminum or with lithographic stone joined together to the size of 45 by 70 inches, upon which are placed the two



or oblique, the rendering of the problem will be just as easy in one case as in another. The idea is to obtain *intersections of lines*, giving the true perspective positions, instead of drawing the lines first, as has been customary heretofore. Thus the irregular figure shown in the upper part of our Diagram 2 will not cause any more worry than the setting in perspective of a regular cube at right angles to the picture line; but instead of using the line of horizon as a place for vanishing point, the line of vision is drawn at a *right angle across the horizon*, and the vanishing lines fall away or are constructed, as occasion arises; as, for instance, when the point happens to be *too* near to the axis of sight so as not to afford clear-cut intersections, by connecting this point in a straight line with some other part, as in A B, which continued, strikes the base line of diagram at C, and from thence lowered to the picture base line D. On the other side this line A B C is duplicated in exact parallel, starting at the point of vision E until it reaches the base line of diagram at F; from here it is lowered to the horizon line G, and forms then a vanishing point for any sides of objects parallel or at right angles to the line A B C. It will be seen that the intersection of the line B B at H places the point B in true perspective

colors of a drawing, and this ponderous mass of machinery, weighing over six tons, wielded to and fro like a feather. Each set of inking rollers is raised automatically or at will, taking ink from the table each stroke of the bed, the rollers raising and lowering each time, in or out of contact with the stone. The sheets are fed to the cylinder while it is at rest; the two impressions are taken before it is released, insuring a perfect register at all speeds. The sheets are moved along in one continuous line, securing one impression, while the cylinder revolves once; at the second revolution the sheet gets a second impression, and during the second impression the succeeding sheet gets its first impression, and so on. In spite of the double capacity of this press, the size has not been increased; in fact, the machine is decidedly less in height than the ordinary steam press beside it. One of these presses may be seen in the establishment of the McLoughlin Brothers, Brooklyn, New York.

HOW TO USE PHOTO-TRANSFERINE, OR THE SENSITIVE ASPHALTUM, ON ALUMINUM PLATES.—R. S., Cincinnati, Ohio, writes: "I have purchased some of the transferine from Mr. H. C. Bodicker in New York, but find that in developing a print on aluminum plate it always comes up too thin or faint

when I desire to use the work for a brown plate. On stone I have no trouble; but as we are trying to divorce ourselves from stone altogether, I am anxious to find where the fault lies and would be very grateful if you would advise me in this matter." *Answer.*—You do not state at what stage of the development you notice this weakness; is it before or after etching the work? The fault may also lie in the imperfect washing or preparation of the aluminum plate, before putting on the ground. I have further consulted with the manufacturer of the asphaltum, and he gives here the following general directions: 1. For black work use polished stones or clean metal plates. 2. For color work use fine flat-grain stones, or prepared plates. 3. Be careful to remove all dust from the surface of stone or plate before coating with transferine. 4. Coat the surface by filtering transferine direct on the stone or plate. 5. Powder the surface of plate or stone before putting down negative. 6. Clamp negatives down at four corners. 7. Expose, for line work, $1\frac{1}{2}$ hours; for half-tone, $1\frac{3}{4}$ hours. 8. Remove the negative. 9. Develop the image. 10. When design is sharp, wash off developer with water. 11. Counter-etch the work with acetic acid. 12. Cover the parts of design you wish to retain with gum, and allow gum to dry. 13. Wash off with the strong developer parts you do not wish to retain, going over the same with turpentine; after the parts have dissolved, follow with strong developer and wipe the surface dry with some cotton waste. 14. Wash off the gum with water. 15. You can now lift lights and vignette your design with a small brush and developer, using the latter about half and half with turpentine. When parts are as you wish them, absorb the developer with a piece of blotter; finally retouch with touse or crayon. 16. Etch the work with strong gum and nitric acid, then dry. 17. Wash off gum and acid, and gum up stone or plate very smooth and thin, then dry. 18. Wash off process work on top of dry gum with a piece of felt soaked in developer, and wipe clean with a dry rag. 19. Rub the surface with some asphaltum and turpentine, then dry. 20. Wash the gum off with water and roll up and pull impressions. In answer to another inquiry we will state that the price of photo-transferine, including developer and directions for use, is \$5.

THE CAMERA OBSCURA IN PROCESS WORK.—G. B., Philadelphia, Pennsylvania, writes: "I had an idea some years ago that the camera obscura could be used in coloring up pictures, direct after nature. Now that I am right in the lithographic color line, I still believe that this instrument could be used as a medium for coloring up the reflections of an object so as to eliminate certain recurring black parts, which would be repeated in the three or more plates of light-filtered photographs. Could you, perhaps, advise me of your idea as to the utility of such a scheme from the standpoint of a sketch artist?" *Answer.*—The subject of camera obscura in connection with process lithography is certainly a very interesting one. I believe through publicity we may obtain some further ideas on the subject. I shall give you here my opinion from a designer's and process lithographer's point of view. Although I have never used the contrivance, I know that it can be utilized for making outlines direct from nature. The projection of the image to be sketched of necessity would be shown in the dark or half-light, and while it might be easy to sketch the outlines, etc., of the reflection, if we are to use colors we would need clear daylight. Now then, it seems to me, that if there is any virtue in your scheme of getting a colored picture, without the black lines or details (just the great masses of colors), a camera obscura could be built in such a manner that the picture holding the reflection would be in the dark as it must be, and the picture of the same object, with the key lines indicated lightly, could be in daylight, and the artist could sit in such a position that he would not have to turn his head more than a few inches to look from the work he is doing to the copy he is following. Of course, in painting up such work he would have to exercise a great deal of judgment and experience. And here an idea strikes me: Why could not the proper color be filtered

and then thrown on the white surface in the camera obscura and painted up in *black washes* so that you could draw the three colors in regular black gradation as work is done on stone, and then photograph and print in the respective colors, with the drawing or detail plate over them. This I should think would obviate the trouble of working the plates in colors. Of course, the training of the color lithographer would be very necessary in rendering, say, all the yellow tones, which would appear in the box, in their various gradations, into *black washes* of corresponding strength, and so with the red and blue. Trusting that some of our wide-awake readers will take up this matter and suggest something appropriate, I will submit it to them. Thank you for the beautiful specimens of half-tone work you sent.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

TENNANT & WARD, New York, announce a new monthly magazine, *The Photo-Miniature*. The first number is promised for March 1, and will treat of "Modern Lenses." Each issue will be a monograph dealing with some special subject connected with the theory or practice of photography.

BEGINNING with its March issue *The Poster*, of London, England, will have a department on American posters, conducted by Mr. Percival Pollard, who formerly had charge of a similar department in THE INLAND PRINTER. Mr. Pollard is also to do a series on "American Illustrators" for *The Studio*.

THE February number of *The 400* is a special Cuban edition. Mr. H. R. Persinger, the editor, made a special trip to Cuba, and the experiences of that trip are related in a graphic way in this edition. The number is illustrated with over fifty excellent half-tone views, giving one an insight into scenes in that part of the world not to be obtained through any other source. We congratulate Mr. Persinger upon the great hit he has made in issuing this remarkable edition.

"AT THE FOOT OF PARNASSUS" is the title of a collection of verses of considerable merit issued by Mr. Charles Thomas Duvall, of Baltimore, Maryland, from the press of Munder Brothers. Mr. Duvall says that as it is not every printer who can write poetry, nor every poet that can do his own printing, he submits the book as a sample of what can be accomplished in this direction, and we can confidently say that he has reached a very high average in both accomplishments. Romance and sentiment and wit and humor are diversified in the pages of the pretty book.

WE are indebted to the courtesy of Mr. A. M. Valerio, manager of *La Tribuna Italiana*, for a copy of "La Scena Illustrata," published in Florence, Italy. The illustrations are in tints and colors, and are chiefly by the half-tone process, others are line drawings, but all are well done—though the quality of the stock used for the paper does not do the printer or the artist justice. While the general mechanical design of the paper is of the florid style we are accustomed to expect from other than American printing houses, the letterpress is clear and sharp and even. Two large wood engravings are well produced, and are quite refreshing in these days of process work.

THE information comes from Buffalo that the publication called *The Imp*, published by W. H. Wright, Jr., in that city, has given way to a more pretentious publication called the *Art Ad Age*. Mr. Wright has associated with himself Mr. C. W. Bradley, a gentleman of considerable talent in the illustrative line as well as advertisement writing. The publication will be issued monthly, and will contain matter which is intended to

assist printers in getting up circulars and other advertising matter. Subscribers have the privilege of using any of the matter contained in the publication. The paper starts in of small size, with only four pages, the same size as *The Imp*, but will be increased as occasion demands. The subscription price has been placed at 50 cents per year. We wish Mr. Wright success in the change he has inaugurated.

ONE of the most interesting publications that comes to our table is *Our Companion*, a monthly journal published by and for the children of the Cincinnati House of Refuge. It is interesting not only on account of the fact that it contains valuable matter, but because it is printed by inmates of that institution. It is doing much to help and lift up the people in the House of Refuge. The editor of the publication is Mr. George A. Sturm. The House of Refuge is under the management of Mr. James Allison, formerly head of the department of Manufactures and Liberal Arts of the World's Columbian Exposition, and well known to all Chicago people. The following clipping from the January number of *Our Companion* shows how THE INLAND PRINTER is appreciated. It is certainly gratifying to the conductors of THE INLAND PRINTER to know that the paper is so much thought of. Here is the item:

Superintendent Allison is much indebted to Mr. Henry O. Shepard, of Chicago, for the regular receipt of THE INLAND PRINTER, the handsomest printed magazine published on the American continent. The amount of good derived from it by the youthful types of the printing class of the House of Refuge is beyond estimating, and if the knowledge of this fact, together with his sincere thanks, will recompense Mr. Shepard for his kindness, we will feel in a measure entitled to our copy, which we now look forward to with as much eagerness and certainty as though we were paying for it in good American dollars.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY AN EXPERT.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINO-TYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINO-TYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

THE first linotype purchased in Jackson, Mississippi, was lately installed in the *News* office.

THE Hoboken Printing & Publishing Company is continuing the use of matrices purchased five years ago. This firm lately put in an additional machine, now having a plant of six linotypes.

THE "twin linotype" in use in the Baltimore *Sun* office is giving the very best satisfaction. This machine is provided with an extra magazine placed alongside the regular magazine, and contains italics, etc., to be operated from a separate keyboard.

THE Erie *Dispatch* has recently installed two linotypes, which are under the care of operator-machinist George L. Bellows, well known everywhere for his versatility and genial disposition.

THE Empire Typesetting Machine Company reports rapid progress in the construction of its improved machine, which consists of an automatic justifier, and hopes soon to fill orders now in hand.

THE Unitype Company is well pleased with the number of orders which are being placed for its Simplex machine, but the company's extreme conservatism prevents any demonstration beyond a gratified smile.

THE Press Publishing Company, of Chicago, and Lincoln, Nebraska, has issued a handsome edition of "Moderne Lit-

teratur," printed direct from linotype slugs. The magazine is handsomely illustrated with half-tones, and from cover to cover is an excellent specimen of high-grade printing.

THE Dow Typesetting Machine Company is now actively engaged in the construction of a number of its highly meritorious machines, and a host of printers are anxiously awaiting news of their action when placed in practical operation. As heretofore, this department can say nothing but words of praise for the Dow.

THE TIPSy LINO-TYPE.—Allan Forman, of the New York *Journalist*, simply loves to dwell upon the actions of the linotype. He lately quoted the following from an exchange: "We hired a linotype machine to set up the coruscations that constituted our first number. From the gymnastics indulged in by the apparatus it appears that it must have been trained on the same stuff as that patronized by our staff."

WITHIN one day the following orders were received for linotype machines: Pawtucket *Times*, 5; Stillwell Printing Company, A. G. Sherwood & Co., and Curtis Press Association, of New York City, 1 book machine each; Hoboken Printing & Publishing Company, 1 additional; Logansport *Reporter*, 1; Fred J. Kern, Belleville, Illinois, 1 two-letter matrix machine; Lockport (N. Y.) *Journal*, 2, and 15 machines for Germany.

ON Tuesday, January 10, the Amsterdam (N. Y.) *Morning Sentinel* installed a Mergenthaler machine in its office. The *Sentinel* is a six-column, eight-page paper, uses the telegraph plate service, and has hitherto been set by hand by enough compositors to cover its local and vicinity field. An expert operator was procured to run the machine, and on Wednesday morning, January 11, the *Sentinel* appeared with its local pages set up on the Mergenthaler.

LINO-TYPE users will be gratified at the announcement made by the Mergenthaler Company concerning its new adjustable mold. This mold will cast any length of line and any size body. It is not removed from the mold disk at any time, and requires but a minute or two to change to any desired body or measure. This is an improvement long sought by the company, and no less than thirty different devices were submitted and rejected before the ideal device was presented. Operators and others realize the immense advantage of this improvement.

MATRICES STICKING.—"Puzzled," Baltimore, writes: "I have been bothered for some days by matrices failing to drop promptly on one of our linotypes, but have been unable to see any cause for it. Sometimes I can go for hours without any trouble, and then will have, on a few letters, to touch the key two or three times before getting a letter. It is not in the magazine, as I have tried it on another machine without having any trouble. Kindly suggest a remedy in the March INLAND PRINTER, and oblige." *Answer*.—See answer to "Operator," of present number.

THE long-pending litigation between the Linotype Company and the Monoline Company, frequently referred to in the public prints, begun in 1884, has terminated in favor of the Linotype Company by the issuance of a patent to its president, P. T. Dodge, for a linotype machine. The question of controversy was whether a patent should be issued to Dodge or to one Fowler, as the prior inventor of machines of a certain new type. The litigation was remarkable for the great number of hearings and decisions before different tribunals, and the final judicial termination in favor of Mr. Dodge as the prior inventor is a substantial victory for him and his company.

TO ADJUST THE METAL POT.—W. C., New York, asks for a plan to adjust the metal pot. When the metal pot does not fit properly, disconnect the plunger; take a piece of soft blotting paper, thoroughly soaked in water, and lay it over the mouthpiece; then, by hand, run the machine nearly up to the casting point, or far enough ahead to cause the mouthpiece to come against the mold slightly; then run the machine back, take out the blotting paper and note the impression left upon it.

If it is much heavier at one end than the other, it will be conclusive evidence that the pot does not set true. Then the small screws, designated in your diagram as *a a*, must be used to correct the fault, or even up the pressure. By tightening the front one and loosening the back you will bring the mouth forward until the test with the blotting paper shows an even impression. Use a new piece of paper each time.

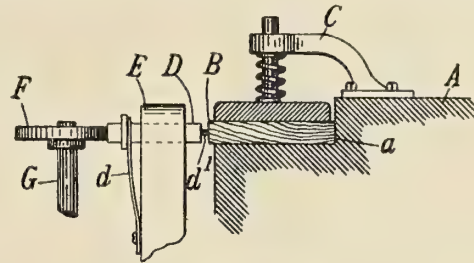
CAUSES OF BLOW HOLES.—An experienced linotype machinist furnishes this department with the following valuable advice upon this vexed question: "Bad or improper ventilation of the mouthpiece is responsible for blow holes at the top of slugs, thus causing sunken letters. Excessive heat will also cause a similar defect, but the latter can be easily distinguished from the former by the fact that too much heat shows all over the slug, while improper ventilation confines itself usually to the top or bottom of the slug. It requires skill and judgment to properly ventilate a mouthpiece, and it must be done gradually. Take the mouthpiece out and fasten it in a vise, then with a diamond-point chisel increase the size of the slot between the holes, being careful not to cut through the edges of the mouthpiece, but cut out considerable, allowing it to taper toward the edges. Then put the mouthpiece back, set it carefully, and note the result. If not enough to give a perfect slug, take a sharp-edged file (a barette file is the best) and file through the top or bottom, or both if necessary; this increases the ventilation with each cut. Be very careful with this operation and file only the slightest kind of a groove through the edge of the mouthpiece."

MATRICES STICKING, ETC.—"Operator," Duluth, writes: "Will you kindly give me a little advice through the columns of THE INLAND PRINTER on the following subjects: (1) I have been practicing two months on the linotype. The machine is five years old and shows the effects of gross abuse. There is no competent machinist employed. I am troubled greatly by several of the lower-case matrices, which refuse to come down—l, c, t, i, y, em and en quads being the worst. I ran down all the matrices and cleaned them, also cleaned channels. No good. Took off magazine and cleaned lower-case verger with gasoline. Same result. Do you think the fault lies in the keyboard? The rollers and cams appear to work all right, but not being a machinist I cannot tell positively. The regular operator, who works nights, is a "pounder," that is, he strikes the keys very hard. Do you think "pounding" will cause any of the trouble I have mentioned? (2) In setting the inclosed table is it not necessary to change the measure on the machine for the third and fourth columns and then cut off the blank slug? Or can the entire table be set across on one measure?" *Answer.*—There are numerous reasons why matrices will not respond when the key is touched. For instance, the trouble can be in the channels, escapements, cam rolls, comb springs, or in the matrices. When this fault develops, discover where the trouble arises by a searching investigation, beginning with the matrices. If the matrices are new ones—that is, a few months old—by constant use the lugs become battered on the edges, forming overhanging burrs, which will cause them to stick in the channel. To remedy this, file off the burrs. Thin matrices sometimes get bent, causing them to bind in the channels; this can easily be discovered by running out all of that particular letter and holding up to the light, when the bent matrices can be detected. Then look to the escapement toggles, as they become clogged with small particles of metal. By tapping slightly on each one affected with a small punch they will act properly. The surest sign that the toggles are not working properly is that the reeds will not return to their normal position. Quite often a liberal bath of benzine will do the trick. If the cams are not working properly the reed will not move at all. Occasionally a cam will stick so that it will cut the roll fully one-sixteenth of an inch deep. Overcome this by taking out the roll and moving it forward or backward an eighth of an inch. If the matrices complained

of are not affected, perhaps the ends of the rolls have become spongy from too much oil; in this event purchase new ones. To insure the best results many take them out and sandpaper them off, as they frequently swell sufficiently to prevent the dropping of the cam low enough to clear the pin which holds the cam at rest. Pounding operators injure the machines. (2) Tables such as those submitted are usually set in one measure. Many machine offices omit the rules entirely.

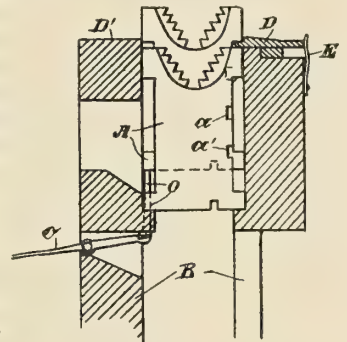
PATENTS.

Charles Sears, of Cleveland, Ohio, who for several years past has been developing a machine for impressing type-dies in strips of wood, from which to cast a printing slug, has recently secured patent No. 616,562, to protect an improved detail of his



No. 616,562.

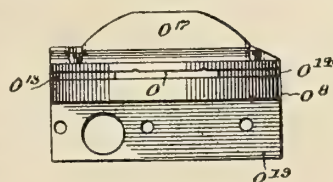
mechanism. In common with other experimenters in the making of printing slugs or type-bars he found that there was a tendency of all the smaller characters to impress themselves more deeply in the matrices than the larger characters, so that his line-matrices were of slightly unequal depth, and the resultant type-bar presented the ls, commas, etc., in a higher plane than the ms, ws, etc. The difference is very trifling, but is noticeable when fine printing is attempted from the slugs. Mr. Sears succeeds in securing an equal depth to the characters impressed in his matrix-bars by making a large shoulder on the type-die D, so that when impressed in the wood-matrix B, the surface of the wood is slightly compacted, and the impressions made by the eccentric F are all of equal depth.



No. 618,348.

A method of handling two-letter matrices in linotype machines for the production of italic characters has been patented (No. 618,348) by John D. Harvey, of San Francisco. The illustration shows the two positions of the matrix, and the bar D supporting the upper or italic matrix.

F. J. Wich, of Manchester, England, has assigned patent No. 618,308 to the Mergenthaler Linotype Company. This is a supplementary patent, describing further details of his mechanism for casting a slug, curved to adapt it for use on a printing cylinder. He introduces a flexible support for the composed

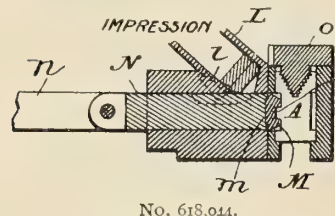


No. 618,308.

line of matrices, thus permitting the making of a linotype curved on the face, as well as the back or foot. The drawing shows the curved mold-block employed.

A new form of linotype machine has been designed by Philip T. Dodge, patent No. 618,044. It is a sort of perfected machine on the lines of the Lee and LeBrun patents of 1891. The general construction resembles the linotype, but instead of matrices male type-dies are used, and these are impressed in a strip of soft material, as lead or papier-maché, which forms a

matrix from which a slug or linotype is cast. The dies are arranged to circulate after the manner of linotype matrices, affording a high rate of speed. Mr. Dodge claims that this is the first indenting machine in which male dies have been arranged to circulate—that is, to leave the magazine at one



No. 618,044.

point and enter it at another—so that while one line of dies is being composed another line or lines may be in course of progress through the machine, thus avoiding the necessity of effecting the distribution of one line before the composition of another can be commenced. In the illustration the type-die A is shown, with the projecting portion a representing the die proper, which is just being impressed in the blank m. The blanks are fed in from the channel L.

OBITUARY.

WILLIAM CULLIN, for a number of years secretary of the Victoria (B. C.) Typographical Union, No. 201, died in that city January 10, aged seventy-three years. He was born in Ireland, and came to Canada fifty-two years ago, living for many years in Toronto, where he was as well known as he was in Victoria. He was a first-class workman, well skilled in all branches of the printers' art.

RICHARD MCKAY, who had been connected for thirty years with the A. D. Farmer & Son Type Founding Company, died in Saratoga Springs, New York, on January 14, aged forty-eight years. Mr. McKay took a position with the Farmer foundry when but eighteen years of age, and through faithful service finally became manager of the company. He was well known to the printing trade, especially in the East, and his many friends will sincerely regret his sudden death.

ROBERT H. WOOLEY, for nearly twenty-eight years in the employ of the J. W. Butler Paper Company, died January 24, aged seventy-three years. Born at Redbank, New Jersey, he came to Chicago in 1859, and engaged with the J. W. Butler Paper Company as salesman in 1871. With the exception of about two years he was with this company until his death. He was a man of high moral character, good education and kindly heart. He was esteemed alike by his employers and fellow-employees, and respected by all who knew him. His death was sudden, caused by a complication of la grippe and pneumonia; his sickness was less than six days. His family consisted of wife, son and daughter. The son died in childhood, the wife died in 1888. His daughter, Mrs. Myron I. Low, of Lime Rock, Pennsylvania, reached his bedside a few hours before his death and was recognized by her father, who was conscious to the last. The funeral was held on Thursday, January 26, his remains being placed beside those of his wife and son at Graceland cemetery. A number of his former fellow-employees acted as pallbearers and sorrowfully laid away their old-time friend and companion.

CLARK W. BRYAN, of Springfield, Massachusetts, prominent as the publisher until lately of the *Paper World* and *Good Housekeeping*, died by his own hand, by shooting, January 23, 1899. Mr. Bryan was born at Harpersfield, New York, August 12, 1824, and was thus well entered upon his seventy-fifth year. He studied in the common schools of that region, and served apprenticeship as compositor and printer in the office of the *Catskill Messenger*, published by his brother William. This was between 1841 and 1845, and after a year or so as journeyman he became connected with J. D. Cushing in the publication of the *Berkshire Courier* at Great Barrington. He was one of those who collected returns for the *Republican* in the early days of the daily issue established by the late Samuel Bowles. His service was so admirable that he was soon called to this city

as a member of the *Republican's* staff in 1853, and, buying an interest in the paper, soon became the manager of the large printing and binding business connected with it, the firm name of Samuel Bowles & Co. being then assumed. Mr. Bryan was one of the effective and important men in this firm for twenty years. He afterward bought and published the *Evening Union* from June, 1872, to March, 1878. Some months later Mr. Bryan bought from Marcus Rogers the *Berkshire Courier*, on which he had years before been employed, and he and his son James edited and published that paper until March, 1888. But this was not his only journalistic labor. In January, 1880, he established the *Paper World*, which has now been allowed to die. In May, 1885, he started the very pleasant and useful domestic paper, *Good Housekeeping*. Mr. Bryan was not only an editor, but, in the sense of management and ordering, he was its life, for his contributions in the way of special articles, biographical, historical and miscellaneous, formed a very great part of the contents of the paper, and gave it particular value. The printing and binding establishment of the Clark W. Bryan Company was for a time on the corner of Harrison avenue and Dwight street, but of late years it occupied the five-story building 39-41 Lyman street, where their several publications, which, besides those mentioned, included the *Library Bulletin* (relating to the city library) and *Amateur Gardening*, were issued, and where they published several books and did a large printing and binding business. Mr. Bryan leaves few relatives to mourn his death besides his son, James A. Bryan, Mrs. James Bryan and their children.—*Geyer's Stationer*.

PORTER WARNER, a veteran newspaper man, and editor of the Deadwood (S. D.) *Pioneer-Times*, died at his home in Rapid City, South Dakota, in January, from heart failure following an attack of la grippe and pneumonia. He was born in Amherst, Massachusetts, in 1836, and when two years of age his parents moved to Chicago, in which city he passed his younger days, receiving his education in the common schools, and spending several years in the service of the Chicago & Alton Railroad and the Chicago & North-Western Railway. He was married in 1858. In 1862 Mr. Warner assisted in raising a company for the 105th Illinois Volunteers, which he accompanied to the front with the rank of second lieutenant, remaining in active service until 1864, when he was severely wounded, and as soon as able to leave the hospital, resigned his command and returned to Chicago, where he engaged in the hardware business until 1867. Becoming impressed with the possibilities of the West he removed to Leavenworth, Kansas, serving two years as conductor on the Kansas Pacific Railroad, which he left to enter the wholesale fruit business in Denver, Colorado, in which he continued until 1872, when he disposed of his business interests and entered the field of journalism, being connected successively with the *Tribune*, *News* and *Times* in Denver. The discovery of gold in the Black Hills attracted his attention, and in 1877 he sent a printing office outfit to Deadwood in charge of his eldest son, preceding it himself by stage, and upon arrival of the outfit had secured office accommodation and had arranged for the publication of the Black Hills *Daily Times*, the first daily paper published in Deadwood, and the second in Dakota. Mr. Warner at the time of his death was receiver of the United States land office in Rapid City, president of the Pioneer-Times Publishing Company, and editor of the *Pioneer-Times*, of Deadwood, although his duties in the land office did not permit him to devote much of his time to the paper. He was a conscientious Republican, and was in 1880 delegate to the National Republican Convention at Chicago, and was elected to represent his county in the Fourteenth Territorial Legislature. He was equally prominent in local politics, and his influence was a powerful factor in molding the destinies of South Dakota. Mr. Warner left a widow and four children to mourn his loss, which will be keenly felt not only in his own locality, but all over the country, for he had a friend in everyone to whom he was known.

ILLINOIS PRESS ASSOCIATION MEETING.

The thirty-fourth annual meeting of the Illinois Press Association was held at the Lexington Hotel, Chicago, February 8 to 10, 1899. A number of very interesting papers were read and considerable important business transacted. The following officers were chosen to serve for the following year: President, M. F. Walsh, *Herald*, Harvard; vice-president, Charles C. Chain, *Democrat*, Bushnell; second vice-president, W. W. Watts, *Journal*, Nashville; third vice-president, G. B. Glessner, *Gazette*, Galena; secretary, J. M. Page, *Democrat*, Jerseyville; treasurer, Charles B. Mead, *Republican*, Geneva. Executive committee—A. C. Bentley, *Times*, Pittsfield; Charles M. Tinney, *Gazette*, Virginia; John N. Onstott, *Democrat*, Petersburg. Delegates to the National Convention—Charles B. Mead, H. A. David, G. W. Dicus, C. H. Backus, G. W. Harper, John A. Atwood, C. M. Tinney, H. M. Wheeler, A. C. Bentley, W. W. Watts, J. W. Bailey, J. W. Clinton, B. F. Shaw, Perry Hughes, Eugene L'Hote.

TRADE NOTES.

THE Union Quoin Company, Chicago, has changed its name to the A. T. H. Brower Company.

S. BARKER & SONS, Cleveland, were damaged by fire on February 10, their loss being about \$10,000. The Webb Printing Company, of the same city, sustained a loss of \$1,500 on February 11.

THE office of the Elyria (Ohio) *Reporter* was considerably damaged by fire on February 15. The loss was about \$4,000. The stock and type were completely destroyed, but the presses and engine will probably be saved.

LAMBERSON SHERWOOD has been appointed manager of sales for the Standard Machinery Company, with headquarters in New York. The New York office of the company has recently been removed from 30 Reade street to the Potter building, 38 Park Row.

GEORGE R. SWART has again entered the employ of the Dexter Folder Company, and will look after the selling interests of that company in New York. On March 1 the New York selling department will take possession of its new offices in the Graham building, 127 Duane street.

JAMES CANNON, for the past ten years with the F. W. Roberts Company, is now a member of the enterprising firm of Davis, Gronau & Cannon, corner High and Middle streets, Cleveland, Ohio. They are all artists and take pride in the class of work turned out. We predict a prosperous future for this firm.

JOHN A. TENNANT, for some years past associate editor of *Wilson's Photographic Magazine*, New York, has resigned that post and formed a partnership with W. E. Ward, one of the founders of the *Photogram*, of London. The firm is called Tennant & Ward, and is located at 289 Fourth avenue, New York City.

DURING the holiday season the Great Western Type Foundry, of Omaha, Nebraska, issued a very pretty and unique card of greeting to its numerous customers, attached to which were two maple leaves in solid copper—electros from the natural leaf—the whole forming an excellent advertisement for this progressive house.

AUSTIN W. BENNETT, Dillman G. Rosenberger and Harry Stead, all formerly connected with The Thomas W. Price Company, Philadelphia, have associated themselves together under the firm name of Bennett, Rosenberger & Stead, and will conduct the wholesale paper, envelope, cardboard and printers' supplies business at Nos. 22 and 24 North Fifth street, Philadelphia.

AT the annual meeting of the Chicago Typothetæ, held February 2, 1899, the following officers were elected for the ensuing year: Thomas Knapp, president; Amos Pettibone

and A. R. Barnes, vice-presidents; W. F. Hall, secretary; Franz Gindele, treasurer. Executive committee—C. O. Owen, chairman, N. B. Barlow, C. F. Blakely, Willis J. Wells, and Toby Rubovits.

THE Judd Paper Company, Holyoke, Massachusetts, makes the announcement that it has secured the services of Delos S. Radcliffe, for a number of years connected with the printing and lithographic establishment of R. J. Oliphant, Oswego, New York. Mr. Radcliffe will make his headquarters in Buffalo, and will represent the Judd Company in that vicinity and as far west as Chicago.

THE Standard Engraving Company has purchased the plant of the old-established photo-engraving business of the Levytype Company, Philadelphia, and announces that they are prepared to fill all orders. Frederick H. Clarke, formerly with the Beck Engraving Company of that city, has assumed the general management of the company. The firm remains at the old location, Seventh and Chestnut streets.

JAMES H. WORMAN, Ph.D., LL.D., editor-in-chief of *Outing*, has been appointed consul to Munich. Although born and educated in Germany, he has long been a citizen of the United States, where he has been engaged in literary and educational pursuits. Dr. Worman's knowledge of European languages makes him peculiarly fitted for the duties of his new post, where it is his intention to do all in his power to advance American industrial interests.

WARD & SHAW is the name of a new firm just opened for business on St. Clair street, Cleveland, Ohio. Their office is a model one and the material used is of the best. Mr. Ward (or "Tim" Ward) was with J. B. Savage, having worked his way up from office boy to manager, and Mr. Shaw is one of the best pressmen in Cleveland. They are both energetic men, and with their technical knowledge of the printing business, and good facilities, are commanding a large share of business.

THE Western offices of the C. B. Cottrell & Sons Company, makers of printing presses, formerly at 297 Dearborn street, Chicago, have been removed to rooms 200 and 202 Fisher building, 279 Dearborn street. The new quarters are much more commodious and comfortable than the old office, and the firm has plenty of space in which to entertain customers. The manager, E. C. Greenman, is pleased with the recent move, and thinks it will be an extremely advantageous one.

LOUIS BRAUNHOLD, designer and illustrator, Chicago, has removed his studio from the Boyce building, on Dearborn street, to Room 910, The Temple, corner of La Salle and Monroe streets, where he has more commodious and tasty quarters and is nearer to a number of customers with whom he has been doing business. Mr. Braunhold's thorough knowledge of his art, and his ability to adapt it to commercial uses in the most advantageous way, makes him very popular, and he will undoubtedly find increased business in his new location.

THE Brethren of Dunkards, numbering about 80,000 in this country, have decided to move their publishing house from Mount Morris, Illinois, to Elgin, Illinois. Ground has been bought in the latter city, and a handsome and well equipped building will be put up at a great outlay. The Mount Morris house was presented to the Dunkards as a gift, and was quoted at the time, nearly two years ago, as being worth \$50,000. Its pay roll monthly is said to be \$1,000. In this plant are published the *Gospel Messenger*, a sixteen-page weekly; the *Young Disciple*, a four-page weekly; *Children at Work*, a four-page weekly; the *Pilot*, sixteen pages, started January 1; also quarterlies, song books, tracts, subscription books and other printed matter.

V. C. CHASE, with C. B. Cottrell & Sons Company for twelve years, has recently resigned his position with that company, and arranged with the Miehle Printing Press & Manufacturing Company, Chicago, to help boom the Miehle presses. Mr. Chase has been selling to printers for over twenty-five

years, and no one in the trade has a wider acquaintance or a more practical knowledge of the business. Mr. Chase is thoroughly posted as to the requirements of a first-class printing press, and his examination and study of the machine he is now selling, and his observation of the methods of its manufacture, have convinced him that the machine and the way it is built are both right, and he will have no difficulty in emphasizing very strongly the good points which he is satisfied the Miehle has. For the present he will represent the company in the East.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

FROM the Endecott Press, Danvers, Massachusetts.—A few samples of everyday work which are good in both composition and presswork.

THE Gugler Lithographic Company, Milwaukee, Wisconsin, has issued a neat and artistic calendar, eyeletted and tied with silk ribbon, suitable for a lady's boudoir.

THE Hill Printing Company, Eustis, Florida, is sending out some neat advertising leaflets, calendars and booklets, the composition and presswork on which are good.

THE pretty calendars issued by the Strobridge Lithographing Company, Cincinnati, Ohio, cannot be excelled in beauty of design and tasteful, rich and delicate coloration.

A. H. OAKSFORD, Gloversville, New York.—The samples submitted by you are neat in composition, and presswork is good. The embossing on the cover of "The Eccentric Club" booklet is excellent.

A FEW programmes, leaflets, labels, etc., from B. Bertram Eldredge, with the Tolman Job Print, Brockton, Massachusetts.—The composition is neat and well displayed, and presswork is of good quality.

THE Pittsburg Newspaper Union has favored THE INLAND PRINTER with one of its "Ready Reminders for 1899," and the same is hereby acknowledged. The book forms an excellent and a permanent advertisement.

A FEW samples of printing from Ralph Freeman, Central Falls, Rhode Island, are neat in composition and excellent in presswork, the cover of the report of the "Irrepressible Society" being exceptionally good.

E. J. NEWCOMB, with Boatwright Brothers, Danville, Virginia.—The samples submitted are fair, both in composition and presswork, but on the Hughes & Co. card the line "Leaf Tobacco" should be much stronger.

A PACKAGE of general commercial work from Russell Thompson, Boulder, Colorado, bears the impress of artistic treatment in both composition and presswork. The programmes are neat and the show card in red and black is striking.

N. D. HOERNER, Harrisburg, Pennsylvania, submits a package of blot- ters, circulars, etc., the composition and presswork on which is up to the high average of work from him which has been previously commented favorably upon in this department.

WE have received copy of catalogue of photo-engravers' supplies from the Fuchs & Lang Manufacturing Company, New York. It is an illustrated catalogue of eighty-four pages, and a very convenient book of reference for those desiring anything in this line.

THE Electro-Tint Engraving Company, Philadelphia, Pennsylvania, has gotten out a very handsome calendar, illustrated with the portrait of a beautiful lady set in a gold frame, which is a sample of the excellent plates made by this company for half-tone colorwork.

THE Stone Printing and Manufacturing Company, Roanoke, Virginia, has gotten out a wall calendar, the figures on which are plainly printed in black and red. The head of the calendar shows the deep-blue flag of Virginia, with white silk fringe, and State seal in the center. It is a good piece of printing.

THE American Embossing Company, Buffalo, sends several samples of steel-die menu cards with the word "Luncheon" in a handsome script at the head, printed in different colors of inks and bronzes. The cards are printed upon their steel-die machines and are all creditable examples of this class of work.

CHARLES COLLIER, Shreve, Ohio, sends out a neat calendar with a handsome illustration in colors of the lost U. S. Battleship Maine. There is also a miniature thermometer attached to the calendar, but the one we received unfortunately got broken in the mail. The calendar is artistic as well as useful.

THE J. C. Blair Company, Huntingdon, Pennsylvania, is sending out some excellent samples of letterpress printing. The concern's calendar is illustrated with a presentment of the proverb, "A stitch in time saves nine"—a card with eight buttons sewed on and the ninth having fallen off

for want of the stitch. All the samples are good specimens of composition and presswork.

ANNA T. BURKE, with the Millerton (N. Y.) *Telegram*.—Your programmes, cards and letter-heads are well set and the presswork is good. You have the right idea of artistic display in composition. The card set by your apprentice would look better if the rule and ornaments below the word "Service" were omitted and more space inserted between the lines "You are cordially invited to attend."

THE second number of Volume II of the *Asheville College Monthly*, published by the Phi Kappa and the Sigma Alpha societies of the Asheville Woman's College, has been received. The mechanical production is very acceptably done, and the editor-in-chief, Miss Florence Dunkin, and her staff of assistants, have a right to be well satisfied with their efforts in making a very readable and pretty paper.

THE Chicago branch of the American Type Founders Company is sending out a new pamphlet, called "Backgrounds," which gives a number of designs for use upon letter and bill heads, cards, etc., in imitation of work of the lithographer. They are intended to be printed in a tint and have the type worked over them. The pamphlet gives a number of very appropriate designs in which printers will be interested.

By courtesy of T. E. Cook, Johnstown, New York, we are in receipt of a copy of "Johnstown Historical Souvenir," which is a calendar for 1899, each page illustrated with a half-tone view of some place of interest in or near the town, followed by a short descriptive history thereof. The work is compiled by James T. Younglove, and printed at the Daily Republican Office. It is a very good piece of letterpress printing.

JAMES D. CLARK, Round Lake, New York.—Please don't advertise "Artistic Printing" until you are able to do better than shown in the samples submitted, or can employ some one to do better for you. You should use plainer type for your letter-head and card, and leave off the ornaments. Study the "Notes on Job Composition" department in this paper, and you will learn much that will be beneficial to you.

MR. THOMAS TODD, the printer-poet of Boston, in the closing verse of his Beacon Press Calendar for February announces:

"The Beacon Press, with lots of ammunition,
Is still on deck, and carries rapid guns;
But we are on a strictly peaceful mission,
And all our victories are paper ones."

J. H. BIRCH, manufacturer of carriages and harness, Burlington, New Jersey, has favored THE INLAND PRINTER with a half-tone illustration of the gentlemen connected with his house, who introduced the Birch carriages into the dark continent. The photograph was taken at Durban, Natal, South Africa, and shows two of the salesmen in one of their two-wheeled carts drawn by a native. It is a good advertisement.

Two booklets have come to us from Syd. Day, 3 Wright's Lane, Melbourne, Australia. They are both well printed and would pass muster in the United States as fair samples of letterpress printing; so you see, Mr. Day, that you are not doing so very badly after all. With more careful treatment of the half-tones a better result would be attained. Your style of composition is good, with a tendency, however, to the too free use of ornaments.

F. F. HELMER, Lockport, New York, has sent out the unique announcement which bears upon the outside the wording, "From the Sign of Ye Pen and Ink. An Advertisement." An eight-page leaflet is stitched inside, telling the reader what can be done in Mr. Helmer's office. Surrounding this leaflet are a number of prints from drawings used to embellish advertising. The announcement is out of the ordinary, and will not only be carefully read, but will be preserved.

GEORGE W. BROWN, Simcoe, Ontario, Canada, forwards a book with the attractive title, "Kaffir, Kangaroo, Klondike," and requests an opinion upon the composition of the ads. therein. You have evidently made the best use of the material at your command, and your style of display is good. The cover is also good, but the title-page is very poor. The presswork could be greatly improved. The advertising sheet for Northway, Anderson & Falls is a good piece of work.

THE Flint Gear & Top Company, Flint, Michigan, has favored us with advance sheets of their forthcoming catalogue, showing illustrations of their buggies, carts, etc. The half-tone plates, which are made by the Grand Rapids Engraving Company, are beautiful, and have almost the soft, delicate effect of steel engravings. The printing is done on heavy enameled stock, and the work shows an apparent disregard of expense so long as quality of the highest grade is attained.

THE Binner Engraving Company, Chicago, has favored THE INLAND PRINTER with a four-page circular on purple stock, in gold and white. It is intended to acquaint the recipient with the facilities of the Binner Engraving Company for getting up attractive advertising. Two facsimile letters from people who have used Binner cuts, and a reproduction of a newspaper clipping referring to the Binner "Nineteen Story Creations" accompany the circular, and add to the effectiveness of the argument presented.

R. R. DONNELLEY & SONS COMPANY, Chicago, which had been sending out monthly calendars during 1898, has changed the plan for this year, issuing a handsome poster calendar covering the first six months of 1899. The design is a very elaborate one, by Miss Ostertag, and is executed in a number of printings. The three female figures, clad in yellow, green, and red, form a most striking poster effect. Each carries some figure or emblem indicative of the first three months of the year, and the symbols covering the other three

months are worked into the design to good advantage. The design and execution of the calendar are of the highest grade, and do credit to both the artist and the printers.

FROM C. E. Musser, Mount Holly Springs, Pennsylvania, we have received a package of printing consisting of pamphlet covers, programmes, etc., the composition of which is above the average in display and artistic appearance. The presswork is also very good. A cover for *The School Teacher*, printed in two shades of green on green-tinted stock, is a neat specimen of quiet, effective color work. The advertisements in the "Souvenir of Waynesboro's Centennial" are excellent specimens of good display, and the make-up of the work is first-class.

FROM the J. Ottmann Lithographing Company, New York, comes a specimen of lithographic printing direct from aluminum plates on a rotary printing press. The sample is a hanger showing a very pretty child with bunches of cherries in her hands, used as the background for a calendar pad, the advertisement being that of the Aluminum Plate & Press Company, 87 Nassau street, New York, the makers of the rotary printing press on which the work was produced. The printing is an excellent example of lithographic work, and compares favorably with the finest lithographic productions upon stone.

FROM the Chicago and Aurora Smelting & Refining Company, Chicago, comes a booklet entitled "Aurora," giving important facts about Aurora metals of interest to newspaper printers, stereotypers, electrotypers and others. It is a sixteen-page pamphlet, printed in red and black, and illustrated with dainty vignetted half-tones showing interior and exterior views of their works. A perusal of this catalogue cannot fail to convince the reader that this company makes metals that are in every way satisfactory for the uses intended. Copies of this book will be sent to those interested. Their address is 184 La Salle street, Chicago.

THE Pittsburg Photo-Engraving Company, of Pittsburg, Pennsylvania, has issued a circular containing comments on a work prepared by it for the Crescent Steel Company, which are all of a favorable character. Three of the half-tone illustrations used in the work are reproduced, and are beautiful in softness and delicacy of finish. The circular is inclosed in a cover, handsomely printed and embossed in green and copper bronzes and black, the design being very artistic in conception and execution, and is from the press of Duquesne Printing & Publishing Company, Pittsburg, which is entitled to much credit for the production of such a beautiful piece of letterpress printing.

WELD & STURTEVANT, 44-46 Duane street, New York, have sent out an announcement that they are going to move, being crowded in their present quarters. Information is not given as to where they are going, but probably the people on the list will receive other word as to what the change will be. The announcement this time is in the form of a mailing card, on the back of which is a lithographed picture of two tents upon the beach, and attached to the card is a third and larger tent which opens up to allow for the printing inside. The design is unique. Printers and others who are looking for bookbinders' machinery should send to the firm for a set of these announcements.

FROM F. W. Hopley, advertising agent of the American Clay-Working Machinery Company, Bucyrus, Ohio, we have received a little souvenir printed by the Hopley Printing Company, of Bucyrus, on the occasion of the National Convention of the Brick Manufacturers held at Columbus recently. The souvenir is a booklet of twelve pages and cover, die-cut in the form of the State of Ohio, the front page being an outline map of that State, showing the location of Columbus, Bucyrus and several of the larger cities. It is an oddity in the printing line which members of the association will not be likely to cast aside, and undoubtedly many took the booklet home as a constant reminder of the city they visited, as well as of the American Clay-Working Machinery Company.

THE Franklin Engraving & Electrotyping Company, Chicago, must have found the first brochure they issued, entitled "Something Like This," a success, for they have just designed and sent out another, which bears upon the first page "The Entrance." This wording leads on to the slip upon the inside of front covers, which wishes customers the usual greetings for the New Year. The booklet shows several very dainty samples of the work, in black and color, which this company turns out. The inside is printed on enameled paper and the cover on rococo stock, the whole tied with a silk cord. We understand that this method of advertising is bringing the company a lot of business. With 1899 the Franklin Company begins its thirty-eighth year of business.

A TASTY pamphlet of sixteen pages and cover, 10 by 14 inches in size, comes to us from Rogers & Wells, Chicago. The cover is a poster design by J. C. Leyendecker, made from a sketch by this artist when in Paris. The inside is printed entirely in black, with the exception of the heading giving the firm name and a light rule inclosing each page, which are printed in a delicate blue. Rogers & Wells have become known as the "Orr Press of Chicago," and the engravings in this book, and the way they are printed, certainly bear out this statement. The work is above criticism, so far as the engraving, printing and general arrangement are concerned. But if we may be permitted to make a suggestion regarding the book it would be that a blank leaf at front and back, and tying the book with silk floss or cord instead of using the wire stitching, would have added to its appearance. The company has recently taken two floors of the Ludington building, corner of Wabash avenue and Harmon court, and will move their entire plant to that location on May 1. The plans have been so thoroughly perfected that this move will not interfere at all with the conduct of the plant, and the work will be taken care of as heretofore. Considerable new machinery, all

equipped for electrical power, will be added to the plant, and the office will be in every particular an up-to-date one.

THE INLAND PRINTER has been favored with a copy of a pamphlet issued by Loring Coes & Co., Worcester, Massachusetts, which will open the eyes of some people regarding the methods of this firm for making edges for any kind of cutting machines. By their pyrocalcic process results can be obtained which were impossible some years ago. An order for any quantity of knives can now be filled and the purchaser feel assured that the temper will be identically the same in every knife, for the knives are made by strictly scientific methods. The illustrations and description showing the concaving of knives and the methods of testing by micrometer gauge, are extremely interesting, and lead up to the description of the many kinds of knives manufactured by the house in a way that gives one the feeling that their entire output is made as it should be. The goods which perhaps most interest INLAND PRINTER readers are the paper knives, bookbinders' hand-shears, corner cutter knives, etc.; but this is by no means the limit of the product, for we find on other pages special woodworking knives, rag and bark and chipper knives, leather splitter knives, textile blades, ensilage knives, and a number of other specialties. The catalogue is printed in brown and blue-black, and inclosed in a red embossed cover printed in gold. Everyone using machine knives should have one of these books. It gives information to be obtained through no other source.

"THEY SAY SUCH THINGS AND THEY DO SUCH THINGS."

A correspondent signing himself "A Constant Reader" has sent in the following item, taken from *Newspaperdom* of February 9, which much surprises THE INLAND PRINTER staff, who cannot imagine how such a thing could have happened to their chief:

TRUSTFUL WESTERNER CAUGHT NAPPING.

"All fools are not dead yet, and some of 'em do come from Chicago," was the remark of genial Henry O. Shepard, of THE INLAND PRINTER, Chicago, to a friend on Tuesday last. And then he continued: "I was coming down town in New York on a car this morning. I noticed that two gentlemen were crowding me unnecessarily close as I stood up. Just after giving me an extra jostle I was about to remonstrate with them, when they both got off the car. On arriving at the Inland Printer Office, in Park Row, Mr. Simpson remarked that my watch chain was broken. The whole scheme of my jostling neighbors flashed instantly to my mind, and I said, without feeling my pocket, 'Yes, and I have lost my watch!' And that is just what happened. The watch and chain is a loss, of course; but what fills me with overwhelming sadness is the thought that a proud citizen of such a swift city as our own Chicago should come to your quiet New York, and be taken for a 'come-on.'"

His perusal of it must have inspired him with poetic tendencies, for he also incloses the following lines, claimed as original, which are reproduced for the benefit of INLAND PRINTER readers. He evidently has been in New York himself, and besides this, must have some acquaintance with Mr. Shepard, or he would not have been so bold. Here are the lines:

THE LOST SHEEP.

The shepherd left the ninety and nine,
(Oh, this is too good to keep),
He dropped the head of the shepherd line,
To play the bad lost sheep.

He wore a watch and diamonds rare,
He was dressed in raiment gay,
He looked like one without a care,
Without a bill to pay.

He walked the streets of gay New York,
He rode in the trolley cars,
He drank—the ozone—of street and park,
His diamonds shone like stars.

Oh, was it a "con" man, with wiles and guile,
Or a broken link in a chain?
Or was it a wicked hold-up man,
That sent him home again?

For the shepherd came back to the ninety and nine
Without the time o' day,
And now he plays in the shepherd line,
And he is there to stay.

A COMMON EXPERIENCE.

We got more replies from one ad. in THE INLAND PRINTER than from all other advertisements combined.—*The Keratol Company, manufacturers of Keratol, Newark, New Jersey.*

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

LINOTYPE GALLEYS.

The F. Wesel Manufacturing Company, New York, are out with a new patent linotype galley that is made expressly for that purpose. It is one that requires no side-sticks or quoins. A foot clamp fastened to each galley securely holds the matter while being proved. As one side of the galley is lower than the other, matter proved can readily be dumped, corrected and leaded on the side.

THE BRADFORD OLD STYLE.

The A. D. Farmer & Son Type Founding Company, of New York and Chicago, have pleasure in presenting in this number of *THE INLAND PRINTER*, page 737, their Bradford Old Style, made in upper and lower case, in sizes from 6-point to 48-point. The letter was named in honor of William Bradford, the first printer of New York. The Bradford will be found an exceedingly useful type, as it is not exclusively a job letter, but can also be used in bookwork to good advantage.

DITTMAN OVERLAY PROCESS.

All of the half-tone cuts in this month's issue of *THE INLAND PRINTER* are printed with overlays made by the Dittman Overlay Process, an advertisement of which appears elsewhere. By this method of making overlays the finest details of half-tone cuts can be brought out to perfection. Overlays can not only be made in half the time, but can be made better. The company would be glad to furnish information to all printers interested.

A GERMAN AGENCY FOR AMERICAN MANUFACTURERS.

Mr. Gustav Stein, Berlin, Germany, whose advertisement will be found elsewhere in this issue, desires *THE INLAND PRINTER* to announce that he is prepared to place before the German trade the advantages of all classes of American manufactures connected with the printing and allied arts. Mr. Stein writes that he has a good business, and gives it his undivided attention, and desires correspondence with manufacturers in all the branches of the printing trades in America, and that he will give prompt attention to all commissions.

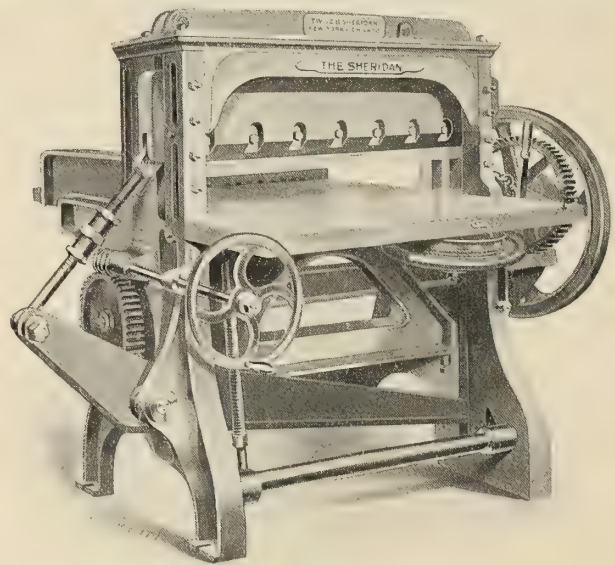
BRONZING AND DUSTING MACHINE.

A very handsome catalogue describing their combination bronzing and dusting machine has been issued by the Fuchs & Lang Manufacturing Company, 29 Warren street, New York, whose factory is in Brooklyn, New York, and whose Chicago offices are located at 328 Dearborn street. The catalogue has a handsomely embossed cover, printed in several colors of bronze, and the inside is printed in several colors of ink, and also bronzed. Two illustrations are shown, one with the side of the machine removed, showing the interior mechanism, and the other giving the machine exactly as it appears when in use. There is an urgent demand for a device which can do both bronzing and dusting thoroughly in one operation, and this machine has been built for that purpose. It is made with very few intricate parts, is readily kept in order, and is easy of adjustment. All parts are made with the utmost care, and nothing but the best material used in its construction. Heavy or thin paper can be bronzed and dusted equally well. A full description of the workings of the machine cannot be given in a notice of this kind, but all particulars can be obtained by writing for

one of the catalogues. The machines are built in five sizes, taking sheets from 25 by 38 to 43 by 63 inches inclusive, but larger and smaller sizes will be made to order.

THE IMPROVED SHERIDAN PAPER CUTTER.

The advertisement of T. W. & C. B. Sheridan in another part of this issue shows an excellent cut of their new paper cutter, called "The Sheridan." A reduced facsimile of it is shown herewith. This is their latest machine, and is one that has been entirely remodeled, but in which all of the advantageous features of their other paper cutters have been retained, and a number of new ideas added, which makes the machine



strictly up to date in every respect. It is said to be the heaviest, most powerful and accurate hand-clamp machine offered to the trade. The table is extra heavy, and is carried by a double truss, one under the cut and the other under the back of the table, giving it unusual rigidity and accuracy of cut. The side frames are made extra heavy, and the machine has steel gibs, combination finger and flat clamp and type gauge, all of which features will be appreciated by those who are after the latest in paper cutters. We predict a large demand for this cutter.

KERATOL GLUE.

The advertisement of the Keratol Company, page 757, has been changed somewhat this month, as the firm calls attention to Keratol glue, a material it has just brought out, and which we are informed gives the utmost satisfaction. This glue has been put on the market after a long series of experiments, and the company claims that it has at last perfected it, and it will not only stick Keratol, but everything else, and will hold securely. Binders who have been anxious to use Keratol, but who have been unable to find a glue that would work to good advantage on it, will thoroughly appreciate this new glue. Full information concerning it can be obtained by writing to the company direct, or applying to jobbers who handle Keratol.

MECHANICAL AUTOMATIC POINTING.

We are informed by the Dexter Folder Company that they have had mechanical automatic pointing in use for the past two years. They are now equipping their machines with points either mechanically or electrically controlled, and are thus enabled to meet every requirement of the purchaser by supplying attachments calculated to give the most satisfactory results. They will be glad to furnish full particulars regarding automatic pointing attachments, and to fully explain points of advantage of either mechanical or electrical devices for controlling the

folding of sheets by slits or perforations made in printing. They wish to have it understood from this that while it is conceded that they are "pioneers" in electrically controlled pointing attachments, that it is nevertheless true that they were the first to invent or use these attachments operated mechanically. They say that the Dexter patents, covering mechanical pointing, date back to 1893.

Priory Text Letters.

On page 618 of the February number was printed a notice of the Priory Text letters, in which reference was made to an insert in another part of the publication. We desire to inform our readers that no copies of the February number contained this insert, for the reason the sheets failed to reach us in time for binding. The sheet appears in this number, however, and we trust will be examined with interest by all. We reproduce below the notice which appeared last month:

"Early in the eighteenth century, William Caslon, an English type founder and letter cutter of great industry and repute, cut the original of this letter, following the traditional old English character as first used by Wynkyn de Worde, receiving special commendation for the quality and faithfulness of his work. Some thirty years ago it was reproduced by the Dickinson Type Foundry, and introduced to the craft under the title of Priory Text. Recently the American Type Founders Company, of which the Dickinson is now a part, realized the need of a more complete showing, and four larger faces were produced, the full

Series comprising nine well graded sizes.

As to the utility of this letter there can be no stronger evidence than the steadily increasing demands from church and society printers, who find for it few equals and no superior. All of the *nine* sizes are for sale at the branches and agencies of the American Type Founders Company, whose insert in this month's INLAND PRINTER shows some of the possibilities of the Priory Text for attractive display."

ENGRAVERS' ROMAN.

Barnhart Brothers & Spindler, Chicago, have just issued a new series of type called "Engravers' Roman." From a specimen received we note that at present it is made in three

THE INLAND PRINTER CO., 212 AND 214 MONROE ST., J. G. SIMPSON, ADVERTISING MANAGER. CHICAGO, U. S. A.	
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sizes, all on the 6-point body. The letter is extremely useful, and imitates the copperplate engraving perfectly. A sample card in this letter is shown herewith.

BRASS TYPE.

A new catalogue of brass type has just been issued by the Missouri Brass Type Foundry, St. Louis, Missouri. It contains fifty-six pages, and shows a very fine line of standard faces for book stamping and other work to which brass type can be put. The catalogue not only presents samples of all of the plain faces of type, but also many text letters and scripts. The type made

by this company is said to be correct in alignment, set, face and finish. The company announce that they have removed to the new building, corner of Howard and Twenty-second streets, and are in better position than ever to fill all orders for their goods.

THE OLD RELIABLE "STRONG SLAT" CASES.

The "Display Type Case" (trade name) manufactured by Heber Wells, 155 William street, New York City, is intended for two fonts of capitals and figures. It is one of the latest styles and is meeting with great favor. In devising this case to hold fonts of capitals, figures and points the aim has been to get as large boxes as possible for the letters, while the

1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0
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A	B	C	D	E	F	G				A	B	C	D	E	F	G			
H	I	K	L	M	N	O				H	I	K	L	M	N	O			
P	Q	R	S	T	V	W				P	Q	R	S	T	V	W			
X	Y	Z	J	U	Quads					X	Y	Z	J	U	Quads				

figures, points and odd characters have been disposed of in boxes no larger than their importance demands. By this means the greatest economy of space has been obtained and such space has been used in the large cap boxes. These have each an area of $5\frac{1}{4}$ square inches, which is about one-third greater than that of a box in a news cap case. The figure boxes are all in the back row, it being the most convenient, as it is evident that when they are not needed they are the farthest removed. When setting lines from a cabinet this feature will be appreciated. The figure boxes and the points have their characters marked upon the framework on the slats. This will be found a great convenience. The lay of the font is regular. It is evident that one side may be used for lower case, if desired. For newspaper publishers this case is especially adapted, as the large boxes give ample room for large fonts of caps for display lines. For Lining Gothics and similar type the case is admirable. For bookbinders' use it is very convenient. The case is the size of the regular news case, $16\frac{3}{8}$ by $32\frac{1}{4}$ inches. It is also made in the cabinet style, with high, close fronts. Remember, it holds two fonts of type.

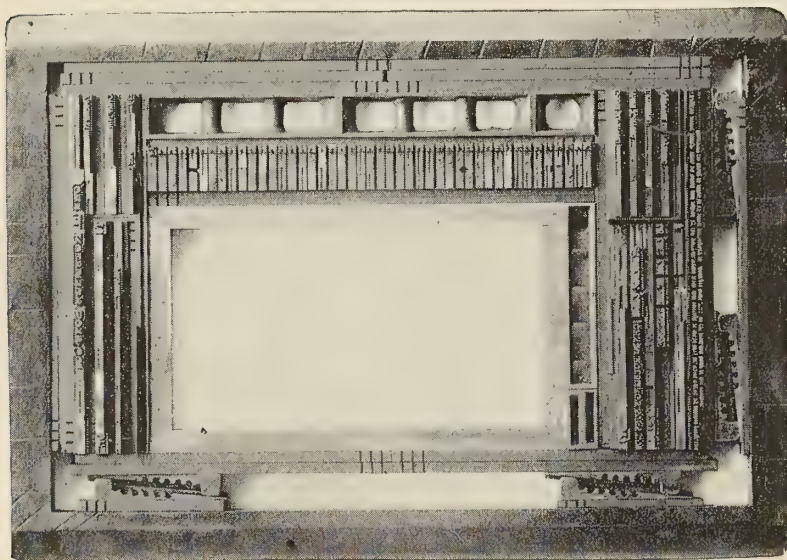
THE UNIVERSAL WIRE-STITCHING MACHINES.

Through the courtesy of Ernest W. Wiese, representing E. C. Fuller & Co., manufacturers of bookbinders' and printers' machinery and supplies, whose office is in the Fisher building, Chicago, THE INLAND PRINTER has been favored with a copy of a twelve-page pamphlet describing the Universal wire-stitching machines. The type is entirely old style, and the half-tone cuts are worked in a delicately tinted background. The circular is an exceedingly tasty one. The Universal wire-stitching machines have proven extremely satisfactory in all of the offices using them, and the large list of people having them, as shown in the circular, must be gratifying to the makers. In some instances some of the offices have as many as six machines. The Universal is made in five different patterns, numbered from No. 1 to No. 5. The No. 1 is a double machine, having two machines on one standard. Each side can be operated absolutely independent of the other. The capacity of this machine is from one sheet to seven-eighths of an inch. The No. 2 machine has the same capacity as the No. 1, but is a single machine fitted with bars for flat and round wire. The No. 3 machine has a capacity of from one sheet to $\frac{1}{4}$ inch, is fitted for round wire only, and designed for light pamphlet work. The No. 4 machine is intended for heavy work, having a capacity of from one sheet to $1\frac{1}{4}$ inches, either with round or flat wire. It is a high-grade, all-round machine, suitable for

almost any work that comes along. The No. 5 machine has a capacity of one sheet to three-eighths of an inch, and is fitted for round wire only. It has no cams, has double eccentric movement, and is especially designed for rapid work on publications and light pamphlets. All of the machines are made for either flat or saddle tables. The New York office of the company is at 28 Reade street.

PATENT STEEL FURNITURE.

The accompanying illustration shows one use to which the patent steel furniture manufactured by the Morgans & Willcox Manufacturing Company, of Middletown, New York, can be put. This furniture was patented October 11, 1887, and is in quite extensive use in numbers of offices throughout the country, but we believe that many do not know of its great advantages or the material would be in more general use than it is at present. The furniture is made of strips of bright, accurate steel, with notches inside, which are formed into hollow squares and used to fill spaces quickly in printing forms. The steel is either 24, 36 or 54 points wide and $\frac{5}{8}$ of an inch high. It is cut to various accurate lengths—every length an exact pica. It is notched either in pica or pica-and-a-half notches. The material is put up in fonts of different sizes, and besides being one of the han-



diest labor-saving devices ever introduced is one that will last a lifetime, as there is practically no wear-out to it. There is no spring to a form locked up with this furniture, and the form is much lighter than when ordinary metal furniture is used. No office putting the material in will ever regret it, and one order placed usually leads to another. The company will be glad to forward circular fully describing the material to those interested.

"A DISAGREEABLE TALK."

The Campbell Printing Press & Manufacturing Company, of New York, sends us a copy of a new booklet which it has just issued, entitled "A Disagreeable Talk to a Long-Suffering Fraternity." The booklet has a striking cover in red and black, representing a very much disordered and badly wrecked printing outfit. The matter in the booklet, to a certain extent, bears out the promise extended in the title. The talk is extremely blunt and straight from the shoulder. It argues, of course, that the Century Press is the only press the printer ought to use, and backs that assertion by some very strong arguments. The book is unique in that it departs from the usual custom of going into technicalities and arguing the proposition from a mechanical standpoint. It is a purely business book. It takes the ground that the Century Press can do more work, and better work,

than any other press in the world, and then goes on to show how vitally important it is that the printer, in order to stay in business and make money, should have the fastest press that money can buy. The booklet is handsomely illustrated by drawings of a rather whimsical nature, which serve both to enliven the book and make it much more interesting. Every printer ought to have the book, which the Campbell Company will send to anybody on application. He ought to have it, if for nothing else, as an example of extremely good, up-to-date advertising.

ALUMINUM AND ZINC IN LITHOGRAPHY.

Mr. A. B. Sherwood, president of the Sherwood Lithograph Company, Chicago, gives the following as his experience in the use of aluminum and zinc in lithography:

"For a number of years past there has been a demand for a surface printing material that would take the place of the lithograph stone, a number of which were tried with but little or no practical success. Zinc came the nearest to the requirements, and for a matter of perhaps fifteen years it has been used on the coarser grade of work, namely, theatrical, label and poster work, with fairly good results, but did not come into general use on account of its lacking chemical properties that would prevent it corroding. It also necessitated the use of strong astringents (acids) in the water to prevent, or at least help to prevent, the lines from spreading and the plate from becoming greasy; this, therefore, at the same time affecting the fine work on the plate, making it ragged and coarse, the finer work disappearing altogether. These are the main reasons why zinc was not adapted for general lithograph work, although it had many features that appealed to the intelligent lithographer, namely, cheapness in cost, lightness of weight, saving of space (a considerable item of expense), insurance, etc. Although zinc had natural disadvantages they were not so much in themselves a barrier to progress and better results (as demonstrated in several of the progressive lithographic establishments) as the skeptical, ignorant and unwarranted hostility that arose on all sides to attack that which might apparently affect personal interest; and although zinc has been superseded by the newer and better material, aluminum, as a printing surface, we shall pay homage to zinc for that which it made possible

for us to do with aluminum in so short a time; but we must not forget at this time to pay our respects to the brain that conceived the rotary press (Huber), for without the perfect mechanism necessary to have printed the plates, their value must have remained unknown.

"The Huber press—a rotary machine of which Harris & Jones, of Providence, Rhode Island, are agents—was the first successful rotary press built for surface printing from zinc plates, and met with considerable success for twelve or thirteen years. This press, without any changes, is now used for aluminum printing, and meets every requirement, being rapid, strong, and having all the essential features necessary for the production of the finest of litho work. There is not the least possible doubt but that the litho business is being slowly revolutionized from day to day, and it is only a question of time when the large stones and stone presses will be things of the past.

"We have used a Huber rotary for the past two years, buying it first to print from zinc, but after experimenting with aluminum and finding that it possessed more of the elements of the litho stone with none of the disadvantages of zinc, we are using it exclusively as a metal printing surface. Aluminum as a practical printing surface is a discovery of the past two or three years, and its progress has been rapid, principally on account

of its nature being very like that of litho stone, and because the Huber press was adapted to its requirements without any particular changes, and also because of the breaking down of the prejudice existing by the actual demonstration of the work itself. This metal possesses very largely all the good qualities of the better grade of litho stone, and in some respects excels the stone itself; for there are no veins, lime spots and the like to annoy the artist and printer. Then there is no great bulk to be lifted or trucked around, requiring the combined efforts of from three to six men, and oftentimes block and tackle, to lift them (the approximate weight of a stone 44 by 64 inches is 900 pounds; the weight of a sheet of aluminum about seven pounds), the cost of the stone being about \$180 and the cost of the aluminum plate about \$20. Then, again, there is no liability of breaking, as with the stone, and a considerable amount is saved instead of being charged to profit and loss each year. Aside from this there is the great saving in the actual working expense.

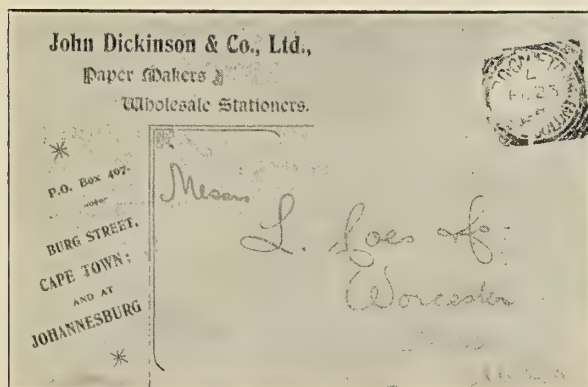
"The plates allow of all and every change being made upon them as on the litho stone, like making corrections on transfer, taking out parts of drawing and reworking without spoiling the rest of the plate, etc.

"They also allow the same latitude as stone in using the same plate over and over again, so the cost, small in comparison at first, is reduced to the lowest possible minimum.

"In writing this I have had in mind only the work that would be classed more particularly in the color line and not the finer class of commercial work; and although the writer has seen some very good specimens of such work, it seems to be essential for the printing of very fine hairlines, vignettes, borders, etc., to have somewhat of a relief for the best result. However, as this is the smaller — very much smaller — part of the lithograph business, it is not even annoying."

"IT SUITS THEM."

Loring Coes & Company, makers of machine knives, Worcester, Massachusetts, send us the cover of a letter received from Cape Town, South Africa, in answer to their advertisement in THE INLAND PRINTER, and state this is one of the magazine's latest successes. They also say they have received others from countries outside the United States, but did not keep them, and remark: "There may be other papers, but THE INLAND PRINTER suits Loring Coes & Company." Here is a reproduction of the envelope:



In a more recent letter (January 26) they say: "We have just found that THE INLAND PRINTER is also useful as a city directory. We have just had a letter from a man in our town, a new comer, it is true, referring to THE INLAND PRINTER ad. for December. And this is only the 26th, mind." From these letters it can naturally be inferred that the advertising pays them, and we are glad of it. Their advertisement this month is a "warm one," to use a slang expression, and they expect to hear from it in many ways and through numbers of channels.

Look at it. It is on page 677. If advertising pays them, why will it not pay you? If you have anything to say to people in the trade, or anything to sell them, use THE INLAND PRINTER.

TO INLAND PRINTER SUBSCRIBERS.

We wish to urge upon INLAND PRINTER subscribers the importance of renewing their subscriptions as soon as they expire, if they desire to receive the magazine continuously. Our reason for making this request is that the issues of the magazine are rapidly exhausted, and if subscriptions are sent in a month or two later than they should be it is often impossible to supply back numbers, and consequently readers find their files broken. A number of orders have recently been received with request to begin the subscription three or four months back, and we have been compelled to notify such subscribers that we were unable to furnish back numbers. We trust those desiring to receive the paper regularly will be prompt in sending their renewals.

PRINTERS' MACHINERY.

Frederick Freeman & Co., of Boston, Massachusetts, whose ad. will be found on page 756, started a printers' supply business in April, 1894. Mr. Freeman was formerly employed in a type foundry for twenty-five years. He has a large acquaintance among New England printers, and is well posted in every detail of the printers' wants. The business has grown rapidly; their stock of secondhand material is the best in New England; reasonable prices and fair treatment has been their motto. They have large warerooms with machine shops connected, and all machinery is put in thorough order before being offered for sale. They also publish *Live Matter*, in which many bargains are offered in the way of type, presses, cutters and other printing material. Any printers sending their address will be placed on their mailing list.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

ABOUT A CURRENT SUBJECT: Souvenir Mailing Cards, a brief treatise on the preparation and marketing of these efficient town-advertisers. Sixteen pages, nonpareil; 25 cents, with set of photogravured cards. OTTO KNEY, Madison, Wis.

AGENTS WANTED—In every city, county and State; male or female; Christian; to sell the People's Bible History. This book is the product of the brains of the Protestant churches of the world, including Gladstone, Lorimer, Farrar, Sayce, Beet, Gregory, Hale, MacArthur, Bristol, and others. Send for prospectus circular. THE PEOPLE'S BIBLE HISTORY CO., 212-214 Monroe street, Chicago.

BRAINS in your advertising make business hum. My book, "Some Advertising that Advertises," contains a two years' supply for 50 cents; not cheap brains either. Indorsed by E. St. E. Lewis, N. C. Fowler, Jr., and other experts. W. H. WRIGHT, Jr., Buffalo, N. Y.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. THE INLAND PRINTER CO., Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 1/4 by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

KITCHEN FRENCH, complete and accurate. 25 cents. Ben Franklin Company, 232 Irving avenue, Chicago.

BOOKS

SEND STAMP for sample copy *Art Ad Age*, the advertising printer's paper, issued monthly, 50 cents per year. THE ART AD AGE CO. (Wright, Electric Printer), Buffalo, N. Y.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

WANTED—Agents to sell "Old Cato," a book on the dog; two volumes in one; written by John Paul Dudley; a companion book to "Black Beauty." Anyone who loves the dumb beast should not fail to have a copy of this work; one of the best selling books of this century. Old price, \$4; new price, \$2.50. Address HENRY O. SHEPARD, manager, 212-214 Monroe street, Chicago.

BUSINESS OPPORTUNITIES.

FOR SALE—A book and job printing office in a town of 2,000; valued at \$500; doing a good business. Must sell cheap for cash. HELM BROS., Arlington Heights, Ill.

FOR SALE—Book and job printing office in a thriving city; well established and doing a good business; will inventory \$8,000; will go at a very low price for cash. Box 132, Stockton, Cal.

FOR SALE—Half interest in a good paying Democratic weekly paper in central Iowa. It is the official paper of both city and county; has a circulation of 2,000. Enjoys a good job patronage and is free from debt. DEMOCRATIC WEEKLY, care of Barnhart Bros. & Spindler, Chicago, Ill.

FOR SALE—Small job office in hustling Illinois town of 10,000; only job shop in city; good reasons for selling; bargain. "M 324," INLAND PRINTER.

PRINTER WANTED—To invest \$2,500 and take full charge of fine office; city of 300,000; competent man; stock company. "M 364," INLAND PRINTER.

TO LITHOGRAPHERS—Energetic, all-round lithographer can have room and power rent free in live Western city, in connection with well-established book and job office employing an average of fifty-five hands. This is a chance for an enterprising young man to establish himself in business. "M 359," INLAND PRINTER.

UNEQUALED country news and job plant; new; doing excellent business in western Wisconsin; must sacrifice immediately. "M 328," INLAND PRINTER.

\$10,000 A YEAR PROFIT on an investment of \$25,000. We offer for sale a prosperous, thriving printing business now operating in the best city in the West (population of 250,000), and reluctantly make this offer because other larger interests demand entire time. Will make reasonable terms. Investigation invited. Full particulars to inquiries which mean business. "M 313," INLAND PRINTER.

FOR SALE.

COTTRELL two-revolution, box-frame, four-roller, bed 32 by 52, trip, back-up. R. PRESTON, 146 Franklin street, Boston.

COX DUPLEX press for \$1,200. Splendid condition, prints 2 and folds four seven-column pages, or eight six-column pages, at 2,000 complete papers per hour; also six pages by feeding in supplement sheet. Here is a big snap for some publisher. Send for descriptive circular to REGISTER-GAZETTE CO., Rockford, Ill.

CYLINDER and job presses, cutters, folding machines, wire-stitchers, all sizes; prices low. PRESTON, 146 Franklin street, Boston.

FOR SALE—32 by 44 3-fold Brown folding machine; latest pattern; practically new; list price \$625; write for bargain price. "F 59," INLAND PRINTER.

JOB OFFICE—Used one year; Chandler & Price Gordon, paper cutter, type, etc.; list and terms. W. S. BROWN, 15 Salsbury block, Lincoln, Neb.

PONY PRESSES—Potter, 21 by 25; Cranston, 21 by 28. Splendid condition; prices low. R. PRESTON, 146 Franklin street, Boston.

SCREENS FOR SALE; Wolfe make; one 12 by 15, 135 line; one 14 by 16, 155 line; and one 10 by 12, 135 line, ruled at 90°. No reasonable offer refused for one or all. TORONTO ENGRAVING CO., 92 Bay street, Toronto, Canada.

TYPE FOR SALE—Seven fonts Florentine Old Style No. 2, 8 to 48 point. Absolutely good as new. GEO. C. HICKS, Berlin, Wis.

HELP WANTED.

AGENTS WANTED—For the only complete work on advertising extant; a perfect encyclopedia of the entire subject; sold on new plan at half original price; an exceptional opportunity for those who can see business men. PUBLICITY, Box 603, Columbus, Ohio.

I AM LOOKING for a man to edit type-specimen matter. An original thinker, an apt quoter, a discriminating user of words, and student of type expression. I would like his reference, price, and fullest possible proof that he can do the work. "M 336," INLAND PRINTER.

NON-UNION linotype operators wanted, men or women. "M 342," INLAND PRINTER.

SALESMAN can add commission on which one earned \$800 in 1898. "BLANKET," P. O. 1371, New York.

WANTED—A first-class half-tone etcher; a man that can tool preferred. "M 363," INLAND PRINTER.

WANTED—Design for a trade-mark; must be a simple and striking figure or design and characteristic of medicinal preparations. Ten dollars will be paid for the one we adopt. Address THE MASSACHUSETTS MEDICAL CO., Box 1140, Boston, Mass.

WANTED—Experienced binder, with small plant, to attach himself with a Chicago printing house, equipped with space and power. "M 326," INLAND PRINTER.

WANTED—First-class, all-round designers who can do both water-color work and pencil. Men familiar with sign work preferred. THE STANDARD ADVERTISING CO., Coshocton, Ohio.

WANTED—First-class stereotyper and pressman. Well qualified to fill both positions. "M 342," INLAND PRINTER.

WANTED—First-class stipple and crayon artist who can give satisfactory references. Can secure lucrative position by applying to THE STANDARD ADVERTISING CO., Coshocton, Ohio.

SITUATIONS WANTED.

A FIRST-CLASS HALF-TONE PHOTOGRAPHER who does fine etching wants position. "M 376," INLAND PRINTER.

A FIRST-CLASS MAKE-UP, lock-up and general printer desires situation. "M 346," INLAND PRINTER.

A GOOD steady German and English printer, now foreman of a Sunday paper with jobroom, desires similar position with fair salary. Can also translate. "M 327," INLAND PRINTER.

A ALL-ROUND BOOKBINDER would like to make change; competent to take charge of small job bindery; sober and steady. "M 375," INLAND PRINTER.

ARTIST DESIRES POSITION on some newspaper. Good on portraits. Specimens submitted. Make offers. "M 321," INLAND PRINTER.

AS SUPERINTENDENT or foreman job printing—Long experience in handling work. Good salary expected. West preferred. "M 366," INLAND PRINTER.

AS SUPERINTENDENT or job foreman, by man who knows how to estimate and turn out work at a profit; now has charge of large plant; good salary. "M 360," INLAND PRINTER.

AS TRAVELING SALESMAN, by first-class printer; 14 years' experience; best references. Object, better health; Michigan preferred. Box 636, Three Rivers, Mich.

BOOKBINDER—For the past 15 years foreman. Married; excellent mechanic; first-class manager; full knowledge of stocks. "M 323," INLAND PRINTER.

BOOKBINDER would like to change present position. First-class finisher on blank and printed work; can work on embossing press and job forwarding; entire satisfaction. "M 356," INLAND PRINTER.

COMPOSITOR—First-class jobber; all classes of work. Tasty, up-to-date and reliable. Open for steady situation. "B," INLAND PRINTER, New York.

SIMPLE—AUTOMATIC—GUARANTEED.
Using Emery Wheels arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60, 44-in. \$65.

Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$125. With water attachment, \$10 extra.

Style C—Extra heavy. Wet and dry grinding. 76-in. \$205, 84-in. \$215, 90-in. \$225.

Knife Grinders

Machines sent on thirty days' trial to responsible parties.
If interested, write us. Complete Bindery Outfits.

✂ ✂ THE BLACKHALL MFG. CO., 12 Lock Street, Buffalo, N. Y.

SITUATIONS WANTED.

EDITOR, up-to-date job and newspaper printer and manager, wants entire management of weekly plant. County seat, South, preferred. "M 333," INLAND PRINTER.

FIRST-CLASS BOOKKEEPER, thoroughly experienced in printing office accounts, desires position; very accurate; excellent recommendations; best methods. "M 354," INLAND PRINTER.

FOREMAN—Thorough job printer—ten years' experience as foreman and manager, competent, reliable—seeks position in East. "M 359," INLAND PRINTER.

JOB FOREMAN—First-class, desires change. Used to handling large force. Understands estimating and stock buying. State wages. "M 353," INLAND PRINTER.

JOB FOREMAN—Thorough printer seeks foremanship of up-to-date composing room; close economist and careful estimator; now employed in New York City; can superintend pressroom and bindery; wide experience in best and largest printing houses. "M 369," INLAND PRINTER, New York.

Linotype—Hustling, up-to-date ad. man wants steady situation; can operate and take care of linotype machines; union man; married, and strictly sober and reliable; can furnish best of references if desired; combination job preferred. "M 322," INLAND PRINTER.

PEN AND CHALK-PLATE ARTIST of experience wants position on daily or weekly paper. References furnished. "M 340," INLAND PRINTER.

POSITION WANTED—As manager, salesman, superintendent or foreman, by a man who is thoroughly practical and has had large experience as type founder, electrotyper and dealer in printers' machinery and supplies; good executive ability and business qualifications. "M 374," INLAND PRINTER.

POSITION WANTED—By an experienced young bookbinder in the Southern or Western States. Can do any kind of work and can do light ruling; steady job only. "M 334," INLAND PRINTER.

PRESSMAN—First-class job and cylinder, seeks permanent position; can refer to all past and present employers. "M 370," INLAND PRINTER.

PRESSMAN (perfecting) and Stereotyper desires steady position; age thirty years; references furnished. A. FIRST, 628 Boas street, Harrisburg, Pa.

SITUATION WANTED—As superintendent or manager of lithographing establishment, by a practical lithographer of fifteen years' experience, and now with one of the largest Eastern firms; has a thorough knowledge of the business, is energetic and pushing; can furnish some capital and would consider proposition as working partner. "R," INLAND PRINTER, New York City.

SITUATION WANTED—By first-class proofreader on any kind of work; at present employed. "M 368," INLAND PRINTER.

WANTED—Position by man with twenty-five years' experience in printing and binding business, with knowledge of commercial lithographing and stationery business; thoroughly posted on paper and card stock; capable of estimating, competent to take charge, experienced in soliciting; splendid reference. J. H. B., chairman, 412 Union Trust building, St. Louis, Mo.

WANTED—Position on first-class newspaper by cartoonist and all-round artist. "M 357," INLAND PRINTER.

WANTED—Situation as pressman and stereotyper; as for competency, the best of reference can be obtained. "M 311," INLAND PRINTER.

WANTED—Situation as pressman in office doing half-tone or three-color work; magazine or bookwork preferred. Best references. "M 348," INLAND PRINTER.

YOUNG MAN (19) wishes position in any Eastern city; six years' experience in job office; catalogue, brief, bill of fare and book work; good reference; sober; working at present. "M 329," INLAND PRINTER.

WANTED TO PURCHASE.

MERGENTHALER Linotype Machines Wanted—Good, secondhand and up-to-date. "M 351," INLAND PRINTER.

MISCELLANEOUS.

A SECRET FOR BOOKBINDERS. Send 25 cents for best recipe for tabbing glue, to A. HABIG, care *News*, Wheeling, W. Va.

CHALK PLATES' RECOATED, only $\frac{1}{3}$ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

FIRST-CLASS PRESSMEN recommend Wheeler's Make-ready Knives (patent pending); best material. Worn blades replaced, 60 cents, prepaid. Salesmen wanted. E. O. WHEELER, manufacturer, 73 Van Voast avenue, Bellevue, Ky.

LEARN ADVERTISEMENT WRITING—Thousands of dollars saved to business men by doing the right kind of advertising; better situations and better salaries for those engaged in newspaper and printing trades; worth investigating; particulars free. WORLD PUBLICITY CLUB, 100 North High street, Columbus, Ohio.

PHOTO-ENGRAVER'S contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 88-90 Lewis street, New York City.

PLATEN PRESS EMBOSSING, with embossing boards, is a time-saver; three trial sheets and my book full of information, including samples, for 15 cents. I make zinc dies of $\frac{1}{4}$ -inch hard zinc. Write me for particulars. WERT STEWART, Fifth and Sycamore, Cincinnati, Ohio.

PRESSMAN, have good rollers. Will send very best non-shrinkable roller composition recipe for 50 cents; satisfaction guaranteed. A. HABIG, care *News*, Wheeling, W. Va.

PRINTERS, learn half-tone engraving. Erwin's half-tone process differs in essential details from all older processes. It is so simple in operation that any printer or photographer can work it. Has been sold to printers and photographers for over a year and given perfect satisfaction. Complete outfits included with instructions. Send for circulars and learn of the most remarkable half-tone process in the world. J. BRUCE ERWIN, Newcomerstown, Ohio.

RUBBER STAMPS—5 cents per line to the trade; catalogue free. SOUTHWESTERN STAMP WORKS, 1114 North Broadway, St. Louis, Mo.

STEREOTYPE OUTFITS for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box, 6 $\frac{1}{2}$ by 12 inches; outfit for both methods, \$15; 10 by 18 outfit, \$28.50; 13 by 22, \$46. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$5 for both, including material. Book explaining all of above sent on receipt of 50 cents. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

INK JUICE! Best ink reducer on the market. Large bottle, 50c. by express, prepaid; half-oz. sample by mail, 10c., prepaid. THE AMERICAN PRINTERS' MFG. CO., Hamilton, Ohio, U. S. A.

DO YOU do good work, then only spoil it by padding it poorly, when you can get R. R. B. Padding Glue, "The best made," at 15 cents per lb.—3, 5 and 10 lb. tins?

ROBT. R. BURRAGE, 35-37 Frankfort Street, New York.

"BELL" CHALK PLATES The very best process yet discovered for illustrating daily newspapers quickly and inexpensively. Use the "Bell" Standard Plates and save money. *Positively no infringement.* From 50 to 70 per cent reduction in cost by having your old base plates recoated. Address HIRD MANUFACTURING CO., Cleveland, Ohio.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process, \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

NOT IN THE TRUST!

THE CHEAPEST PLACE
TO BUY ENVELOPES IS
A. A. KANTOR'S, 194 WILLIAM ST. N. Y.

STOCK EMBOSSING PLATES

Sixty different designs, for all principal lines of business. Each in two sizes. Sold on the syndicate plan as low as 30 cents each for printing and embossing plates. Send for particulars.

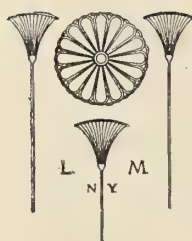
HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, \$15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO.

ST. LOUIS.



JAPANESE PAPERS.

For Editions de Luxe,
Artists' Proofs,
Artistic Circulars and
Programmes.

LIONEL MOSES, IMPORTER,
10 Warren St., New York.

Dixon's Electrotyping Graphite

Used and recommended by
the leading Electrotypers
of the world.

Different kinds prepared for
different work.

For moulding and polishing.

JOSEPH DIXON
CRUCIBLE CO.,
JERSEY CITY, N. J.



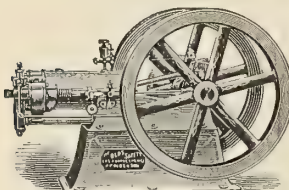
PRETTY PICTURES...

THE FOURTH EDITION of our cut catalogue, now ready, represents the best collection of half-tone and line cuts for use in circulars, booklets, advertisements, magazines, papers, etc., in the United States. Price, 10c.

THE SPATULA, 8A Oliver St., Boston, Mass.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO.



WILL SAVE ALL THE TIME

Running your presses except a few moments to start, and it does your work so easy and willingly you wonder how you ever got along without it. Horizontal and upright and right sizes for printers. Sure and simple.

OLDS GASOLINE ENGINE WORKS,
Box 421. LANSING, MICH., U. S. A.

Lewis' Blotter Advertising for Printers.

BEAUTIFUL DESIGNS in three colors; bright, catchy verses about the printing business, and your ad. written by Lewis.

Plates and verses all ready to print,
\$2.50 a month by the year.

Send for samples and contracts.

LEWIS' CALENDAR SERVICE FOR 1899.

To be used by printers or their customers.
Different from anything ever before introduced.

Plates for 3-color design,
copy and calendar block, all ready to print,
\$4.00 a month by the year.

E. ST. ELMO LEWIS, Manager, 925 Chestnut St., Philadelphia, U. S. A.

PRINTER'S ESTIMATE BOOK.

PRINTERS have long wished for an Estimate Book that was arranged in compact shape, and which could be carried conveniently in the pocket for ready reference.

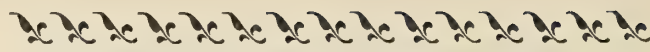


CAMPBIE'S VEST POCKET ESTIMATE BOOK is the handiest and most perfect ever devised. No trouble to accurately estimate on any kind of work by its use. Mistakes are impossible, and a profit can be made on every job. Don't guess at the cost of work, but know what it is worth. Used and indorsed by the leading printers of the country. Recommended by all the typographical journals. Order a supply for your estimators and solicitors. Price: single copies, 50 cents; per dozen, \$5.00. The savings made on a single estimate will pay for a year's supply. For sale by

THE INLAND PRINTER CO.,

34 Park Row, NEW YORK.

212-214 Monroe St., CHICAGO.



The Van Bibber Roller Co.

Cincinnati, Ohio.

AT this season of the year get rollers as early as possible. The longer time rollers have to season, *during use*, before the hot weather comes, the better.

We use the latest and best compressed-air system in casting, and make solid, perfect rollers by the best formulas.



PRESS CLIPPINGS...

We furnish the best things printed on any subject from all papers and periodicals daily. Something about everything and everything about most things. Material for lectures, speeches, etc. Terms, \$1.00 per month and up.

100 GOOD ADS. in your line of business for \$2.00. They will suggest new ideas and aid you in writing your own ads.

Consolidated Press Clipping Co.

Operating { Bureau of Press Clippings.
Chicago Press Clipping Bureau.

56 Fifth Ave., Chicago.



POOR AD. will not bring a good result. If you are figuring for success you do not want your

MONTHLY BLOTTERS

to go into any bookkeeper's bunch along with the dull ones about insurance, stationery, or some other printer. Make yours so attractive that the head of the concern will quarrel with anybody that takes one off his desk.

Not for the sake of discord, but for possible assistance to busy printers, I offer an illustrated booklet containing

36 IDEAS

a choice of three for each month, with and without illustration. Price, \$1.00. Cuts for an illustrated series may be had at reasonable rates. Samples of work for the asking.

F. F. HELMER, Sign of the Pen and Ink,
Lockport, N. Y.

FREDERICK FREEMAN & CO., BOSTON

Largest Secondhand Dealers in New England.

Genuine Bargains in Secondhand Printing Machinery.

CYLINDER PRESSES.

- Scott Web Press, complete with Folder and Stereo. Outfit.
- Goss three-deck Straightline, seven or eight column, complete.
- Goss Clipper, seven or eight column, complete.
- Cottrell Two-Revolution, size 35 x 52, four-roller, table distribution.
- Cottrell Two-Revolution, size 33 x 50, four-roller, table distribution.
- Cottrell Drum, size 33 x 46, four-roller, rack and screw distribution.
- Campbell Double-Enders, size 28 x 41.
- Campbell Country, size 32 x 44.
- Woonsocket Drum, size 25 x 36, tapeless delivery.
- Cranston Pony, size 18 x 24, tapeless delivery.
- Hoe Drum, size 23 1/2 x 28 1/2.
- Potter Country, size 30 x 46.
- Acme, size 31 x 43.

JOB PRESSES.

- Gordon, 13 x 19, with steam fixtures and treadle.
- Gordon, 10 x 15, with steam fixtures and treadle.
- Gordon, 10 x 15, with steam fixtures, treadle and throw-off.
- Gordon, 13 x 17, with steam fixtures, treadle and throw-off.
- Golding Jobber, 10 x 15, complete.
- Golding Jobber, 8 x 12, complete.
- Universal, 7 x 11, complete.
- Universal, 14 1/2 x 22, complete.
- Perfected Prouty, 7 x 11, complete.
- Pearl Press, 7 x 11.
- Favorite Press, 10 x 15.
- Atlas Press, 8 x 12.
- Model Press, 7 x 11.

We have a first-class machine shop in which all our machinery is rebuilt. It is almost as good as new when you buy it.

Send for "Live Matter," the greatest bargain paper printed.

FREDERICK FREEMAN & CO.

163 and 165 Pearl Street and
517 and 519 Atlantic Avenue,

BOSTON, MASS.

Give a Bond

—give a bond paper a trial and you will never use any other kind for high-class commercial work. We have bond paper in every grade—every weight—every color—the *largest stock in the West*. That's quite a claim, isn't it? But it's true. We carry it—our trade demands it.

Parsons No. 1 Bond—White and Colors.
Parsons "Old Hampden" Bond—White and Colors.
Parsons "London Bond"—White.
"Hickory" Bond—White and Colors.
"Brokers" Bond—White and Colors.

From the highest grade, down—we have them all. Let us know your wants and we'll send samples.

CHICAGO PAPER CO.

Book Papers, Envelopes, 273-277 Monroe St., CHICAGO.
 and Cardboards, too.

OUR NEW PRICE LIST OF PAPER AND CARDBOARD

although a very complete one, is only a temporary affair, showing the stock carried at present, new lines, sizes and weights being constantly added. But it

WILL SAVE YOU MONEY

just the same. Send for one, free, read it through (it will take you only a few minutes), and then judge for yourself.

UNION CARD & PAPER CO.

27 Beekman St., NEW YORK.

EXPANSION—in practice—our increased capacity and output.

You follow suit—use our goods and secure the EXPANSION of your business.

Write us for Samples and Latest Prices on

PEGAMOID BRAND LEATHERS—highest grade imitation leathers.

LEATHERETTE—highest grade paper imitation leather.

FELTINE—unequaled for the money.

All of above are registered trade-mark.

Bookbinders, manufacturers blank books, advertising novelties, fancy boxes, etc., should be informed on these products.

ARTHUR W. POPE & CO., Sole Manufacturers,
 45 High Street, BOSTON, MASS.

McGinty's Adjustable Feed Gauge



Greatest time-saver and most-needed appliance ever attached to a press. Can be set or reset in less than a minute. Doesn't puncture or deface tympan sheet. Invaluable for register work. Never displaced by changing packing. Curly paper and envelopes fed without trouble. Those using it can't be induced to go back to old methods. A set will outlast a new press. Send for circular. Manufactured and for sale only by

THE MCGINTY FEED GAUGE CO., DOYLESTOWN, PA.

TO A PRINTER

IN EVERY TOWN OF FROM 5,000
 POPULATION UPWARD.

bring you a constant profit for months to come.

FOR \$2 I send you plan, full particulars and samples of an advertising idea just as I managed it, and which you can work just as well as I did, that can be made to realize for you a clear profit of from 20 to 50 times this small investment. One of the nicest ideas ever offered to a printer as a money-maker. No need of your press being idle while you work this idea. Will

I refer by permission to
 The Elgin National Bank.

W. MOSELEY, 103 Hill Street, Elgin, Ill.

KERATOL

TRADE-MARK

OH, yes; there are lots of imitation leathers, but—Keratol is the only substitute for Buffings and Skiver. It looks like seal, levant or other costly leather. Cheaper than the cheapest leather—trade don't know it from leather.

Every day our production of KERATOL equals Two Thousand Buffings. What do you allow for Waste on a leather binding job? KERATOL cuts to advantage. Bind a book in KERATOL and you won't know it from leather. Will wear better, too.

Sold by leading jobbers and by

JUST OUT.

KERATOL GLUE

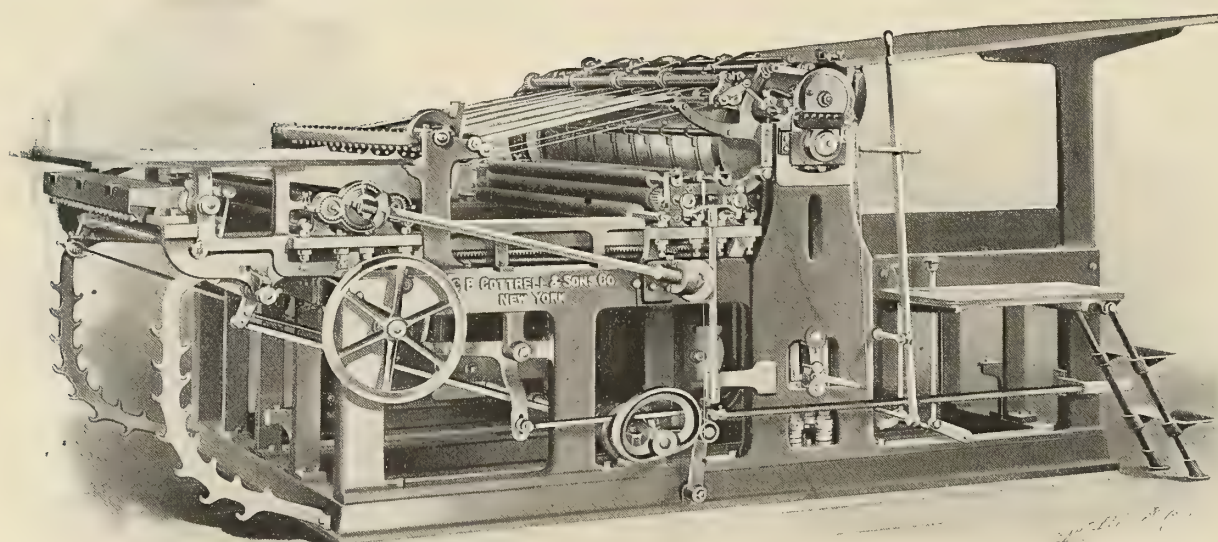
Gives perfect satisfaction. Will stick Keratol and everything else, and holds well. Ask us or your jobber about it.

THE KERATOL COMPANY,

NEWARK, N. J.

P. R. BRADLEY, Manager.

One Single Word.



The power of one single word is often immense. A well-chosen word has sufficed to stop a flying army, to change defeat into victory and to save an empire. It has often sufficed to save a printing office. The single word which has revolutionized many printing establishments and changed loss into profit is the word "COTTRELL." It is not in the dictionary, but it is clearly defined in the history of scores of successful printing offices. It means a condition of the outpouring product, with no stoppages, no delays, no repairs, *and the smallest operating expenses.* In a word, it means *success.*

Does this touch a responsive chord in either your heart or your pocket? If so, the address is No. 41 Park Row, New York, and a postal does the rest.

We are always glad to call on any printer in any part of this country, and we solicit the privilege of doing so. When you send for us, it involves *no obligation whatever to purchase.* It simply means that you are sufficiently interested to care to discuss the question of pressroom production and operating expenses. We so understand it.

C. B. Cottrell & Sons Co.

41 Park Row, New York.

279 Dearborn Street, Chicago, Ill.

E. C. GREENMAN, *Western Manager.*

The Standard Machinery Co.

MYSTIC, CONN.

SUCCESSORS TO GEO. H. SANBORN & SONS,

MANUFACTURERS OF

STAR CUTTERS, KEYSTONE CUTTERS, SANBORN EMBOSSERS,
SANBORN SMASHERS, SANBORN ROLLER BACKERS,

AND ALL MACHINES IN THE CATALOGUE OF
GEO. H. SANBORN & SONS, AND DUPLICATE
PARTS OF SAME

We now have permanent Offices at
304 Fisher Bldg., Chicago.

CHAS. N. STEVENS,
Western Manager.

BRONSON'S BARGAIN LIST OF PRINTERS' MACHINERY ... NOW IN ...
WAREHOUSE.
All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES.

March 1, 1899.

TWO REVOLUTION.

- 129—42x60 Two-Revolution Cottrell & Babcock, 4 rollers, air springs, rear delivery, table distribution, steam and overhead fixtures.
209—45x60 Two-Revolution Cottrell, 4 rollers, table distribution, rear delivery, steam and overhead fixtures.
237—43x56 Two-Revolution Cottrell & Babcock, 4 rollers, table distribution, rear delivery, steam and overhead fixtures.
260—32x46 C. B. Cottrell & Sons Co. Two-Revolution, 4 rollers, table distribution, air springs, rear delivery, steam and overhead fixtures.

THREE REVOLUTION.

- 203—40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures.
(Press suitable for newspaper work.)

STOP CYLINDERS.

- 235—30x42 Cottrell Stop Cylinder, 4 rollers, steam and overhead fixtures.

DRUM CYLINDERS.

- 183—39x53 Campbell Oscillator, job and book, 4 rollers, front delivery, table distribution, steam and overhead fixtures.
131—24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution steam and overhead fixtures.

- 130—17x22 Potter Drum Cylinder, wire springs, tapeless delivery, steam and overhead fixtures.
127—17x21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw distribution, steam and overhead fixtures.
234—26x32 Oscillator, 2 rollers, front delivery, table distribution.
243—25x35 Potter Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
248—22x27 Babcock Pony Drum, air springs, tapeless delivery, side steam and overhead fixtures.
250—24x30 Potter Drum, 2 roller, wire springs, tapeless delivery, side steam and overhead fixtures.
256—33x47 Campbell complete, wire springs, tapeless delivery, table distribution, side steam and overhead fixtures.
257—37x51 Scott Drum, air springs, tapeless delivery, steam and overhead fixtures.

JOB PRESSES.

- 252—14x20, Shniedewend & Lee Gordon Press, side steam and long fountain.
253—12x18, C. & P. Gordon Press, side steam and overhead fixtures.
254—13x19, Challenge Gordon, side steam fixtures and fountain.
255—13x19, Globe Press, steam, fountain and throw-off, cylinder distribution.
191—5x8 Pearl.
244—10x15 Peerless Job Press, throw-off and steam fixtures.

REMEMBER THIS: That all of our machines are thoroughly overhauled by competent workmen, and are guaranteed to be as represented. That our list includes **BARGAINS** that cannot be obtained elsewhere. That the wave of prosperity is coming our way, and that now is the time to increase facilities for doing good work. Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for the display of machinery.

Telephone, Main 3726.

BRONSON Printers' Machinery and Warehouse Co.

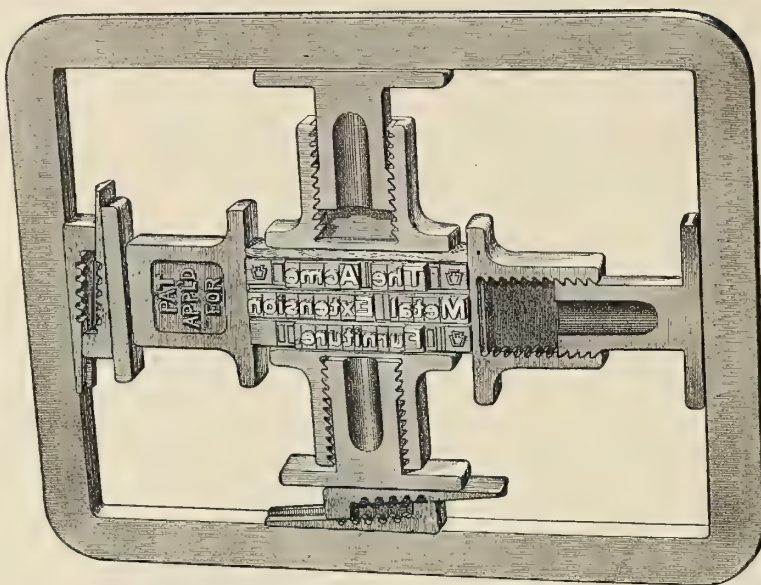
48 and 50 North Clinton Street, CHICAGO, ILL.

H. BRONSON,
Pres. and Gen. Mgr.

The Acme Metal Extension Furniture

Saves time, trouble and money. It is adjustable according to picas, extending from two and one-quarter to four inches. When locked up it is perfectly secure.

**FOR SALE BY ALL
PRINTERS' SUPPLY HOUSES.**



THIS FURNITURE is made of malleable iron and will stand the strain of lock-up with no danger of breaking. It is carefully machined, and therefore does not wobble, and there is no danger of "pi." One set of this furniture will take the place of a whole box of the other. There is practically no wear out to it. A trial only is necessary to prove its value. Price, \$4.00 per dozen, packed in sets of four. Send for circular.

MANUFACTURED BY THE

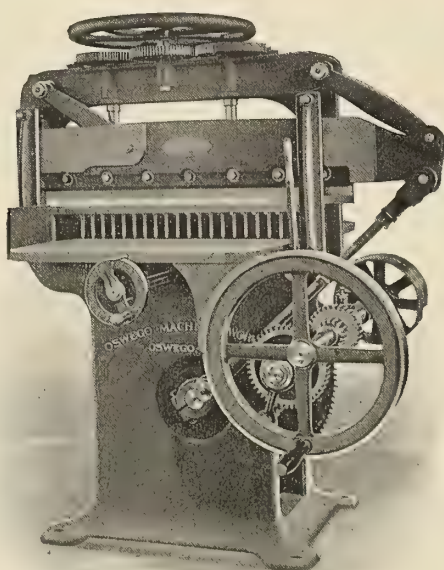
ACME STAPLE CO. Limited,

N. W. Cor. 12th and Buttonwood Streets, PHILADELPHIA.

Two-Speed Hand or Power Cutter.....

The
Highest
Grade
Low-Priced
Cutter
Built

Accuracy
Guaranteed



Cuts up to one-half inch.
Back Gauge in two parts.
Grooved Table.
Webbed Base,
never springs under pressure
of clamping.
Double Clamp Screw.
Brass Rule.

OSWEGO MACHINE WORKS,
OSWEGO, N. Y.

Makers of the

**Brown & Garver
Paper Cutting Machines.**

Simplicity of Construction
Ease of Operation
Economy of Production
Moderate Price

THE QUARTETTE
which makes the

Simplex One-Man Type Setter

the Best and
Most Desirable Machine
for Setting Type.

ANY ordinary compositor can handle it to advantage without the help of a machinist or the necessity of learning a new trade.

It is ready to work at 7 o'clock in the morning, with no lost time for heating up.

It runs all day, without any delay for correcting proofs.

One man does all the work, at an average of from 3,000 to 4,000 ems per hour.

Using regular foundry type, the highest typographical results are secured, and careful proof-correcting insured.

Write for full particulars, prices and terms to

THE UNITYPE COMPANY

188 MONROE STREET
CHICAGO

Machines can be seen in operation in either office.

150 NASSAU STREET
NEW YORK

ENGRAVERS
OF THE
BEST BRASS

Embossing Dies

PERFECT
REGISTER
GUARANTEED
IN
GOLD AND
COLOR WORK.



Dies for Show Cards,
Brewery and other Calendars,
Cigar, Wine and Whisky
Labels,
Tablets, Cartons, Dry Goods
Tickets,
Can Labels, Catalogue
Covers, etc.

*Special attention to Western orders,
to insure quick delivery.*

C. STRUPPMANN & CO.
260 HUDSON AVE.

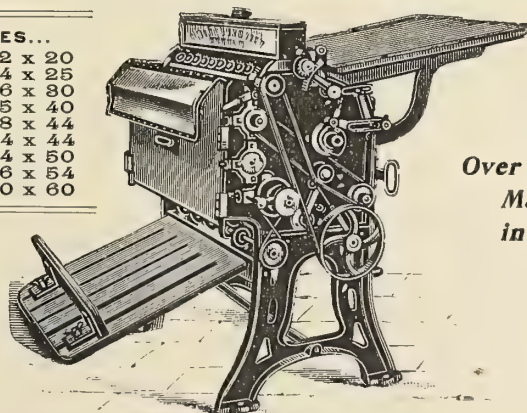
WEST HOBOKEN,
N. J.

TELEPHONE,
129 UNION.

THE EMMERIGH Improved Bronzing and Dusting Machine

SIZES...

12 x 20
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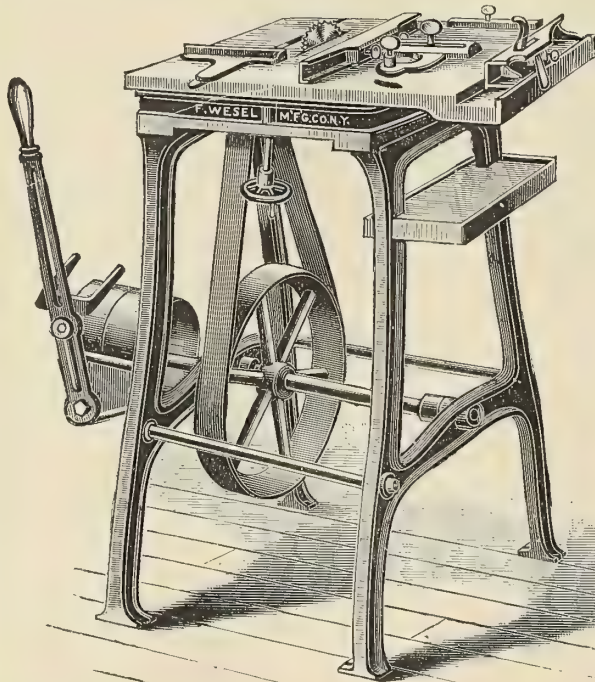
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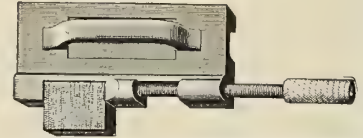
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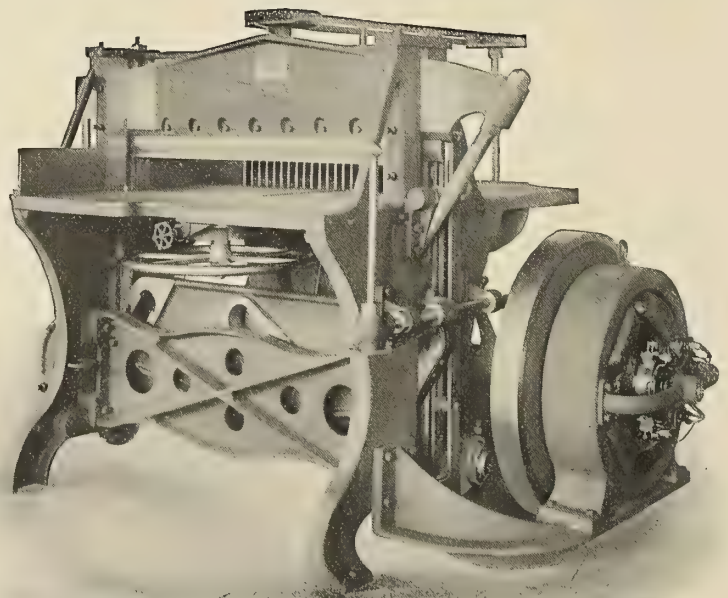
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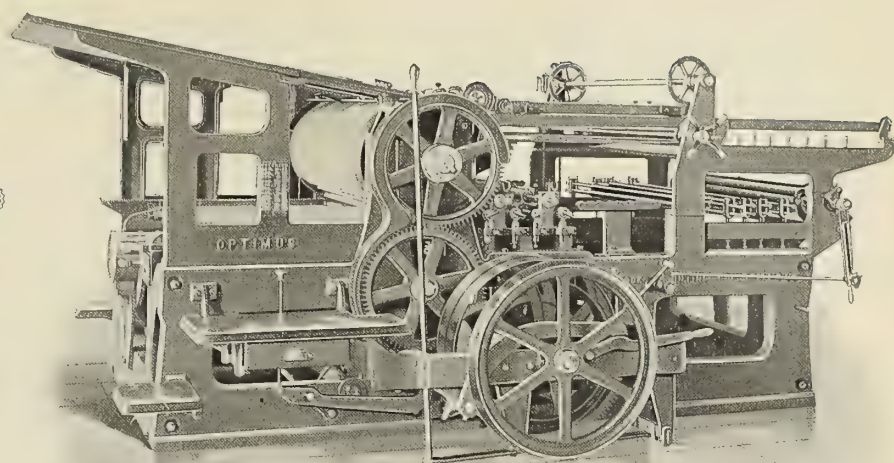
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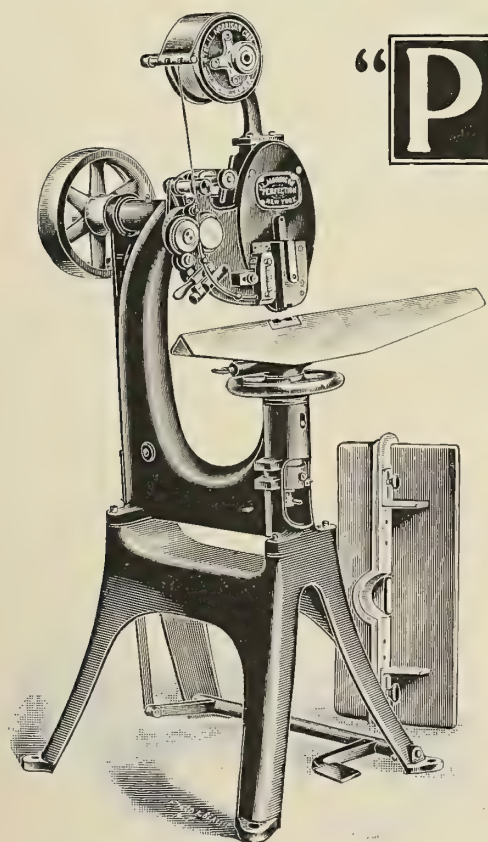
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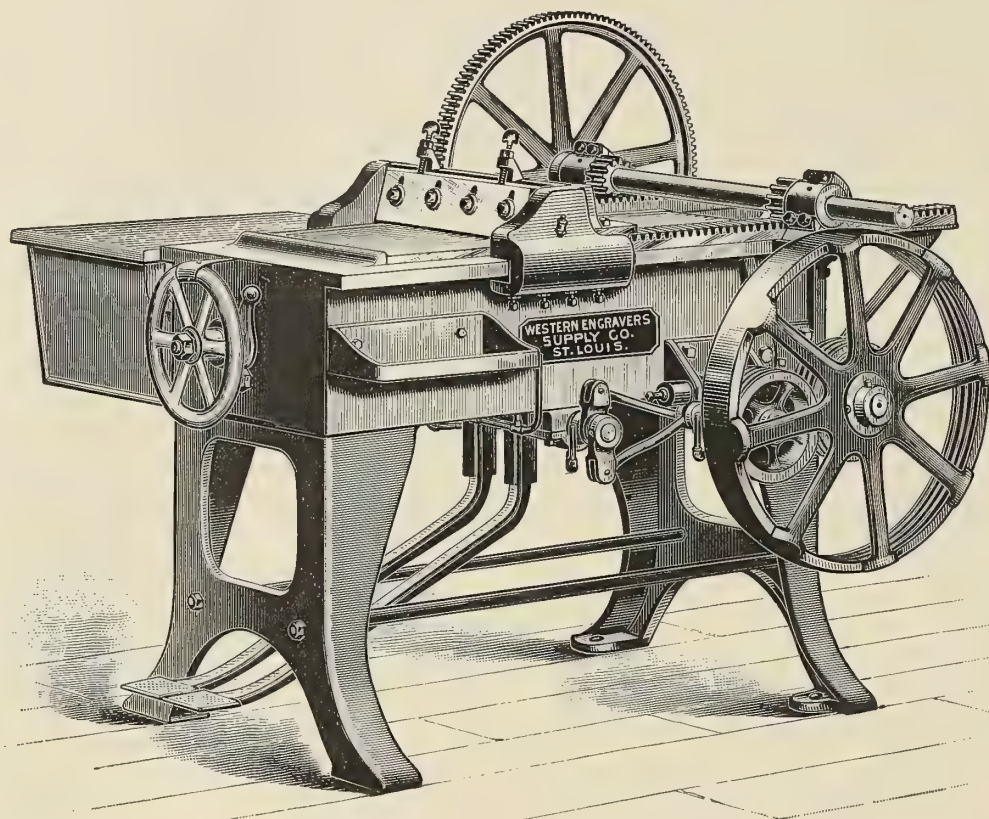
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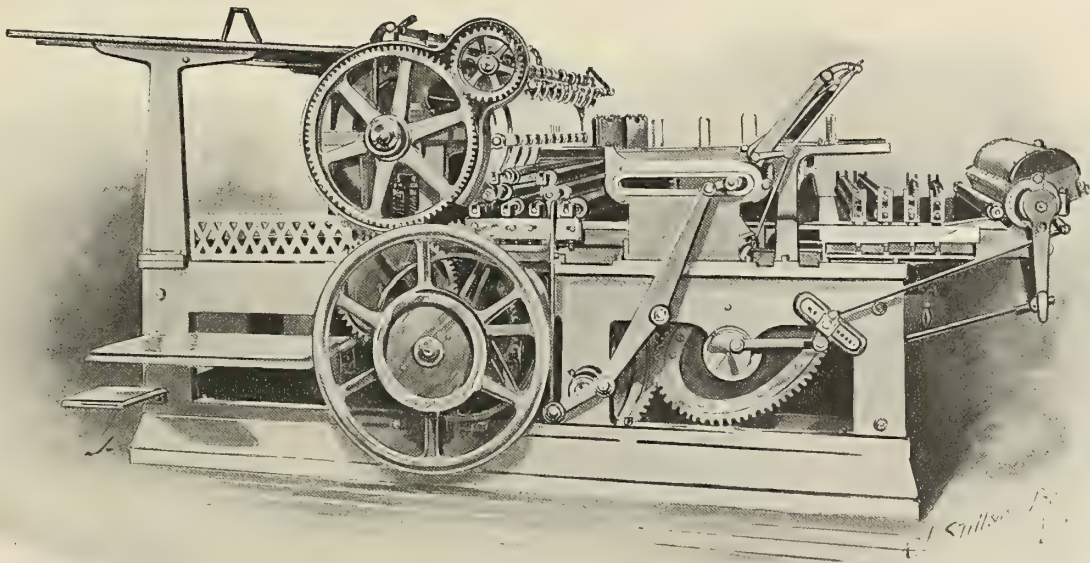
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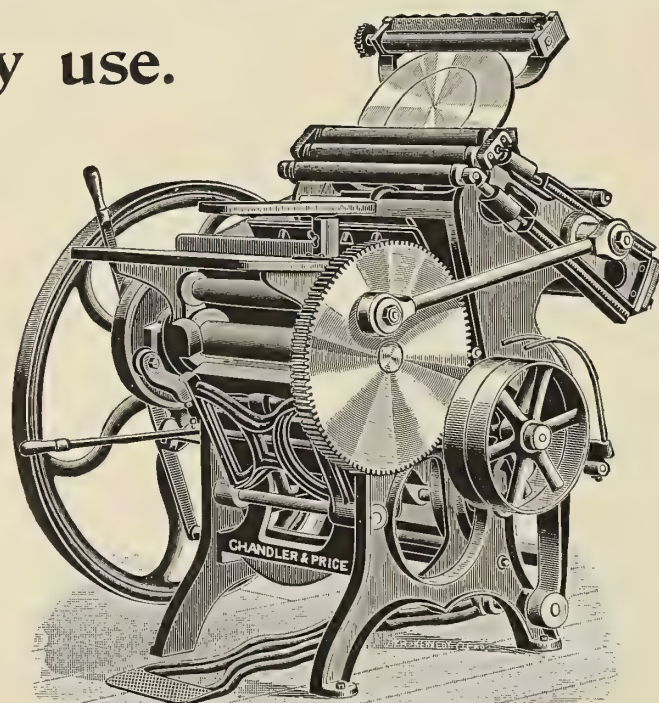
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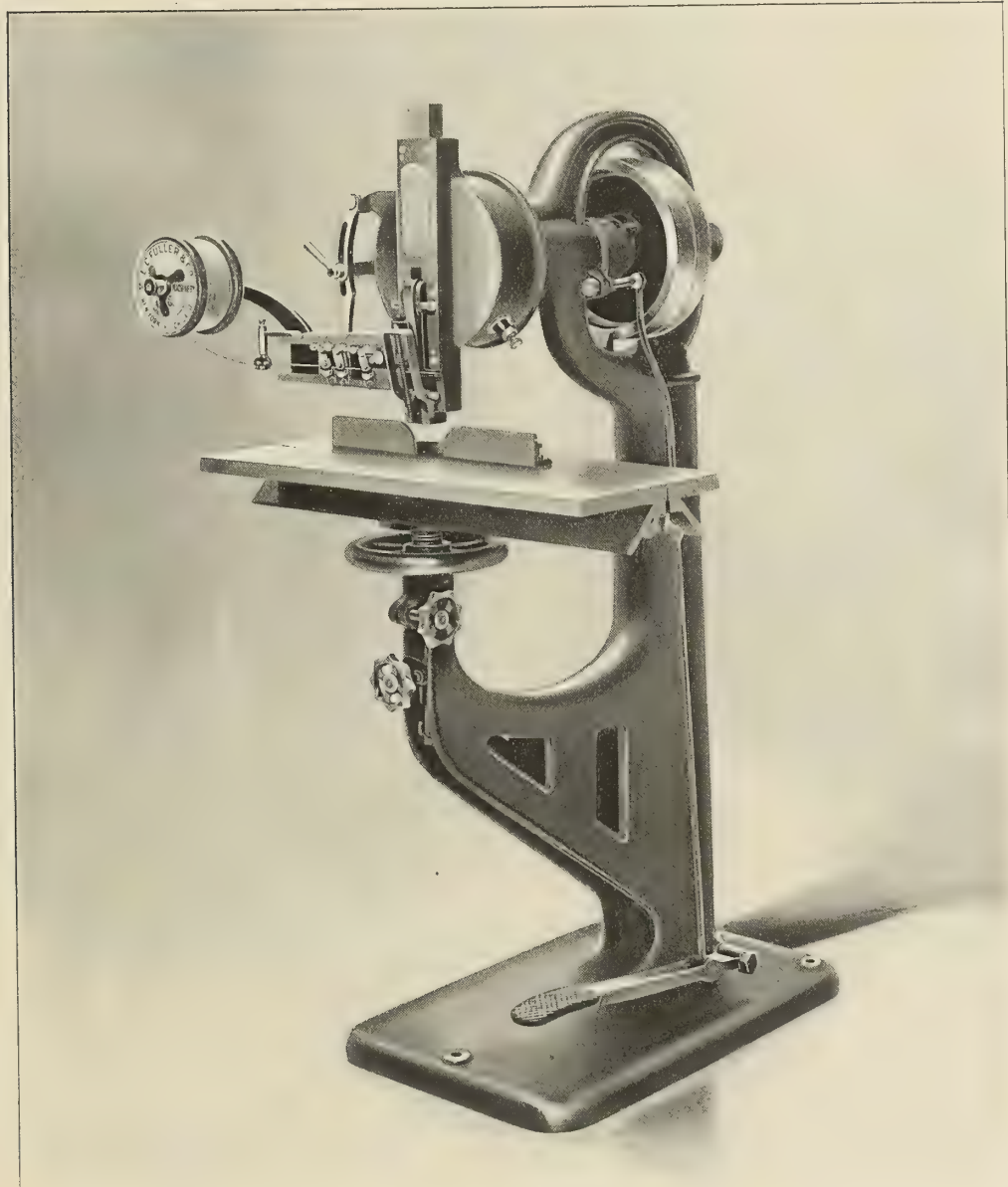
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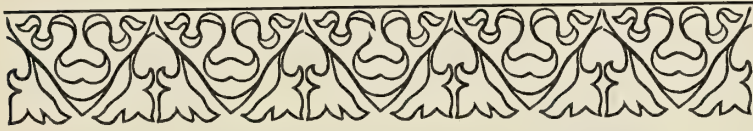
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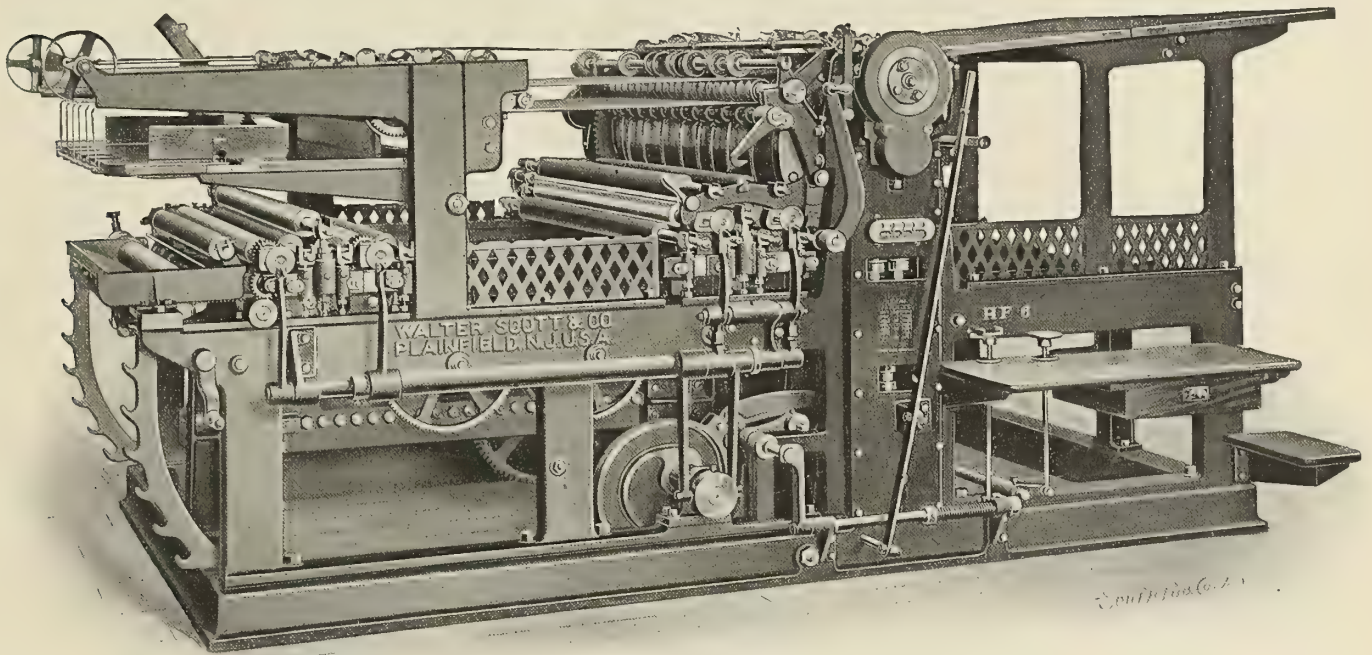
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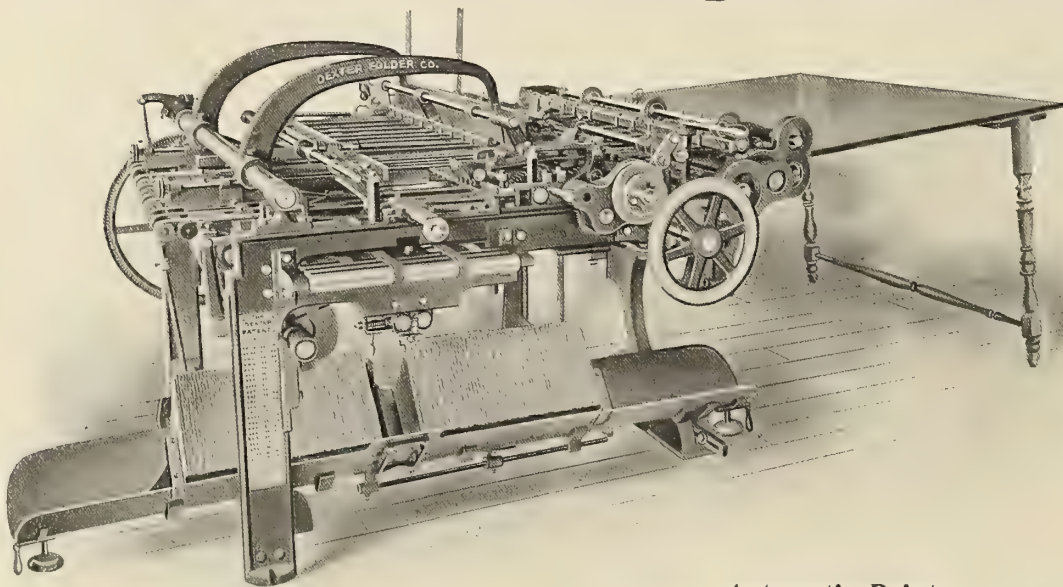


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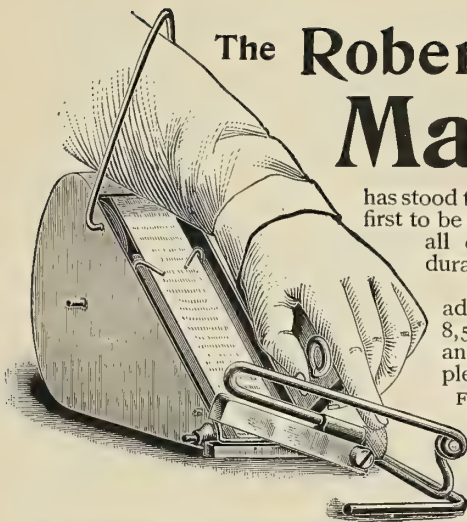
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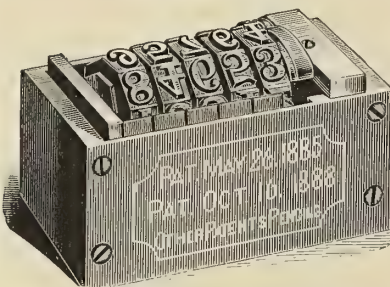
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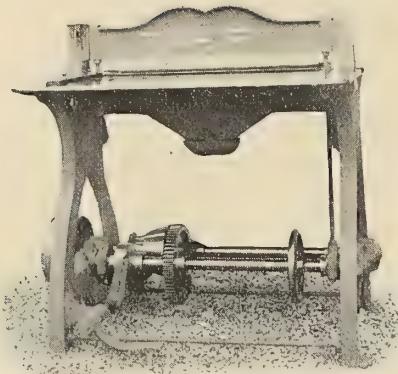
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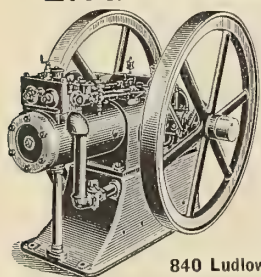
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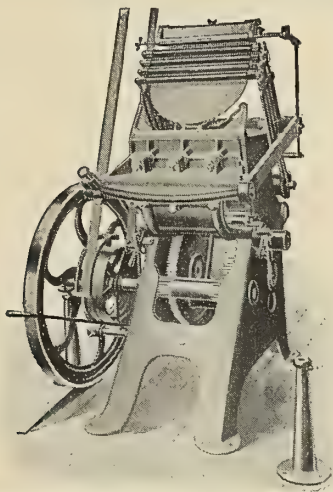
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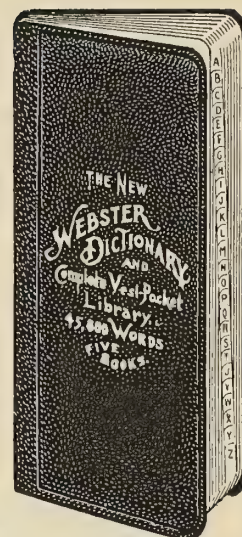
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Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

CASE MAKING AND EMBOSSEING.

Conkey, W. B., Co., 341-351 Dearborn street, works, Hammond, Ind.

CHALK ENGRAVING PLATES.

Hird Manufacturing Co., World building, 71-73 Ontario street, Cleveland, Ohio.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y.

CLOTH COVERINGS.

Gehlert, Louis, 204 East Eighteenth street, New York City. Woolen blankets for newspaper impression cylinders, steel press, lithography.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALFTONE AND ZINC ETCHING.

New York Steel and Copper Plate Co., headquarters 171 Wallabout street, Brooklyn, N. Y.

CUTTING DIES.

Wright & McDermott, Philadelphia, Pa. Envelope and lithographic dies a specialty.

DIE SINKERS.

Pietz, Adam, heraldic die sinker, coats of arms, crests, seals, seal rings, monograms, address dies, etc. 1530 Chestnut street, Philadelphia, Pa.

Wagenfohr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTRIC MOTORS FOR PRESSES AND GENERAL POWER.

Roth Bros. & Co., 28-30 Market street, Chicago. Send for estimate.

Sprague Electric Company, 20-22 Broad street, New York.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotyping Foundry, 211 North Third st., St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotyping Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Harrison, A. W., 37 South Charles street, Baltimore, Md.

Iron City Electrotyping Co., 219-221 Third avenue, Pittsburg, Pa.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

McCafferty, H., 42-44 Bond st., New York. Halftone and fine art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

Scott, Geo. C., & Sons, electrotypers, 192 Summer street, Boston, Mass.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

Lloyd, Geo. E., & Co., 202 South Canal street, Chicago.

EMBOSSSED STATIONERY.

American Embossing Company, Buffalo, N. Y.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade, 155 State street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no other.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 683 Washington street, Boston. Also half-tone and line engravers.

Peters, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

EMBOSSING MACHINES AND PRINTING PRESSES.

Grammes, L. F., & Sons, Allentown, Pa. Also brass trimmings for all kinds of boxes.

ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

ENGINES—GAS AND GASOLINE.

Dayton Globe Iron Works Co., Dayton, Ohio.

New Era Iron Works Co., 19 Wayne avenue, Dayton, Ohio.

Weber Gas and Gasoline Engine Co., 405-413 West boulevard, Kansas City, Mo.

ENGRAVERS.

Half-Tone, line, steel and wood engraving. **J. S. Quirk Engraving Co.**, 112-114 N. Ninth street, Philadelphia.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

Hill, Louis A., engraver of wedding, reception and visiting cards for the fashionable stationery trade. "High-grade work exclusively." 1530 Chestnut st., Philadelphia, Pa.

Stationers' Engraving Co., The, 100 Nassau st., New York. Engraving and stamping, wedding invitations, visiting and business cards, crests, coats of arms and monograms. High-class work to the trade only.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 S. Canal st., Chicago.

ENVELOPES.

Buffalo Envelope Co., Buffalo, N. Y. Regular and odd sizes; not in the trust.

Document Envelopes. The Cincinnati Paper Novelty Co., 247 Walnut st., Cincinnati, Ohio.

ETCHING—ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FILING CABINETS AND BUSINESS FURNITURE.

Globe Company, The, Cincinnati, Ohio; Fulton and Pearl streets, New York; 226-228 Wabash avenue, Chicago.

FOLDING MACHINES.

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

Rockford Folder Co., Rockford, Ill.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

FOLDING PAPER BOXES.

Edwards & Docker, 16 and 18 North Fifth street, Philadelphia, Pa. Our boxes for mailing books save time in packing, and protect the book. Ask for estimate.

FOUNTAIN PENS.

Weidlich, O. E., manufacturer of fountain and gold pens, Cincinnati, Ohio.

GASOLINE ENGINES.

Richmond Bros., St. Johns, Mich. Manufacturers the IDEAL gasoline engines.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

GUMMED PAPERS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

HALF-TONE ENGRAVING.

Chicago Photo-Engraving Co., E. N. Gray, Prest., 79-81 Fifth avenue, Chicago. Phone 118.

HAND STAMPS.

Hill, B. B., Mfg. Co., Philadelphia, Pa. Self-inking, band-dating, railroad ticket stamps and seal presses.

ILLUSTRATIONS.

Hooper, Will Phillip, 59 Fifth avenue, New York. Original illustrations for books, catalogues, advertisements, etc.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 20 to 30 Brace street, Buffalo, N. Y.

Chicago Printing Ink Co., factory, Grand avenue and Rockwell street.

Diamond Printing Ink Works, 40 Woodward avenue, Detroit, Mich.

Great Western Color Co., 214-216 South Clinton street, Chicago. M. M. Herriman, Manager.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

New York Steel and Copper Plate Co., 171 Wall-about street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen, H. D., Co., 11-13 McKibben street, Brooklyn.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalman Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Day, J. H., Co., Cincinnati and New York. High-grade printers' ink machinery.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

LEADS.

Miller, Otto, Co., The, 88 West Jackson street, Chicago.

LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 60 Pearl st., Boston, Mass. Memorandum books for advertising purposes.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Standard Smelting Works, 172 Hudson st., New York City. Best book metal, 5½ cents; dross and exchange, 2½ cents.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper and machine knives. Best finish. "Pyro-calcic" temper. Oldest firm in the country.

MACHINERY—SECONDHAND.

Preston, Richard, 146 Franklin st., Boston, Mass. Printing, cutting, folding, and wire stitchers.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

NUMBERING MACHINES.

Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 1137 Broadway, New York. Sole manufacturers of Bates' Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 1137 Broadway, New York. Factory, Orange, N. J.

Southworth Bros., Portland, Maine. Agents wanted. Catalogue free.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

PAPER-BOX MACHINERY.

American Type Founders Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER CUTTERS—LEVER.

Pavyer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequalled finish. Established 1830.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS—GENERAL.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

Morrison, E., Paper Co., Washington, D. C.

Smith, Charles A., Co., Pittsburg, Pa. Specialties for printers.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Megargee, Irwin N., & Co. Paper and cardboard of all kinds. Philadelphia.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Mead Paper Co., Dayton, Ohio. Lithograph, book and colored papers.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—BLOTTING.

Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

PAPER—COVER.

We carry the largest assortment of cover papers of anyone in the trade. Fancy and odd covers our specialty. **Illinois Paper Co.**, Chicago.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PASTE MAKING MACHINES.

Day, J. H., Co., Cincinnati and New York. Paste mixing machines and glue heaters.

PERFORATORS.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Direct or rotary, treadle or belt power, longitudinal and transverse rows.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

Baltimore Engraving Co., The, Baltimore, Md. Engravings for manufacturer, publisher and printer; zinc, half-tone, designing.

Bauer, H. C., Engraving Co., 17-21 S. Meridian st., Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving Co., illustrators, 115 Purchase street, Boston, Mass.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Central Electrotype & Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Conover Engraving and Printing Co., Coldwater, Mich. Photo-engravers and color printers.

Dobinson, W. J., Engraving Co., 277 Washington st., Boston, Mass. Half-tone and line etching.

Electro-Tint Engraving Co., 1227-1229 Race st., Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

International Engraving Co. (Inc.), 1520 Market st., Philadelphia. Highest grade of excellence.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Mason, Samuel R., Century building, Cleveland, Ohio.

National Engraving Co., Washington, D. C. High-class designs.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Peninsular Engraving Co., Evening News Building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone, line and wax engravers.

Pittsburg Photo-Engraving Co., 347 Fifth ave. Pittsburg, Pa. Half-tone, zinc etching, etc.

R. I. Photo-Engraving Co., 206 Weybosset st., Providence, R. I. Half-tone and line engraving.

Sanders Engraving Co., 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.

Suffolk Engraving Co., 275 Washington st., Boston, Mass. Engravers and electrotypers.

Weisbrodt, H. W., 514 Main street, Cincinnati, Ohio. Blymer Building.

Wild, Anton, 14-16 Ellicott street, Buffalo, N. Y.

Williamson-Haffner Engraving Co., 1629 Seventeenth street, Denver, Colo.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTROTYPERS.

Ringler, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS' PRINTING FRAMES.

Swelgard, E. W., 56 South Curtis street, Chicago. Manufacturer contact printing frames and camera stands.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.
Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, Box 603, Detroit, Mich. Photographic publishers, color photography.

PHOTOGRAVURE.

Chicago Photogravure Co., Pontiac building, Chicago. Photo-half-tone.

PLATE AND EMBOSsing PRESSES.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hand or power, with inking, wiping and polishing attachments.
Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York City.

PRESSES.

Dorman, J. F. W., Co., Baltimore, Md. Send for our amateur printing press catalogue.
Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.
Goss Printing Press Co., 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.
Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypes' and stereotypers' machinery. Chicago office, 258 Dearborn street.
Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hydraulic, screw, toggle, eccentric, hand and foot lever, for monograms, stamping, cutting, scoring, forming, embossing, compressing, punching.
Thomson, John, Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

American Type Founders Co., sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.
Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.
Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.
James, George C., & Co., 126 Longworth st., Cincinnati, O. Job presses and cutting machines.
Van Allens & Boughton, Huber printing presses, 17 Rose street, New York; 300 Fisher building, Chicago.

PRESSES—HAND.

Kelsey Press Company, Meriden, Connecticut.

PRESSES—JOB PRINTING.

American Type Founders Co., general selling agents for Gally Universal presses.
Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders Co. Address nearest branch, as per list under head of Type Founders.
Wesel, F., Mfg. Co., 82 Fulton st., New York.

PRINTERS' MATERIALS.

American Type Founders Co. "Everything for the printer."
Collie, R., & Co., printers' furnishers, manufacturers of printing ink, varnishes, roller composition, etc., 208 Little Lonsdale street, Melbourne, Victoria, invite correspondence from leading manufacturers of printing machinery, type and printers' furnishings, with a view of arranging agencies for the colonies.
Evans, W. C., 50 N. Ninth street, Philadelphia. Printing presses bought, sold and exchanged.
Graham, E. K., & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.
Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

PRINTERS' MATERIALS.

Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.
Inkoleum, St. Paul, Minn. The old reliable, guaranteed ink reducer and dryer, "Inkoleum."
Loy, William E., 531 Commercial st., San Francisco. Agent Inland Type Foundry.
Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties for printers.
Newton, W. C., & Co., Washington, D. C. Printers' machinery and supplies.
Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.
Wells, Heber, 155 William street, New York. "Strong slat" cases, cabinets and stands.
Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule galleys, etc.

PRINTERS' OUTFITTERS.

Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

PRINTING INK MANUFACTURERS AND BRONZE POWDERS.

Okie, F. E., Co., Kenton place, Philadelphia, Pa.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bendernagel & Co., 521 Minor street, Philadelphia. Compositions adapted to the work.
Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.
Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.
Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.
Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.
Maigne, O. J., 324-328 Pearl street, New York City.
Wild & Stevens, 148 Congress st., Boston, Mass. Established 1859.

PUNCH CUTTING AND MATRIX MAKING.

Wiebking, R., & Co., 358 Dearborn st., Chicago. Steel letter cutting.

QUOINS.

Hempel & Dingsens, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoins and press locks.

ROLL-SLITTING AND REWINDING MACHINES.

Kidder Press Mfg. Co., Boston, Mass. Machines for all widths and kinds of stock.

RUBBER STAMPS, SEALS AND DIES.

Baumgarten & Co., Baltimore, Md.

RUBBER STAMP SUPPLIES.

Dorman, J. F. W., Co., Baltimore, Md. Printers and others send for printed matter about the manufacture of rubber stamps.

RUBBER TYPE.

Dorman, J. F. W., Co., Baltimore, Md. Perfection solid rubber type is best. Made from patented metal molds.

RULING MACHINES.

Hickok, W. O., Mfg. Co., Harrisburg, Pa. Ruling machines and pens.

SHIPPING TAGS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

SORT CASES.

American Bolt and Screw Case Co., Dayton, Ohio. Manufacturers of cases for printers' sorts. Circulars and price list on application.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

STEEL RULE.

Helmold, J. F., & Bro., 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.

BRANCHES—Boston, 270 Congress st.
 New York, Rose and Duane sts.
 Philadelphia, 606-614 Sansom st.
 Baltimore, Frederick and Water sts.
 Buffalo, 45 North Division st.
 Pittsburg, 323 Third ave.
 Cleveland, 255-259 St. Clair st.
 Cincinnati, 7 Longworth st.
 Chicago, 203 Monroe st.
 St. Louis, Fourth and Elm sts.
 Minneapolis, 24-26 First st., South.
 Kansas City, 612 Delaware st.
 Denver, 1649 Blake st.
 Portland, Second and Stark sts.
 Los Angeles, 211 New High st.
 Spokane, Wash., 10 Monroe.
 San Francisco, 405 Sansome st.

SPECIAL AGENCIES—Atlanta, Dodson Printers' Supply Co.
 Dallas, Scarff & O'Connor Co.
 Toronto, Toronto Type Foundry.
 Montreal, Toronto Type Foundry.
 London, England, M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.
 Melbourne, Alex Cowan & Sons, Ltd.
 Sydney, Alex Cowan & Sons, Ltd.
 Adelaide, Alex Cowan & Sons, Ltd.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

Bruce's New York Type Foundry, V. B. Munson, successor, 13 Chambers street, New York.

Farmer, A. D., & Son, 63-65 Beekman st., New York; 163-165 Fifth avenue, Chicago.

Graham Type Foundry, 567 Cleveland avenue, Chicago. Novelties in borders and ornaments.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

Newton Copper-Faced Type Co., 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

Toronto Type Foundry, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver. Head office, Toronto. Everything for the Printer.

TYPESETTING MACHINES.

Empire Typesetting Machine Co., 203 Broadway, New York. Western agency, 163 Fifth ave., Chicago.

Goodson Type Casting and Setting Machine Co., 96 Westminster street, Providence, R. I.

Johnson Type Casting and Setting Machine, New Bedford, Mass. Write for circulars.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

New York Carbon and Transfer Paper Co., 107 Liberty street, New York. Typewriter ribbons, carbon papers and fine linen papers.

WOOD TYPE.

American Type Founders Co., carry in stock most complete stock of wood type in the world.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Wells, Heber, 155 William street, New York. Hard wood; fine finish; beautiful faces.

THE INLAND PRINTER—MARCH, 1899.

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The Inland Printer.

A technical journal devoted
to the Art of Printing.

The Inland Printer Company.
Chicago. New York.

BYRON WESTON COMPANY'S

Linen
Ledger

AND

Record
Paper

HAS NO SUPERIOR. WHY NOT USE IT?

MILLS AT
DALTON, MASS.

Our Selling Agents
in Chicago are . . .

BRADNER SMITH & CO.

Geo. H. Benedict & Co.
Engravers & Electrotypers
HALF-TONE
ZINC-ETCHING,
MAP, WOOD and
METAL ENGRAVING.
DESIGNING
ETC.
175-177 So CLARK St.
CHICAGO.

THE IMPRINT
BENEDICT, ENG. CHI.
ATTESTS
EXCELLENCE.

VOL. XXII, NO. 2.

NOVEMBER, 1898.

PRICE, 20 CENTS.

THE INLAND PRINTER



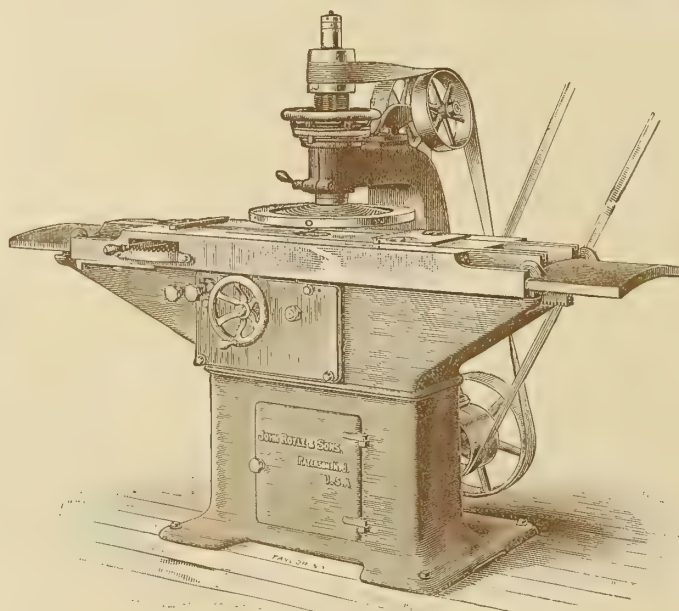
NOVEMBER

THE INLAND PRINTER COMPANY, PUBLISHERS, CHICAGO AND NEW YORK, U. S. A.

*Byron Weston Company's
Linen Ledger and
Record Paper*

Has no Superior.
Why not Use It?

Our Selling Agents in Chicago are BRADNER SMITH & CO.
MILLS AT DALTON, MASSACHUSETTS.



THE ROYLE PLANER is a machine precisely suited to the needs of the most advanced photo-engravers and electrotypers. It is rapid, convenient, safe, and works with the most perfect accuracy. Every detail has been carefully developed and the workmanship is of a high order.

LONDON AGENT—P. LAWRENCE, 63 Farringdon Road, E. C.
MONTREAL AGENT—C. J. ROBERTSON, 588 Craig Street.

JOHN ROYLE & SONS, Paterson, N. J., U. S. A.

December, 1898

Twenty Cents

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The Inland Printer

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PATENT OFFICE



VOL. 22.

NO. 3.

Christmas + 1898

BIRD

*Byron Weston Company's
Linen Ledger and
Record Paper*

Has no Superior.
Why not Use It?

Our Selling Agents in Chicago are BRADNER SMITH & CO.
MILLS AT DALTON, MASSACHUSETTS.

Correspondence Invited.

THE correspondence of everyone interested in the printing trades is invited on the subject of cost and production, and all matters pertaining to the economy of the printing and allied trades from every point of view. THE INLAND PRINTER represents the printers of the United States and Canada. They have practically put their ideas into its upbuilding. It is said that THE INLAND PRINTER is a crystallization of the printing trades, and as a vehicle for communion between the factors of those great industries has not a peer in the world. It is desired, then, to make the February issue reflect the views of the trades and the experiences of all in the matter of office and trade economics, cost of production, material and supplies. Subscribers and others having views on these matters are requested to exploit their opinions and write to the editor immediately on reading this notice. All matter should be sent to THE INLAND PRINTER, Chicago, about the 20th of the present month—December.

U. JAN 9 1899

THE INLAND PRINTER

INDEXED



Byron Weston Company's Linen Ledger and Record Paper

Has no Superior.
Why not Use It?

Our Selling Agents in Chicago are **BRADNER SMITH & CO.**
MILLS AT DALTON, MASSACHUSETTS.

Estimating, Prices, Cost.



EACH CONTRIBUTOR AND EACH DEPARTMENT will have the subject of expense of production as the main theme. Paper, presswork, ink, type, presses and other machinery, proofreading, bookkeeping, binding, embossing, engraving, stereotyping and electrotyping, lithographing, labor, skilled and unskilled, etc., will be estimated on, and, so far as may be, advertisers will lay stress on the money-saving, money-making merits of the goods they advertise.

THIS ISSUE WILL BE IN UNUSUALLY LARGE DEMAND. ORDERS FOR EXTRA COPIES MUST BE PLACED EARLY...

The Inland Printer Co.

..Publishers..

212-214 Monroe St., CHICAGO
New York Office: 34 Park Row

The Inland Printer ~ ~ ~ for February

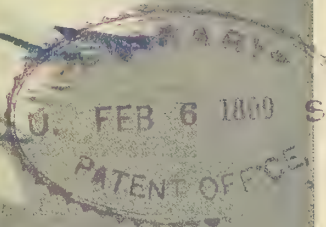
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Estimating Number ~ ~ ~

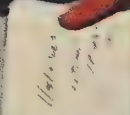
Special to Advertisers:

ADVERTISERS are respectfully requested, so far as possible, to conform to the purpose of this issue in preparing their advertising matter. Copy for advertisements should be sent by January 12.

FEBRUARY 1899



G. Wright



THE INLAND PRINTER

ESTIMATING NUMBER

*Byron Weston Company's
Linen Ledger and
Record Paper*

Has no Superior.
Why not Use It?

Our Selling Agents in Chicago are BRADNER SMITH & CO.

MILLS AT DALTON, MASSACHUSETTS.

ANNOUNCING THE APPOINTMENT OF MR. J. G. SIMPSON
AS ADVERTISING MANAGER OF THE INLAND PRINTER
COMPANY, CHICAGO, AND BESPEAKING FOR HIM THE
USUAL COURTESIES FROM THE TRADE. * * * * *

THE INLAND PRINTER COMPANY, CHICAGO,
begs to advise you that arrangements have been made with Mr. J. G.
SIMPSON, formerly with the *Stationer and Printer*, Chicago, to
represent its interests in the advertising line. Mr. Simpson will visit
all the larger cities in the United States in which advertisers are
located, and take pleasure in calling upon you at some future
time. He will at all times be glad to give information regarding the magazine, and
the publishers hope you will accord him an audience whether you desire to give him
business or not. THE INLAND PRINTER has never been overpersistent or unreason-
able in its solicitation of advertising, but has always given the trade to understand that
when ready to do anything in the advertising line it was prepared to serve them. No
other publication in its line has a higher standing, a wider circulation, or a better class
of readers. THE INLAND PRINTER is therefore in position to merit a share of your
business, which it trusts you will accord it. Chicago, January 2, 1899. * * * * *

The Inland Printer



EASTER
NUMBER

MANZ
CHICAGO

Byron Weston Company's Linen Ledger and Record Paper

Has no Superior.

Why not Use It?

Our Selling Agents in Chicago are BRADNER SMITH & CO.

MILLS AT DALTON, MASSACHUSETTS.

Inland

means remote from the sea—not on the brink of a maelstrom, into which you may fall (in a business sense).

Printer

means one who prints (the man who is likely to lose his profits).

Account

means to reckon—ah, that's it. Successful men reckon discreetly, prudently and cautiously.

Book

means *everything* in a business house, for what would we do without (*Account*) Books.

GET
THE BEST
AND
THE CHEAPEST—

THE INLAND PRINTER
ACCOUNT BOOK.

What it saves will bring you joy
and peace of mind.

NET PRICES.

400-page book, for 2,000 jobs, . . . \$5.00

200-page book, for 1,000 jobs, . . . 3.50

Order THE INLAND PRINTER ACCOUNT BOOK
from any Type Foundry or Printers' Supply House in the
United States or Canada, or direct from

The Inland Printer Co.,
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212 and 214 Monroe Street,

New York Office,
34 Park Row.

... Chicago, Ill.

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